

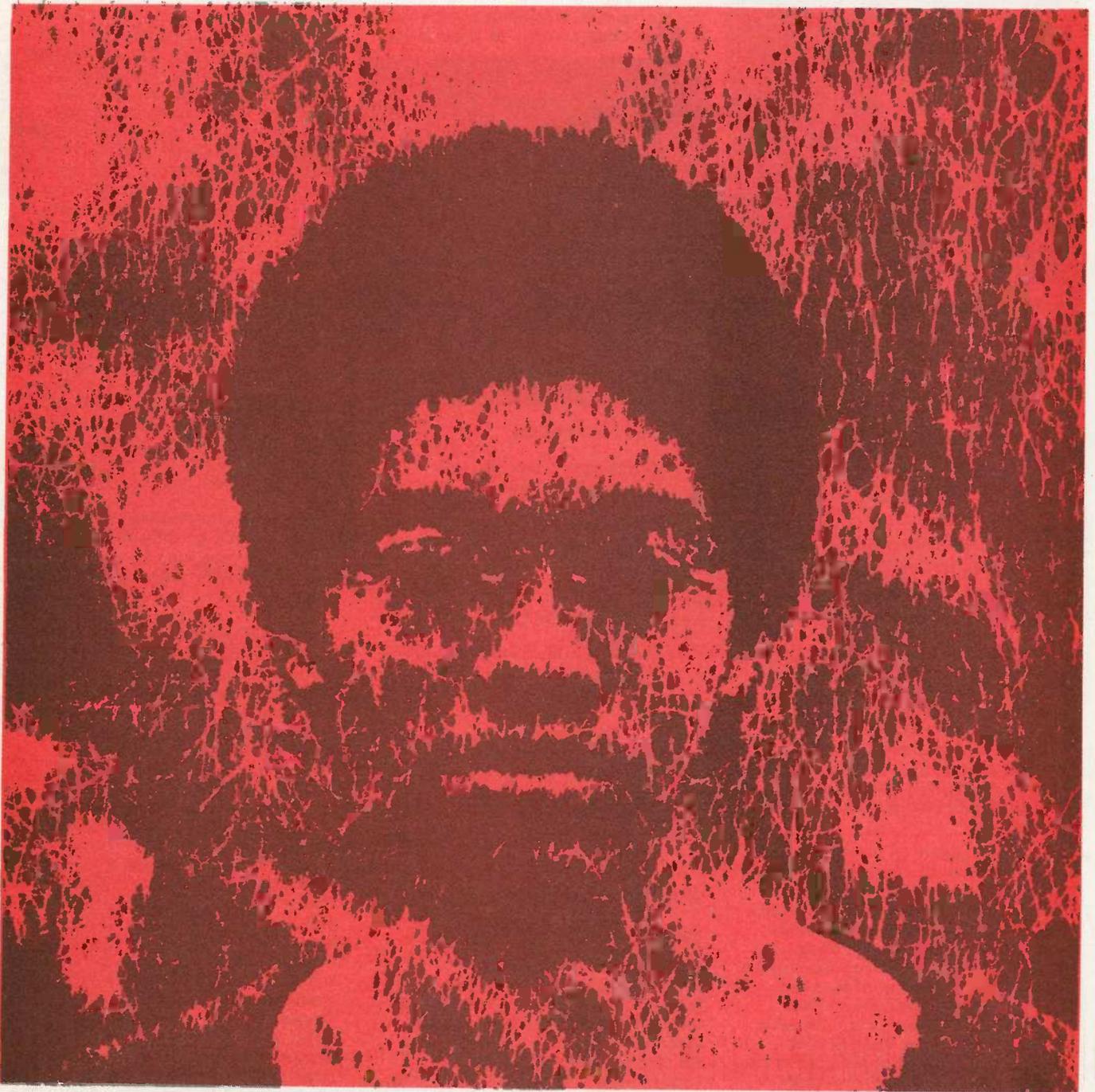
# RPM

# WEEKLY

Volume 15 No. 6

TWENTY FIVE CENTS

March 27, 1971



GRT releases Beverly Glenn Copeland set

## Toronto Together set for CBC network

The session done in St. Paul's Catholic Church in Toronto last September is ready for airing on the CBC Television Network on March 30th. The recording session cum television special was



**TERRY VOLLUM**

arranged and financed by Terry Vollum and John de Nottbeck. The special, titled "We're All In This Together", drew a live audience of over five hundred to the downtown church, with crowds overflowing into the lobby. The single of the same name, released last year, drew action right across the country.

The special and recording star, Tobi Lark, formerly with the

cast of Northward Hair, leads the throng in what the Star Weekly called "exciting, exuberant, electronic communion."

The production was made in association with Nimbus 9 and CBC TV. The filming and editing was by Andy Henderson and Peter Gerretson.

Vollum and de Nottbeck have sunk a tremendous amount of their time,



**JOHN DE NOTTBECK**

energy and resources into the Toronto Together idea, an idea which, by the way, is entirely Canadian from the ground up, and are now waiting to see the results of their efforts.

## CKFH shows overall gain in ratings

Latest ratings showing results for January of 1971 reveal an increase of 5000 listeners for CKFH, bringing them up to 255,800 as opposed to 250,800 in November of 1970. This brings them up from eighth to sixth place in the Toronto market.

Although their increase is small and sixth place is not that healthy for a contemporary station with only one major competitor, the increase is encouraging to Duff Roman, who was appointed program director during this period. It indicates a reversal of the station's downward trend and establishes confidence in the changes that Roman has instigated.

It should be noted that several stations lost listeners in this latest reading, including the giants. There were also indications that less sets were in use at the time of this one-week survey, which represents a whole day cumulative audience from 6AM to 1AM Monday through Sunday. The CKFH figures remain constant, and there were good increases for the weekend.

CKFH has moved full ahead into street people promotion for the weekends resulting in good press and an obvious increase in listeners.

Being the underdog has many advantages and Roman, being a pro in both the record and broadcasting business, takes full advantage of this situation. He is quick to take anyone on who suggests that 'FH is a carbon copy of CHUM in programming. He admits that CHUM does what it does well and being that both CKFH and CHUM are contemporary outlets, Roman does keep within the pattern of the more successful stations but adds his own wrinkles. There is much emphasis on bona fide album play, which gives the station a loose FM underground sound — at times. They program two album cuts per hour, but have increased this number to four on occasion. The CKFH playlist has been 33% Canadian content, consistently, since the first of the year and Roman hopes this will soon spread to their Boss 30 survey. This survey, however, reflects public buying and Torontonians haven't completely backed domestic disc product with a healthy buying habit, as yet, but Roman is working on it.

## Onrot teams with Glatt for Ottawa GFR show

Martin Onrot, one of Canada's most successful entrepreneurs, teamed up with Harvey Glatt to present Capitol's Grand Funk Railroad and Bloodrock at Ottawa's Civic Centre (15). The show, which took six weeks to arrange, set a new gate record of 11,300, netting over \$50,000 with two weeks of local promotion.

Onrot has taken on a healthy project with two shows set for April 10th at Massey Hall with Ella Fitzgerald and Count Basie sharing the billing. Miss Fitzgerald will be backed by the Tommy Flannigan Trio. Putting on a show of this magnitude is somewhat unique in that past greats like Fitzgerald and Basie are usually only available for supper club dates, and a Massey Hall showing could bring them before a more appreciative audience. One couple who took in a recent supper club engagement of Miss Fitzgerald's ended up paying \$63 for the night out. There was no food involved, just a bottle of wine and the cost of hiring a babysitter. The rest was cover charge. The Massey

Hall dates would allow a possible 5,000 to sit in on these greats from time gone by, for considerably less.

Another April date for Onrot will be the April 15th showing at Massey Hall of Procol Harum (A&M) and Cactus (Warner Brothers). Albums, by both groups are expected to be on the market in time for the show.

## Anne Murray's latest gold in three weeks

Anne Murray's latest Capitol album, "Straight, Clean and Simple" has qualified for a Gold Leaf Award a mere three weeks after release, with sales of over 43,000 as we go to press. Latest single from the album, "A Stranger In My Place" is following the album up the charts despite its recent release date. It will soon be followed by "It Takes Time", a bluesy song from the LP, which many consider to be perhaps her strongest recording ever.

# TO PRODUCE A NEW CANADIAN SOUND



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ing facilities for additional limiters, compressors, equalization, echo etc. — Ability to monitor any single input without disturbing outputs. — Ampex MM-1000 is convertible for 8 or 16 tracks; all or any may be recorded at one time, with additional tracks synchronized exactly at a later convenient time. Today and now, you can book all of this and record with all these modern innovations that are completely installed, tested and fully in operation. Add to this the technical know-how of Canada's leading engineers and RCA becomes Canada's producers' studio

# RCA

STUDIO: 225 Mutual Street — Toronto, Ontario

Telephone (416) 363-3443

## COMMENT

by Walt Grealis

**Radio acceptance, sales apathy:**

A record exec recently told me he was dismayed by the apathy of Canadian record salesmen to anything Canadian. Their faith leaned heavily toward the U.S. trade publications and U.S. product. One thing the CRTC was unable to do was to legislate a pro-Canadian ruling for record company sales forces. However, the CRMA could embark right now on a campaign of guidelines to remind their sales forces they are about to put a substantial investment into Canadian product and the name of the game is exposure first and sales second. Just another way the CRMA can contribute to Canada and the Canadian record scene. It is my feeling that the Secretary of State's office is somewhat concerned about the situation of

apathy on the part of the allied fields that effect the CRTC ruling to bring more Canadian content to Canadians. Let this not be another area where a ruling or a restriction will be necessary to protect Canadians against themselves. Just a thought.

**New sound could be "Canadian":**

In our many conversations with record men in Canada and the U.S. it has become apparent that the progressive companies are concerned with the product that is currently available in the area of music of today (hit parade - if you are able to remember that far back) and the lack of overall sales of the top 30, 40, or 100. The feeling is, that the industry is about to experience a radical change in what is loosely called "the sound". As the world's turmoil subsides, it becomes apparent that the music of today's youth will quiet down. It will become more positive. The FCC has warned broadcasters that the pop and drug cultures are frowned upon. The drug issue is becoming a dangerous factor in the eyes of some. To us in Canada it is a dying fad. A new generation of young people are thinking a little less radically. The music of today's chart stations are starting to reflect this. The Madison Avenue type-hype is dying out. Say what you want Ritchie, you will have to get used to a softer sound. It may not be a Bobby Sherman sound, but possibly the James Taylor sound or a new sound from Canada. A calm and peaceful nation that could lead the way in the new sound. Or has it already?

are sent out to record companies had never been filled out by his company. They were so busy working on the hype of the hit, that they forgot that their figures or evaluations are all put in the pot when the charts are being compiled. No piece of information is overlooked when you assume the responsibility of influencing record sales from coast to coast. Many companies go to the trouble of supplying us with their weekly sales breakdown of current product. That isn't necessary, but possibly they feel that it helps. The charts can only be done with information available, and we don't know of anyone in Canada who does as much research on industry sales or supplies as much information on records to the trade than RPM. Like any charts, they can always be better. All we need is everyone's cooperation and everyone benefits.

**CHUM hypes "open door" policy:**

Doug Rawlinson of Toronto's CHUM Radio phoned just before we went to press to tell us that CHUM is playing up their open door policy to artists, managers, producers and songwriters across Canada. All are welcome to drop in and rap about new records. The only pre-arrangement necessary is a phone call to Rawlinson for an appointment. This is another move by CHUM to indicate their interest in Canadian talent. In view of the arrangement which already exists for record promo men, the invitation does not include them. Other stations might take an example from CHUM in this new high PR approach to Canada's talent.

**The letters that appear in RPM:**

From time to time, RPM reprints letters to the editor. It bothers me that very very few of these letters are controversial. Few of the people who write, ask that their names be withheld. It would be interesting to hear from the trade and the fact that your name will be held in confidence should motivate a few people to make their true views known...in print. It might curtail some of the gossip and backbiting.

**Radio stations by music format:**

Our centre spread next week will be the latest chart of Canadian AM stations and the type of music they play, broken down very generally. A number of companies have written to tell us that they are using our chart in setting up their mailing lists. One other thing comes to mind. The chart is also useful as a complete check list of Canadian AM radio stations.

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

-Pierre Juneau

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

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

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



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

**SUBSCRIPTIONS — Canada & USA**

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

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**Specially designed binders to**

**hold RPM:** Good news is that soon you will be able to buy binders that are specially designed to hold back issues of RPM Weekly. We have commissioned MusicAd&Art to design and make available at nominal cost a binder that will hold 26 issues of RPM. An official announcement will appear in RPM soon.

**So your record isn't doing well!**

The telephone rang recently and it was a disturbed national promo man who complained that his record was doing much better than RPM indicated on the 100 chart. Granted — the record was doing well in the market where he was situated. On a national basis, the 100 reflected the action quite accurately. It was the old regional thinking of the business. However, the fact that we are provincial in our thinking is not my main point. We checked our files and found that the RPM report sheets that



This is the CKRC team who put together the highly successful 6 hour Canadian Musical docu, "The Guess



Who - Ten Years After". R.K. MacDonald (l) gen mgr. Ched Miller (producer) and Don Lynn (writer).



Bob Elliott and Ray Goulding try on an Elwood Glover "rouser" during Toronto visit by famous radio pair.



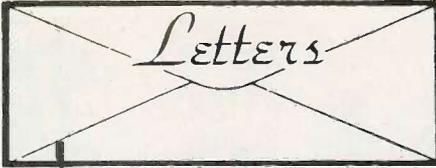
Polydor's Ad & PR chief Allan Katz (r) with CFCF-TV's Jim McKenna (l) and Ted Nugent of Amboy Dukes.



Mr. Fred Harrison and wife Shirley flank Mrs. Charlie Camilleri and Tony Bennett at recent O'Keefe party.



MCA's Leo Derocher, Patti Hamel, Jim Gordon, Richard Bibby, Ken McKissock at Tom Northcott press bash.



## RPM - TOILET PAPER IN EXTREME CASES.....

In your recent survey of music formats of different radio stations, you included a clause for broadcasters to fill in the percentage of "Music of Today" played as well as country, MOR and classical. Nice work! In those few little words you've told the world exactly what kind of a shallow-minded and biased bunch of idiots publish this weekly gook-sheet-RPM!

Is country music not "music of today"? Is MOR music not "music of today"?

I really didn't believe my eyes when I spotted that one little line. You have exposed yourselves! Not that you haven't before, but this time you really blew it! You have revealed the true extent of your knowledge of music. You have proven that apart from being useful as toilet paper in extreme cases, you are a lost cause!

Allan Mosher  
CJLS, Yarmouth

(Ed: We didn't think the "world" really cared.)

## RECORD COMPANIES ASKED TO SELL CANADIAN

I am writing this letter to get assistance in having Canadian Talent music listed with retail outlets across Canada.

In Nelson, B.C., we have two music distributors, and both are having difficulties in obtaining recordings by Canadian artists, other than Anne Murray, Gordon Lightfoot, etc. At this moment, two records stand-out in my mind that are impossible to obtain, one is "Stompin' Tom Connors - Bud The Spud" album which we have been trying to get for months, but with no avail. It is a Dominion label album. The other is a great instrumental which we at 'KC Radio think could break across Canada. It is another Dominion (45) and titled; "Re-Union" by Mickey Andrews, this particular record gets two or more phone calls each time it is aired. We can continue to play these particular songs and have our listening audiences angry because they can't obtain a copy..or we can file each Dominion record

as soon as it comes in..without airing it.

Possibly other stations have found this problem, and if so, maybe this will prompt others to complain and get some action in listing ALL Canadian records.

Allan Saville  
Production Manager  
CKKC, Nelson

## RITCHIE - "A MASTER"

My, my! So Master Ritchie knows some four letter words!

Mr. Grealis, you disappoint me. If you need a first rate cussing columnist, why not acquire a grizzly old prospector or a middle-aged stevedore? Cussing is an art. If you are going to do it, do it right. Ritchie is an amateur.

Bertha Watts  
Ajax, Ontario

(Ed: Yes! I've been to Ajax and I know!)

## SOME CARE! SOME DON'T!

I'd like to comment on Mr. Yorke's recent column, "... and other four letter words."

With its increased usage in all forms of media, "fuck" has lost any shock value it has ever had and is indeed now surely only offensive to a minority of people.

My objection to its present over-use is that it shows a glaring lack of vocabulary on the part of the user. After all, what is meant by a "fucking" agent, a "fucking" communist etc.? Does it really communicate anything important about that which you are speaking or writing? It seems to me, there are many more descriptive and meaningful words one could use to get one's point across and as Mr. Yorke pointed out, there are many "points of concern in the '71 Canadian music industry."

R. Gibbons  
Kitchener, Ontario

(Ed: Sorry, I'm still shocked.)

**WHEN RPM DOESN'T LIKE SOMETHING IN THE WEEKLY ... we change it. If you have a gripe, we want to know how we can improve our paper. Why not write and tell us what you like and don't like. We speak our mind each week and would like to encourage you to speak yours. If you want your comments kept a secret, just say the word - you can trust us.**

## CAPITOL RECORDS APPOINTMENT



### ARNOLD GOSEWICH

Mr. Stanley M. Gortikov, President, Capitol Industries announces that Mr. Arnold Gosewich has been elected President of Capitol Records (Canada) Ltd. Mr. Gosewich has served as Executive Vice-President and General Manager of the Canadian company since April 1970.

In making the announcement, Mr. Gortikov said, "It gives me great pleasure to name Arnold Gosewich as President of Capitol's Canadian subsidiary. His demonstrated executive ability has enabled Capitol to retain its position in the forefront of the Canadian recording industry. His varied management experience in all phases of the record business eminently qualifies him to direct the Company's recording, wholesaling and retailing activities. I have every confidence that the Canadian operation will grow and prosper under his leadership."

Mr. Gosewich joined Capitol Canada in January, 1969, as Vice-President of the Company's Rack Jobbing Division. He was subsequently promoted to Vice-President, Group Marketing.

A graduate of Clarkson College of Technology, Mr. Gosewich was active in record retailing for a number of years. At the time Capitol acquired Sherman Enterprises Limited, of Ottawa, in December, 1968, he was Vice-President and Treasurer of that Company.

Arnold Gosewich, his wife Jacqueline and their two children, live in Toronto

# NEW RELEASES

# RPM MOR PLAYLIST

## GORDIE TAPP - Nobody's Singing Them Cowboy Songs No More Columbia C4-2965-H

(2:38) (Neal Marrott/Gary Buck) BEECHWOOD MUSIC-BMI - Prod: Gary Buck.

COUNTRY: Stand back and take a good hard listen to what has to be one of the most potentially explosive Canadian singles to hit the market. One of the stars of "Hee Haw" and well-known across this nation, Tapp should have no difficulty in making "hitsville". Middle of the roaders will dig this Nashville production - our only complaint. Flip: Takin' City Ways (Les Pouliot/Gordie Tapp) (same publishing as plug side) will also receive plays.



## GINETTE RENO - Sometimes - Parrot PAR. 40061-K

(3:53) (Reed/Mason) NO PUBLISHING LISTED - Prod: Les Reed

MOR: The very powerful and beautiful voice of Ginette Reno rings through with her strongest entry yet. Music of Today types will also create listener response.

Flip: So Let Our Love Begin (Reed/Stephens) BURLINGTON MUSIC OF CANADA-CAPAC.



## DAVID WIFFEN - One Step - Fantasy 656-R

(2:38) (K.Dunham) IRVING MUSIC-BMI - NO PRODUCER LISTED.

MOR: Former 3's A Crowder, Ottawa's Wiffen, should have soloed long ago. Cool, matter-of-fact-styling is just what the middle of the roaders have been looking for. MOTers shouldn't overlook either.

Flip: More Often Than Not (D.Wiffen) BYTOWN MUSIC-BMI - a little more folky and uptempo which could see its way on the MOT charts.



## THE CUTTY SARK - Rosie's Dream - Quality 204X-M

(3:22) (G.Lee/B.McDonnell) PANORAMIC MUSIC-CAPAC - NO PRODUCER LISTED.

MOR: Quiet and sad message inspired by the "Ryan's Daughter" flick with ethnic overtones but revealing a Canadian brand.

Flip: Slievenamon (Traditional-B.McDonnell with new words) (same publishing as plug side).



## HOWIE VICKERS - Uncle Wiggley - MCA 2010-J

(2:40) (Vickers/Henderson/Laurence) NO PUBLISHING LISTED - NO PRODUCER LISTED.

MOT: Former member of the Collectors, Vickers goes it alone and comes up with a very strong entry that should catch MOR play as well. Another good reason to look to Vancouver for talent.

Flip: Come Away Melinda (Minkross/Hellerman) NO PUBLISHING LISTED.



## THE TRIALS OF JAYSON HOOVER - Freedom Train - Kapp K 2132-J

(2:25) (DeNottbeck/Lark) NO PUBLISHING LISTED - Prod: Greg Hambleton.

MOT: An excellent example of the marrying of Eastern Canadian talent (Hambleton) with the highly-rated West Coast Hoover group, and what could be an international hit.

Flip: We Are All People (Henderson/Wain) NO PUBLISHING LISTED.



## ORIGINAL CASTE - Sault Ste. Marie - Bell TA 211X-M

(2:59) (Bruce Innes) HAREM MUSIC-BMI - Prod: Roger Nichols.

MOT: Don't listen to what the prophets say on this one. Sault Ste. Marie is the big side and it's about time the very talented and highly creative leader of this Canadian group received some recognition.

Flip: WHO CARES?????



## RONNIE HAWKINS - Patricia - Hawk 1205-01-T

(2:47) (R.Hawkins) R.HAWKINS-BMI - Prod: Ronnie Hawkins.

MOT: What can be said about Hawkins that hasn't been said many, many times before. He'll probably hit all three charts - shortly.

Flip Black Sheep Boy (Tim Hardin) FAITHFUL VIRTUE-BMI



- 1 A STRANGER IN MY PLACE   
Anne Murray (Capitol) 72637-F
- 2 STAY AWHILE   
The Bells (Polydor) 2065046-Q
- 3 TO THE FAMILY   
Ellie (Gamma) 5007-K
- 4 COUNTRY HOME   
James Taylor (Warner Bros) 7460-P
- 5 I WAS WONDERING   
The Poppy Family (London) 148-K
- 6 CARRY ME   
Stampede (MWC) 1003-M
- 7 ROSELINE   
Russell Thornberry (MCA) 2009-J
- 8 IT'S BEEN A LONG TIME   
Green & Stagg (Gamma) 5009-K
- 9 GLORY GLORY   
Smyle (Columbia) C4-2956-H
- 10 FOR ALL WE KNOW   
The Carpenters (A&M) 1243-W
- 11 WHY?   
Roger Whittaker (RCA) 74-0442-N
- 12 MAN FROM THE CITY   
Humphrey & The Dumptrucks  
(Boot) 001-K
- 13 ALL GOD'S CHILDREN   
Doug Hutton (London) 17400-K
- 14 WALK BY THE RIVER   
Steel River (Tuesday) 105-M
- 15 DOESN'T SOMEBODY WANT TO BE WANTED   
Partridge Family (Bell) 963-M
- 16 WISHFUL THINKING   
Dee Higgins (RCA) 57-1058-N
- 17 PUSHBIKE SONG   
Mixtures (Sire) 350-Q
- 18 NICKEL SONG   
New Seekers (Elektra) 45719-P
- 19 CHELSEA MORNING   
Sergio Mendes/Brasil '66  
(A&M) 1226-W
- 20 IT'S GONNA BE BETTER   
Tom & Judy (GRT) 1230-03-T
- 21 LIVIN' FREE   
Sunday (London) 17397-K
- 22 SINCE YOU DON'T WANT HIM   
Rosemary Collins (Melbourne) 3363-K
- 23 PRESSED HAM   
Spring (London) 17401-K
- 24 SHE'S A LADY   
Tom Jones (Parrot) 40058-K
- 25 SAULT STE. MARIE   
Original Caste (Bell) 211-M
- 26 DREAM BABY   
Glen Campbell (Capitol) 3062-F
- 27 WHEN THERE'S NO YOU   
Engelbert Humperdinck (Parrot) 40059-K
- 28 NO LOVE AT ALL   
B.J.Thomas (Scepter) 12307-J
- 29 EVERYTHING IS GOOD ABOUT YOU   
The Lettermen (Capitol) 3020-F
- 30 YOU'VE GOT TO KNOW   
Perth County Conspiracy  
(Columbia) C4-2963-H
- 31 PUT YOUR HAND IN THE HAND   
Ocean (Yorkville) 45033-D
- 32 I THINK OF YOU   
Perry Como (RCA) 74-044-N
- 33 WHAT IS LIFE   
George Harrison (Apple) 1828-F
- 34 KNOCKING DOWN THE HARD TIMES   
Mersey Brothers (Columbia/Canadian  
Talent Library) C4-2964-H

## Mulligan looks at Spring in Vancouver

It's midnight and I'm leaving for a three week vacation, with my lady, in the Hawaiian Islands. Therefore, I've had many trips running through my head, all I can muster are snatches of thoughts about the last couple of weeks and what's ahead.

Thanks to Walt for the footnote to the last column about sending in material. Actually, everyone (not only PD's) should write in. I'm sure there are new men, jocks, music directors and even managers who have something to contribute. If your management has forbidden you to speak out, then look around for another station. Who needs them?

**Liam Mullen**, a nice Jewish boy, flew in to take a look and listen to **Stallion Thumbrock** for A&M Records. They're impressed. **Bromyn**, Vancouver's current rage, are heading to New York to record an album. I've heard they've been together three months.

A new band called **Push** sounds good.

Most rap is about **Spring's** new hit, "A Country Boy Named Willie". It's good, in fact, could be a huge side. Hope London leans on it.

The powerhouse **Trials of Jayson**

**Hoover** are off to Hawaii also. March ends off with **James Taylor**, **Carol King** and **Jo Mama**, then **Faces**, **Grease Band** and **Savoy Brown**. April is really fine with **John Winter/John Mayall**, then **Laura Nyro**, then **Ravi Shankar**, then comes the 11th with **Bromyn**, **Mashmakhan** and "we gotta goobie till the cows come home" **CROWBAR**. And believe me, this town will boogie when they get here. Their single is a hot number four at **CKVN**. Then come **Ten Years After**, then **Elton John**, **Procol Harum**, and on the 7th the **Who**. There's a cat called **Uncle Vinty** who someone should hear. He captivates his audience...makes them perform as well.

Nice to see more and more labels sending out people. Used to be polite letters, now it's more human. It's encouraging.

Sure like the "B" side of the **Original Caste**, "Sault Ste. Marie".

**Terry Jacks** produced the **Spring** record. If I can leave you with one final thing, that would be that you take pen in hand and write the people at **BBM** and tell them what a shitty mess they've made of the last couple of ratings. Thank God they don't run the country like that.

-Terry David Mulligan

## Denis tops Quebec charts for second week

Joel Denis, Elite recording artist (distributed by Trans Canada), has topped the charts in his native province of Quebec with "C'Ta Pas Encore Fait". The powerful **CKVL** has listed the Denis deck as No. 1 for two weeks running, and the issue of their March 1st Maxi-Pop '30' survey features Denis on the front cover. It's interesting to note that **CKVL's** French chart contains 70% Canadian content and has shown strong moves towards charting discs from Anglo-Canada. The highly influential **Mutuel System** with its anchor station **CJMS** of Montreal has also given the Denis lid a berth on their weekly survey and indications are for a No. 1 spot within the next few weeks.

Denis, who co-hosted the **Pierre Lalonde** show on Channel 10, for four years, will soon release an album containing compositions by both French and English Canadian writers. He'll also perform in both English and French.

Besides the recording field, Denis

is active in personal appearances playing Quebec's top supper clubs and pulling capacity audiences when appearing at **Place des Arts** and other centres, arenas etc. He is skedded for a September return date to **Place des Arts** at which time he will present a one man show. He has also been successful with the Canadian film industry and took leading roles in two films, one currently receiving good notices throughout the province.

There has been much speculation within the Anglo-Canadian broadcast industry as to the potential of French Canadian discs. Several of these broadcasters do, from time to time, take a flyer with a disc from the highly successful French market and find their listeners regard this sound as a welcome change.

La CROIX-ROUGE  
C'EST VOUS  
C'EST MOI  
C'EST NOUS TOUS



## RPM SINGLES ALPHABETICALLY

A Country Boy Named Willy (96)  
Ain't It A Sad Thing (48)  
All God's Children (93)  
Amazing Grace (66)  
Amos Moses (12)  
Angel Baby (51)  
Another Day (16)  
A Stranger In My Place (20)  
Band Bandit (86)  
Blue Money (25)  
Burning Bridges (27)  
Carry Me (10)  
Chairman Of The Board (47)  
Chelsea Morning (91)  
Cherish What Is Dear To You (78)  
Children Of The Sun (46)  
Country Road (19)  
Cried Like A Baby (11)  
Dickens (65)  
D.O.A. (64)  
Doesn't Somebody Want To Be Wanted (1)  
Don't Let The Green Grass Fool You (23)  
Do The Fuddle Duddle (82)  
Do You Know What You're Doing (79)  
Dream Baby (34)  
Eighteen (32)  
For All We Know (5)  
Free (14)  
Freedom (94)  
Friends (95)  
Fuddle Duddle (72)  
Glory Glory (26)  
Gotta See Jane (56)  
Got To Find Someone To Love (80)  
Hang On To Your Life (49)  
Have You Seen The Rain (8)  
Heavy Makes You Happy (99)  
Help Me Make It Through The Night (15)  
Hot Pants (75)  
I Am...I Said (76)  
If (87)  
If You Could Read My Mind (45)  
I Hear You Knocking (58)  
I Think Of You (57)  
It's Been A Long Time (50)  
I Was Wondering (53)  
I Wish I Were (61)  
Jodie (77)  
Joy To The World (39)  
Just My Imagination (74)  
Lonely Teardrops (42)  
Love's Lines, Angles & Rhymes (33)  
Mama's Pearl (17)  
Man From The City (88)  
Man In Black (59)  
Me And Bobby McGee (6)  
Mr. Bojangles (30)  
Nickel Song (85)  
No Love At All (28)  
Oh What A Feeling (55)  
One Bad Apple (24)  
One Toke Over The Line (21)  
Oye Como Va (7)  
Patricia (100)  
Proud Mary (13)  
Pushbike Song (73)  
Put Your Hand In The Hand (22)  
Rosaline (38)  
Rose Garden (29)  
Sault Ste. Marie (68)  
She's A Lady (2)  
Sit Yourself Down (41)  
Snow Blind Friend (52)  
Stay Awhile (3)  
Sundown (71)  
Superstar (67)  
Sweet Mary (54)  
Temptation Eyes (40)  
Theme From Love Story (9) (31) (37)  
Timothy (97)  
Tongue In Cheek (69)  
To The Family (70)  
Train (98)  
Tulsa (81)  
20 Years (92)  
Walk By The River (60)  
Watching Scotty Grow (44)  
(We're All Singing) The Same Song (62)  
What Is Life (4)  
What's Going On (89)  
When There's No You (35)  
When You Dance I Can Really Love (84)  
Where Did They Go Lord (43)  
Why (90)  
Wild World (18)  
Woodstock (83)  
You're All I Need To Get By (36)  
You've Got To Know (63)

This week  
1 week ago  
2 weeks ago

# RPM 100 SINGLES

March 27, 1971

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA	J
Allied	C	Musimar	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		

1	3 7	<b>DOESN'T SOMEBODY WANT TO BE WANTED</b> Partridge Family-Bell-963-M	34	43 79	<b>DREAM BABY</b> Glen Campbell-Capitol-3062-F	67	63 43	<b>SUPERSTAR</b> Murray Head-Decca-732603-J
2	2 6	<b>SHE'S A LADY</b> Tom Jones-Parrot-40058-K	35	45 59	<b>WHEN THERE'S NO YOU</b> Engelbert Humperdinck-Parrot-PAR40059-K	68	70 ...	<b>SAULT STE MARIE</b> Original Caste-Bell-TA211X-M
3	4 12	<b>STAY AWHILE</b> Bells-Polydor-2065 046-Q	36	46 58	<b>YOU'RE ALL I NEED TO GET BY</b> Aretha Franklin-Atlantic-2787-P	69	72 74	<b>TONGUE IN CHEEK</b> Sugarloaf-Liberty-56218-J
4	6 10	<b>WHAT IS LIFE</b> George Harrison-Apple-1828-F	37	39 40	<b>THEME FROM LOVE STORY</b> Francis Lai-Paramount-0064-M	70	74 76	<b>TO THE FAMILY</b> Ellie-Gamma-GA5007-K
5	7 11	<b>FOR ALL WE KNOW</b> Carpenters-A&M-1243-W	38	48 54	<b>ROSALINE</b> Russell Thornberry-MCA-2009-J	71	75 78	<b>SUNDOWN</b> Chilliwick-Parrot-PAR2536-K
6	12 14	<b>ME AND BOBBY McGEE</b> Janis Joplin-Columbia-45314-H	39	56 68	<b>JOY TO THE WORLD</b> 3 Dog Night-Dunhill-4272-N	72	78 82	<b>FUDDLE DUDDLE</b> Antique Fair-Tuesday-GH107X-M
7	9 27	<b>OYE COMO VA</b> Santana-Columbia-45330-H	40	32 22	<b>TEMPTATION EYES</b> Grass Roots-Dunhill-4263-N	73	79 80	<b>PUSHBIKE SONG</b> Mixtures-Sire-350-Q
8	1 1	<b>HAVE YOU SEEN THE RAIN f/s</b> Creedence Clearwater-Fantasy-655-R	41	52 81	<b>SIT YOURSELF DOWN</b> Stephen Stills-Atlantic-2790-P	74	82 83	<b>JUST MY IMAGINATION</b> Temptations-Tamla Motown-7105-V
9	11 73	<b>THEME FROM LOVE STORY</b> Andy Williams-Columbia-45317-H	42	41 48	<b>LONELY TEARDROPS</b> Brian Hyland-Uni-55272-J	75	92 96	<b>HOT PANTS</b> Salvage-Quality-Q2002-M
10	14 20	<b>CARRY ME</b> Stampede-MWC-1003-M	43	57 97	<b>WHERE DID THEY GO LORD</b> Elvis Presley-RCA-9980-N	76	...	<b>I AM...I SAID</b> Neil Diamond-Unie-55278-J
11	13 16	<b>CRIED LIKE A BABY</b> Bobby Sherman-Metromedia-296-L	44	27 15	<b>WATCHING SCOTTY GROW</b> Bobby Goldsboro-U. A.-5072-J	77	99 ...	<b>JODIE</b> Joey Gregorash-Polydor-2065 055-Q
12	5 2	<b>AMOS MOSES</b> Jerry Reed-RCA-9904-N	45	20 13	<b>IF YOU COULD READ MY MIND</b> Gordon Lightfoot-Reprise-0974-P	78	86 91	<b>CHERISH WHAT IS DEAR TO YOU</b> Freda Payne-Invictus-9085-F
13	15 17	<b>PROUD MARY</b> Ike & Tina Turner-Liberty-56216-J	46	47 51	<b>CHILDREN OF THE SUN</b> Mashmakhan-Columbia-C4 2960-H	79	61 50	<b>DO YOU KNOW WHAT YOU'RE DOING</b> Terry Bush-GRT-1233-03-T
14	16 24	<b>FREE</b> Chicago-Columbia-45331-H	47	50 53	<b>CHAIRMAN OF THE BOARD</b> Chairmen of the Board-Invictus-9086-F	80	85 ...	<b>GOT TO FIND SOMEONE TO LOVE</b> Dee Higgins-RCA-57-1058-N
15	17 31	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> Sammi Smith-Mega-615 0015X-M	48	35 36	<b>AIN'T IT A SAD THING</b> R. Dean Taylor-Rare Earth-R5023-V	81	84 88	<b>TULSA</b> Billy Joe Royal-Columbia-45289-H
16	19 41	<b>ANOTHER DAY</b> Paul McCartney-Apple-1829-F	49	21 5	<b>HANG ON TO YOUR LIFE</b> Guess Who-Nimbus 9-75 0414-N	82	83 84	<b>DO THE FUDDLE DUDDLE</b> House of Commons-GRT-1233-04-T
17	8 3	<b>MAMA'S PEARL</b> Jackson 5-Tamla Motown-1177-V	50	51 61	<b>IT'S BEEN A LONG TIME</b> Green & Stagg-Gamma-GA5009-K	83	90 99	<b>WOODSTOCK</b> Matthew's Southern Comfort-Decca-J
18	30 30	<b>WILD WORLD</b> Cat Stevens-A&M-1231-W	51	53 56	<b>ANGEL BABY</b> Dusk-Bell-961-M	84	93 94	<b>WHEN YOU DANCE I CAN REALLY LOVE</b> Neil Young-Reprise-RO992-P
19	22 26	<b>COUNTRY ROAD</b> James Taylor-Warner Bros-7460-P	52	54 64	<b>SNOW BLIND FRIEND</b> Steppenwolf-Dunhill-4269-N	85	88 90	<b>NICKEL SONG</b> New Seekers-Elektra-E457 19-P
20	29 35	<b>A STRANGER IN MY PLACE</b> Anne Murray-Capitol-72637-F	53	65 70	<b>I WAS WONDERING</b> Poppy Family-London-L 148-K	86	67 44	<b>BAND BANDIT</b> Tundra-A&M-307-W
21	31 42	<b>ONE TOKE OVER THE LINE</b> Brewer & Shipley-Kama Sutra-516-M	54	34 18	<b>SWEET MARY</b> Wadsworth Mansion-Sussex-209-V	87	...	<b>IF</b> Bread-Elektra-45702-P
22	26 29	<b>PUT YOUR HAND IN THE HAND</b> Ocean-Yorkville-YV45033-D	55	66 71	<b>OH WHAT A FEELING</b> Crowbar-Daffodil-DFS1004-F	88	89 ...	<b>MAN FROM THE CITY</b> Humphrey & DT's-Boot-001-K
23	33 34	<b>DON'T LET THE GREEN GRASS FOOL YOU</b> Wilson Pickett-Atlantic-2781-P	56	68 72	<b>GOTTA SEE JANE</b> R Dean Taylor-Rare Earth-5004-V	89	98 ...	<b>WHAT'S GOING ON</b> Marvin Gaye-Tamla Motown-54201-V
24	10 4	<b>ONE BAD APPLE</b> Osmonds-Polydor-2065 044-Q	57	71 ...	<b>I THINK OF YOU</b> Perry Como-RCA-0444-N	90	95 98	<b>WHY?</b> Roger Whittaker-RCA-74-0442-N
25	37 38	<b>BLUE MONEY</b> Van Morrison-Warner Bros-7462-P	58	38 23	<b>I HEAR YOU KNOCKING</b> Dave Edmunds-Mam-3601-K	91	87 75	<b>CHELSEA MORNING</b> Sergio Mendes/Brasil-A&M-1226-W
26	28 28	<b>GLORY GLORY</b> Smyle-Columbia-C4 2956-H	59	77 95	<b>MAN IN BLACK</b> Johnny Cash-Columbia-45339-H	92	97 ...	<b>20 YEARS</b> Jarvis St Revue-Columbia-C4-2969-H
27	23 25	<b>BURNING BRIDGES</b> Mike Curb Congregation-MGM-14151-M	60	64 69	<b>WALK BY THE RIVER</b> Steel River-Tuesday-GH 105-M	93	100 ..	<b>ALL GOD'S CHILDREN</b> Doug Hutton-London-17400-K
28	36 37	<b>NO LOVE AT ALL</b> B.J. Thomas-Scepter-12307-J	61	69 ...	<b>I WISH I WERE</b> Andy Kim-Steed-ST A731-M	94	...	<b>FREEDOM</b> Jimi Hendrix-Reprise-1000-P
29	25 21	<b>ROSE GARDEN</b> Lynn Anderson-Columbia-45252-H	62	62 63	<b>(We're All Singing) THE SAME SONG</b> Fitzpatrick-Freedom-1995-M	95	...	<b>FRIENDS</b> Elton John-Uni-55277-J
30	24 8	<b>MR. BOJANGLES</b> Nitty Gritty Dirt Band-Liberty-56197-J	63	59 60	<b>YOU'VE GOT TO KNOW-Perth County</b> Conspiracy-Columbia-C4 2963-H	96	...	<b>A COUNTRY BOY NAMED WILLY</b> Spring-London-17401-K
31	18 9	<b>THEME FROM LOVE STORY</b> Henry Mancini-RCA-9081-N	64	53 33	<b>D.O.A.</b> Bloodrock-Capitol-3009-F	97	...	<b>TIMOTHY</b> Buoy-Scepter-12275-J
32	40 46	<b>EIGHTEEN</b> Alice Cooper-Warner Bros-7449-P	65	58 39	<b>DICKENS</b> Leigh Ashford-Revolver-0010-N	98	...	<b>TRAIN</b> Soma-Aquarius-5010-K
33	44 55	<b>LOVE'S LINES, ANGLES &amp; RHYMES</b> Fifth Dimension-Bell-965-M	66	42 19	<b>AMAZING GRACE</b> Judy Collins-Elektra-45709-P	99	...	<b>HEAVY MAKES YOU HAPPY</b> Staple Singers-Stax-0083-Q
						100	...	<b>PATRICIA</b> Ronnie Hawkins-Hawk-1205 01-T

**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 27, 1971

Gold Leaf Award For Outstanding Record Sales

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

W  
C  
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J  
K

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

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P  
Z

1	1	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT 30322-H	34	31 26	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A EK875010-P	67	68 75	FLY LITTLE WHITE DOVE FLY Bells-Polydor-2424 0 22-Q 3176 019-Q 3821 022-Q
2	2 2	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8 TC 6002-M	35	35 29	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W 8T 4271-W	68	69 ...	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-M32-1000-M N/A N/A
3	7 69	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P N/A N/A	36	37 24	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W N/A N/A	69	74 ...	YOU'LL NEVER WALK ALONE Elvis Presley-Camden-CALX2472-N N/A N/A
4	27 81	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	37	38 35	THEME FROM LOVE STORY Henry Mancini-RCA-LSP 4466-N N/A N/A	70	67 70	SYRINX True North-TN2-H N/A TN2-H
5	5 13	ROSE GARDEN Lynn Anderson-Columbia-C 30411-H N/A N/A	38	33 18	EMITT RHODES Dunhill-DS50089-N N/A N/A	71	78 96	SEATRAN Capitol-SMAS659-F N/A N/A
6	4 5	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A	39	40 42	KENNY ROGERS & THE 1st EDITION'S GREATEST HITS-Reprise-RS6437-P N/A N/A	72	79 ...	LOVE STORY Tony Bennett-Columbia-C30558-H N/A N/A
7	8 7	CHICAGO III Columbia-C2 30110-H CT30110-H CT30110-H	40	41 44	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H 18 10 0750-H	73	...	ONE BAD APPLE Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q
8	6 3	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	41	34 28	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A 8XT 6350-F	74	62 59	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A 8WM1893-P
9	9 8	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	42	42 43	BLOODROCK 2 Capitol-ST491-F N/A N/A	75	75 77	THE TENDER LOVING CARE Johnny Cowell-Ampersand-477 1601 Z N/A N/A
10	11 17	SWEETHEART Engelbert Humperdinck-Parrot-XPAS71043-K N/A N/A	43	36 31	2 YEARS ON Bee Gees-Atco-SD33 353-P N/A N/A	76	77 ...	BUTTERFIELD BLUES BAND LIVE Elektra-7E2001-P N/A N/A
11	3 4	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	44	45 46	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P AC 2-500-P 2A8T500-P	77	65 54	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V 88402-V
12	13 6	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H CA 30130-H	45	46 45	DELIVERIN' Poco-Epic-KE30209-H N/A N/A	78	...	LOVE'S LINES, ANGLES AND RHYMES Fifth Dimension-Bell-6060-M N/A N/A
13	16 21	STONEY END Barbra Streisand-Columbia-KC30378-H N/A N/A	46	43 32	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P A8TC 7201-P	79	72 76	I THINK THEREFORE I AM R. Dean Taylor-Rare Earth-RS522-V R75 522-V R8 1522-V
14	10 9	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	47	73 71	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F 8B 16003-F 4B 16003-F	80	...	IF I COULD ONLY REMEMBER MY NAME David Crosby-Atlantic-SD7202-P N/A N/A
15	15 24	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N N/A N/A	48	55 39	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M 8TC-6045-M	81	82 82	BRIGHT DOWN THE MIDDLE Sycamore Singers-Ampersand-477 81602-W N/A N/A
16	18 27	LOVE STORY Andy Williams-Columbia-KC30497-H N/A N/A	49	58 52	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J 6-3092-J	82	57 65	HERITAGE Christmas-Daffodil-SBA-16002-F 8B 16002-F 4B 16002-F
17	17 14	NANTUCKET SLEIGHRIDE Mountain-Windfall-5500-M 5119-5500-T 8119-5500-T	50	47 41	BLOWS AGAINST THE EMPIRE Paul Kantner-RCA-LSP4448-N PK 1654-N P8S 1654-N	83	87 94	MAKE ME HAPPY Tom & Judy-GRT-9230-1000-T N/A 8230-1000-T
18	14 25	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A N/A	51	63 57	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P CWX 1871-P	84	81 72	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P A8TC 7200-P
19	22 93	JAMES LAST DOES HIS THING Polydor-2418017-Q 3158006-Q 3836001-Q	52	...	NON STOP 11 James Last-Polydor-2371 111-Q 3150 098-Q 3811 039-Q	85	44 49	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N P8S 4359-N
20	12 10	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R 58410-R 88410-R	53	80 85	WORKIN' TOGETHER Ike & Tina Turner-Liberty-7650-J N/A N/A	86	83 66	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A N/A
21	28 16	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N P8S1665-N	54	52 51	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	87	66 63	STEPPEWOLF 7 Dunhill-DSX 50090-N N/A N/A
22	24 38	PARANOID Black Sabbath-Warner Bros-WS1887-P N/A N/A	55	49 36	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F	88	100 ..	CRAZY HORSE Reprise-RS6438-P N/A N/A
23	20 11	ELTON JOHN UNI-73090-J N/A N/A	56	53 53	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J 6-9175-J	89	86 73	I3 The Doors-Elektra-EKS74079-P EK74079-P EK874079-P
24	10 12	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A N/A	57	50 48	WHAT ABOUT ME Quicksilver-Capitol-SMAS630-F 4XT630-F 8XT630-F	90	76 60	TWELVE DREAMS OF DR SARDONICUS Spirit-Columbia-E30267-H N/A N/A
25	21 33	EMERSON, LAKE & PALMER Cotillion-SD9040-P N/A N/A	58	71 ...	UNCLE CHARLIE & HIS DOG TEDDY Nitty Gritty Dirt Band-Liberty-LST7642-J N/A N/A	91	89 64	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A N/A
26	26 30	THE GOOD BOOK Melanie-Buddah-BDS9500-M BDS-C-95000-M BDS-8TC-95000-M	59	54 58	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE-Euphoria-EST2-L N/A N/A	92	85 80	BAD MANORS Crowbar-Daffodil-SBA-16004-F 4B 16004-F 8B 16004-F
27	39 40	STEPPEWOLF GOLD Dunhill-DS50099-N N/A N/A	60	56 37	CANDIDA Dawn-Bell-6052-M C-6052-M 8TC-6052-M	93	95 ...	THE FAMILY Mashmakhan-Columbia-ES90000-H N/A N/A
28	30 20	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H CA30325-H	61	64 61	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H CA30106-H	94	93 84	LOLA VERSUS POWERMAN AND THE MONEYGOROUND-Kinks-Pye-6423-L N/A N/A
29	32 19	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P 8WM 1843-P	62	59 62	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST-Columbia-ELS 375-H N/A 18 1E 0375	95	94 87	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K THM-24803-K
30	25 22	STEPHEN STILLS Atlantic-SD7202-P CS7202-P TP7202-P	63	48 47	CHICAGO Columbia-KGP 24-H CT BO 0858-H 18 BO 0858-H	96	98 ...	LOVE IT TO DEATH Alice Cooper-Warner Bros-WS1883-P N/A N/A
31	23 15	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F 8XT 6330-F	64	61 55	VERY DIONNE Dionne Warwick-Scepter-SP5587-J 5019-587-T 8019-587-T	97	99 ...	JERICHO Bearsville-A10112-V N/A N/A
32	29 23	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F 8XT 3372-F	65	60 56	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P 8RM 6383-P	98	...	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrot-PAS 71045-K N/A N/A
33	70 ...	THE POINT Nilsson-RCA-LSPX1003-N N/A N/A	66	51 50	WATT Ten Years After-Deram-XDES18050-K N/A N/A	99	97 92	GOLD Neil Diamond-UNI-73084-J 173 3084-J 16 3084-J
						100	...	IN THE BLUE CANADIAN ROCKIES Mom & Dads-Apex-7007-J N/A 6 7007-J

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.

# Law. . .loopholes in the loopholes

These articles, dealing with the legal aspect of entertainment, are written especially for RPM by Kenneth M. Smookler, barrister and solicitor, practicing in Toronto. He has a LL.B. from the University of Toronto and a B.A. in Sociology from Wayne State University in Detroit.

by Kenneth M. Smookler

In the last article I mentioned some of the pitfalls and benefits of infant contracts. Whether you think so or not, I very quickly slurred over the exact legal meaning of "necessaries"; in 99 cases out of 100 that word will be defined so tightly so as to throw out many contracts involving infants.

I mentioned that contracts for shelter, food or clothing would be considered as being for necessities and I implied that a contract providing an infant with the means of earning a living, e.g. the purchase of a car by a travelling salesman, would also be classified as necessities. What I did not say was that it must be proven that the infant has no other source of income, i.e. that he must earn his living through that means. For example, we were considering the success of Swingin' Jo Bach last week and his purchases of guitars, Ferraris, Rolls-Royces and so on for his use in practicing his profession as a singing guitarist. But, if he only plays and sings on the side and is living at home with his parents, I am afraid these contracts are totally nullified, no matter to what extent he may feel he needs or wants the items he contracted for.

Supposing the whole matter winds up in court and a judge is con-

sidering the question. Suppose further that the judge decides that Swingin' Jo Bach "failed" to notify the man who sold him the guitar and amplifier that he was under twenty-one. Suppose further that the judge decides that the salesman would never have signed Jo to a contract if he had known that he was under twenty-one and, what is more, that Jo knew this. Too bad.

There is still no contract. Our infant's intentions don't matter; his "rights" are going to be protected with a vengeance, presumably on the theory that any one of the tender age of nineteen does not really know his mind and must be protected by the law whether or not it is to his advantage.

And let's not decide that it is all-ways to his advantage to be "protected". While many people will take a chance, there are always those who will refuse a contract with an infant unless they have some kind of security to go with it. e.g. the guarantee of an adult, the infant who cannot provide security may find himself forced to buy everything for cash (you do remember cash don't you?)

The law being what it is, there is, of course, a loophole in the loophole. If Swingin' Jo not only fails to notify the dealer that he is under twenty one, but categorically states that he is over twenty-one and heartily denies his in-

fancy, he has shifted himself into the area of fraud, and, at this point, the protection of infancy finally deserts him. The philosophy of the criminal law has always been a more pragmatic one than that of the civil or non-criminal law and some of the peculiarities of civil law can often be set aside when criminal rules start to apply.

For that reason, the infant who specifically denies his infancy will find himself bound to most contracts which he enters into and he had better be prepared to honour the commitment he has made.

**GET INTO THE PICTURE.....** in RPM. Ever wonder why OTHER people get their pictures in RPM - while you remain - just a reader? One of your first considerations is that RPM should receive your promotional photos. Equally important is the quality of the photo. The entertainment business has established 8 X 10 GLOSSY PHOTOS as (practically) a tradition. Over the years, we have tried to influence a higher quality photo for press use. If it is important enough to photograph.....GET A GOOD PHOTOGRAPHER.....and get into the picture.

## Entertainment meet in Waterloo constructive

By Bill Bryans

The Canadian Entertainment Conference was held last week-end at the Collonade Hotel in Waterloo. Organized by the Federation of Students at the University of Waterloo, the conference was designed to showcase the Canadian performers and to allow booking agents, performers, record companies and promoters to get together and talk business.

A long list of fine Canadian talent was showcased on Saturday and Sunday nights. Highlights included the Stampedeers doing (among other things) an Ed Sullivan parody and singing their hit song "Carry Me", Stompin' Tom Connors, leaving the audience on its feet, Harold, two gentlemen who made

many friends with their subtle vaudeville-type humour, Brownsville Station, Whiskey Howl, and La Troupe Grotesque, an acting duo. Saturday night also featured a set by Kenny Rogers and the First Edition who will be in Canada to do a weekly variety show for CTV.

The audience reaction to the various performers at the showcase seemed to indicate a swing away from straight music acts towards the entertainers who featured good-time songs and lots of plain fun. Unfortunately, the half-hour allotted to each act was often not enough time for some of the heavier rock bands to unwind. Early on Saturday evening, David

CONFERENCE continued on page 23

**NEW.....**  
now happening  
from AMPERSAND

**BRIGHT DOWN  
THE MIDDLE**

The Sycamore Street Singers  
(477-1602)

**THE TENDER  
LOVING CARE**

with JOHNNY COWELL  
(477-1601)

Distributed by:

World Records  
(Atlantic Provinces/Ontario)  
Almada Corporation  
(Quebec)  
K Records  
(Manitoba/Saskatchewan)  
Van Dusen  
(Alberta)  
Select  
(British Columbia)

# Music - a force for good in Canada

Any day now, the senseless and savage slaughter will start once again. Those brave figures of masculinity (men born and bred in the enlightened nation) will pick up their baseball bats and viciously clout the soft-boned chubby faces of the baby seals.

They'll lift their bats a little higher in the air to break open the harder skulls of the mothers of the babies. Many will not die from the first rotten blow; many will endure incredible agony as these stone-faced human beings (Canadians) tear the skins from their bodies.

It is not an attractive sight. The sounds are grotesque too. If you have a child, or a dog or a cat, try to imagine a bunch of men clubbing it over the head, then wrenching its hair from the crumpled body. Think of the cries of pain and horror and shock.

Stop for just a few moments, please. Close your eyes. See the huge lumps of ice floating along the St. Lawrence. A cloudy day, a soft pastel horizon, the banks lined with tree-less trunks. The sound of the small icy waves lapping against the boats. Now and then the crunch of oar and prow on ice.

Then the much louder whack of wood on bone. A few of the baby seals will survive, only to be minced in later hauls. They will witness one of the most disgusting and demoralizing sights of the modern world.

These infant seals, such friendly, tranquil creatures, will watch their mothers being murdered and skinned alive. Look into their eyes. What can they think of the world before them? This mass execution, far greater I believe than any result of the evils of wartime. This farce of proclaimed necessity. A bitter blight upon this country's Spring. Fashion wear for the fat, ugly hags of haute couture.

"We are a peaceful, neutral country." croon our politicians. We do not wage war and brainless brutality upon the peasants of Viet Nam. We do not have the draft. We do not segregate against our fellow man. We are free and fair and friendly to all.

**LIKE HELL WE ARE!** We are cruel and obscene (really fucking obscene) and we are the sickest race on earth if we allow this seal slaughter to continue. Worse still, we are hypocrites. We are phonies and finks and accessor-

ies to murder. The premeditated killing of a race which has a far greater moral right to this Dominion than any branch office of a Detroit car company or a British chemical factory.

We in the music industry can take a large share of the blame.



by Ritchie Yorke

We are supposed to be the hip element, the aware segment of the population, the trend-setters and mind-benders. We sway opinion by pressing, promoting, playing and selling music by Bob Dylan and Woody Guthrie and Stephen Stills and Cat Stevens. We may not turn people on to drugs but we can manipulate minds and we should never forget it.

Our greatest sin is that we have allowed a vital and long-overdue statement by a non-Canadian on a Canadian issue to go relatively unnoticed. We are happy and anxious to hear Matthew's Southern Comfort celebrating the joys of a weekend on a farm in upstate New York, but we do not want to inject the Canadian masses with a dose of topicality and compassion.

We are doing our best to ignore Donovan's new single Celia of the Seals. Brave men and women that we are, we would prefer that this little number just faded away and died; a passive death compared to the multitude of agonies we allow a bunch of poisoned morons to inflict on our shallow consciences once a year.

I deeply regret that I am unable to bring you the lyrics of this sensitive song. I don't have a copy of it. I've only heard it once, and that was in the library of a radio station in the west.

I couldn't stand to look at the jacket of the record. I am told that it is right on. The record itself is well-produced, beautifully performed and every rpm a hit. But it isn't being heavily tipped by Hamilton or Gavin and it isn't exactly roaring up the U.S. charts (top forty stations south of the border are about as

aware as the majority of their Canadian compatriots). It's not getting much play here. Nobody cares. Our seals (the few that survive) may be witnessing scenes which you wouldn't submit your bitterest enemy to, but as long as you can have your shrimp cocktail, your look at the waitress' tail and your foot on the accelerator, what the hell do you care? They're only animals anyway. They don't feel pain. They can't talk and after what they've seen, they probably can't walk. They look upon a sea of battered corpses, the burial ground for any aspiration to greatness this country might ever have. Greatness for Christ's sake; the Vandals were saints next to us.

Talk to your friends about My Lai. Or the Nazi ovens. How terrible they were. And let these murderers reap havoc upon a field of innocent animals, truly unable to defend themselves. Remember that Hitler only killed people.

We're going to forget about or ignore Celia of the Seals, are we? Let it pass away in "peace". Our listeners will never know. Bigger our responsibility and conscience. It may not count as Canadian content, but it's far more important than any piece of manufactured American crap by R. Dean Taylor, the Mamas and the Papas or Mountain.

In a week's time, I intend to call a dozen or so of Canada's most listened to pop stations to see what they're doing about Celia of the Seals.

If you are not playing this remarkable record, you had better have a good story ready. None of that "not suitable for our audience" bullshit, or "no reaction" or "tune out factor". If you're not airing this incredibly important and persuasive catalyst of mass concern, we will show just how much deeper the pen can cut than the sword. We all have an obligation--I have mine and you have yours. I have realized mine and you won't believe the backlash if you don't get hip to yours.

I am fervently hoping that Columbia will get around to sending me a copy of Celia of the Seals in the next few days, so that I can reprint its lyrics. I urge the CRTC to somehow declare this record as Canadian content. After all, it is just as

# THE 1971 1812 OVERTURE.

*An exciting new version of the Tchaikovsky overture featuring:*

EUGENE ORMANDY  
THE PHILADELPHIA ORCHESTRA  
THE MORMON TABERNACLE CHOIR  
THE VALLEY FORGE  
MILITARY ACADEMY BAND  
CANNONS AND RUSSIAN CHURCH BELLS



ON COLUMBIA RECORDS  AND TAPES.

# Equipment not important. . .Northcott

MCA set up a reception at the Park Plaza Hotel, the type with a bartender for every ten guests and those incredibly delicate hors d'oeuvres that just sit on the plate because everyone's afraid to eat them. Tom Northcott played

PART ELEVEN OF A SERIES

## The Producers

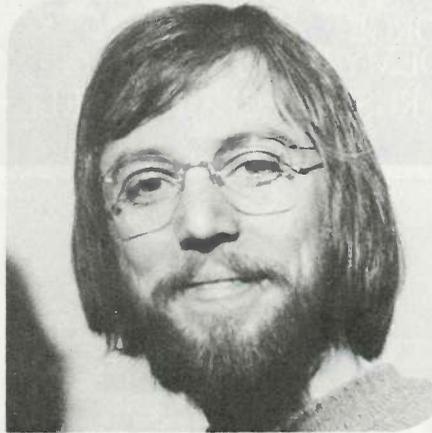
by Jim Smith

maybe half a dozen songs and surprised everybody with his easy stage presence, not to mention the superb music. And the next evening Tom Northcott would repeat his success, this time at the Riverboat. There was nothing earthshaking about it, just a solid introduction to Toronto for the Vancouver native.

Two days later, Northcott was revealing another side of himself for the CKOC people in Hamilton, first spending over half an hour on the air ('OC is one of the few big-time stations who still have

the nerve to do this) and later playing a tape of some songs from his in-process album. As the tape ran on, through four songs, it was clearly the same voice, high and powerful, attended by a sizeable orchestra. But there was more than Northcott had shown at the Park Plaza; there was the undeniable feel of a fine producer. The producer was Northcott.

The tape is a sampler of Northcott's upcoming album his first self-produced album. Before that he'd produced his two Vancouver-based singles "I Think It's Going To Rain Today" and "Crazy Jane" that had met his



TOM NORTHCOTT

approval. "The only things I've produced other than for myself I'm not particularly proud of. I produced the Irish Rovers' biggest hit except for the Unicom Song, called Years May Come, Years May Go. And Anne Attenborrow's recording of "We Will Find Love" won a Moffat Award for the year's best MOR record. So you could say that I have been fairly successful with both my productions, but I am not too pleased.

"Right now I'm looking for somebody to record. I have more ideas than I feel I can use myself. One thing I can do is match the artist with the proper material. That's half the battle when the material isn't the musician's own."

Northcott, until very recently, had been in a difficult situation for a creative person. When he convinced several friends to help him establish a private studio in Vancouver, he was selected as the operation's manager. The business aspects did not mix well with Northcott's musical ambitions.

"We built the whole studio our-

selves, a completely private venture. When I was recording in Los Angeles I used the smallest studio at Western Recording. They called it Studio 3. It was an 8-track studio and was too small to hold a lot of musicians. But the sound quality is incredible. All the good acts wanted to use it and the studio had more million-selling records produced there than any other American studio, I think.

"When Western decided to install 16-track machines in the studio, we bought their old equipment. It was so good that I couldn't resist the chance. So we set ourselves up with everything a record company needs and then we leased the product on a year-to-year basis. We opened in September of '69 and got our lease with MCA in September of '70.

"I was left with all the business ends but I'm trying to do as little of that as possible and get back into the artistic end of things.

"One day I was in my office and I decided 'You're not really happy listening to all these tapes and trying to cut costs on the Xerox machine. You'd rather be out touring the country as a promotional representative.' So I said to myself, 'Northcott, you're fired.' And I went downstairs and told the company."

Now Northcott expects to have more time for his producing and, just as important, writing. "I do enjoy recording my own songs. But I get so busy there just isn't enough time to write. All the business details are just sandpaper to the soul. You can't do everything and write, too."

The Tom Northcott professional

NORTHCOTT continued on page 23

## REMEMBER!



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Art Director

Stan Klees

Write re: membership CIRPA

## Canadian Independent Record Producers' Association

P.O. Box 5937 - Postal Terminal A  
Toronto 1, Ontario

# Ellie very tired - - - very rude

I HAVE DECIDED...to suspend this column until further notice due to the fact that...I'm very tired!!!(Ed: And very very rude!!!)

THE TELEVISION PEOPLE... got a piece of Pierre Juneau's mind recently. He all but said, shape up or shut off. Taking the



role of a "prophet of doom", he predicted that the future of Canada

and our independence as a nation was in jeopardy. The remarks could also apply to our recording industry.

**SPEAKING OF THE TUBE.** The best way to identify a Canadian TV production (of the variety sort) is to watch for a **BACKDROP** of musicians. Musicians all over the place. Big ones, small ones, fat ones, thin ones, young ones, old ones. The criteria of the successful producer in Canada is a nosecount of how many of the band you can get on camera to indicate - not your talent as a producer, but your ability to get a musical budget big enough to **CROWD** the scene with musicians. It must be cheaper than sets and

in TV Canadian content is defined by that mass of human flesh hanging out all over the picture tube and hanging on to some kind of a musical instrument. **IF YOU MUST USE MUSICIANS - KEEP THEM OFF THE (Ed: If you're lost for a word, possibly Ritchie can help you) ...CAMERA! (Ed: Boy is she mad!!!)**

**WATCH FOR...**another **WATERED DOWN**...expose of the booking agencies in Toronto in one of the dailies. If.....for the first time it is a good account of what is happening, then it will be a feather in the cap of the reporter. The article should be titled "How to Steal from Children"!!! **WHAT ARE THE ODDS...**that it will be an objective expose? 1000 to 1 against it. I repeat...**IT WOULD BE...** a feather in the cap of the reporter!!! **BUT I DOUBT IT!!!**

**IT HAS BEEN A FEW WEEKS...** since I endorsed "PAYOLA". Pay someone off to play your record. We still haven't found one objection to payola in Canada legally or in any other way that will hold water. Pay it! Accept it!!! No one has ever ruled that you can't or that you shouldn't or that it isn't a rampant practice. Until they do...**HAVE FUN!!!**

**HAVE YOU EVER NOTICED...** that some companies throw all the cocktail parties, and other companies **NEVER** throw cocktail parties for their new artists, visiting artists or their new promo campaign??? **HAVE YOU EVER NOTICED!!! NOW...you WILL!!!**

## GRT releases Beverly Glenn - Copeland set

GRT of Canada chalked up two success for the week of March 15th. First they released an album

GRT of Canada chalked up two successes for the week of March 15th. Firstly was the release of the "Beverly Glenn-Copeland" set, and then they presented this stunning new talent, in concert at Toronto's St. Lawrence Centre for The Arts (17).

Miss Glenn-Copeland began voice lessons at the age of fifteen and a few years later entered McGill University where she acquired a

Bachelor of Music Degree. After a year and a half of studying with opera singer Eleanor Steber, she decided to move into the recording field. One of her big breaks was her first job in Toronto and a sharing of a bill with one of the world's top pop guitarists, Lenny Breau.

Shortly after this meeting, Breau, Jeremy Steig, Doug Riley, Doug Bush, Don Thompson and Terry Clark - all renowned Canadian musicians, supplied instrumental backing for Miss Glenn-Copeland's new GRT album.

Doug Riley produced the session which was engineered by Terry Brown at Toronto Sound Studios.

## RCA declares war of the 1812 Overtures

This week, RCA Records announced that they are prepared to go into battle with their version of Tchaikovsky's 1812 Overture by Eugene Ormandy and the Philadelphia Orchestra. RCA is pulling all stops in its campaign to push their recording over another version on a competing label by Ormandy. The RCA version features Ormandy and the Orchestra, the Temple University Choir and electronic cannon effects. The other recording, on Columbia, features Ormandy and the Orchestra, the Mormon Tabernacle Choir, the Valley Forge Military Academy Band and cannons and Russian church bells. Col too is giving the set a hefty push and have come up with one of the most striking album jackets in a long time, which has now been blown up into a poster for dealer use.

## RPM REGIONAL ACTION

**BRITISH COLUMBIA**  
Serge Plotnikoff (Kin-Gar) 4501

**LIVIN' FREE**  
Sunday (London) 17397-K

**IT SEEMS**  
Jim Roberts (Capitol) 72639-F

**WE'RE DANCIN'** ('til It Blows Over)  
Second Helping (Much) 1002-K

**SAVE THE NATION**  
Amethyst (6th Avenue) 611-K

**IT'S GONNA BE BETTER**  
Tom & Judy (GRT) 1230-03-T

**OCHOS RIOS**  
Sycamore Street Singers  
(Ampersand) 477-601-Z

**SAY WHAT YOU GOTTA SAY**  
Lee Rand (Quality) 1996-M

**MERRY GO-ROUND**  
The Robert E. Lee Brigade  
(Columbia) C4-2966-H

**WALKED OUT THE DOOR**  
Simon Caine (RCA) 75-1055-N

**WAY DOWN DEEP**  
Bobby Curtola (Capitol) 72639-F

**HONEY IN THE SKY**  
Cat (Nimbus 9) 9013-N

# PALAS HOUSE

HAS

SOMETHING!

PALAS HOUSE

HAS

# RICK PEARSON

**NEW ALBUMS**

**BEAUTIFUL SECOND HAND MAN**

Ginette Reno  
(Parrot) PAS 571045-K  
This one should really bring Miss Reno to the attention of the buying public. Titled, "Forbidden Games" and "Crowded By Emptiness" are only the beginning.



**UP TO DATE**

The Partridge Family  
(Bell) 6059-M  
Another set from the tube-created All-American family group. Contains current charter "Doesn't Somebody Want To Be Wanted". Heavy appeal to the sub-bra crowd.

**VACUUM CLEANER**

Merryweather & Carey  
(RCA) LSP 4485-N  
It's weird, to say the least. Sort of like Delaney and Bonnie playing the Temptations with Led Zeppelin backing. Could go over well with the progressives.

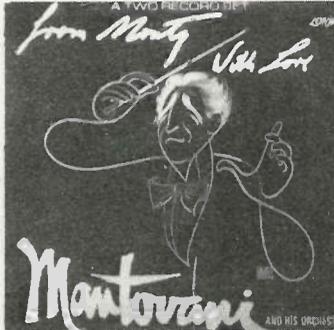


**CLINT CURTISS**

(Dominion) LPS 48509-M  
Nicely restrained country sound with some really fine steel guitar work. "One More For The Road" is a stand-out cut. Many of the tunes are eminently suitable for MOR programming.

**DEPARTURE**

Rhonda Silver  
(Camden) CAS 2488-N  
That Sun-Bar crowd have created a set around Miss Silver which makes her sound better than all the Supremes. Powerful singing on "To Love Somebody" and other tunes assures top exposure on CTL member stations.



**FROM MONTY WITH LOVE**

Mantovani  
(London) XPS 5856-K  
Total Mantovani sales are second only to the Beatles. This four-sided set runs through everything from "Air On A G String" down to "Theme From Love Story". Solid sales getter.

**BURNING BRIDGES**

Mike Curb Congregation  
(MGM) SE 4761-M  
Titled is the long-lived chart single. The set contains scores from current motion pictures including "Ryan's Daughter", "Love Story" and "Let It Be". Competent MOR fare.



**BEVERLY GLENN-COPELAND**

(GRT) 9233-1001-T  
Miss Glenn-Copeland has an appeal which will reach just about everyone. Label provided her with the kind of backing she deserves: Lenny Breau, Don Thompson, Doug Riley, Doug Bush, Terry Clark and Jeremy Steig. With the right push, should go.

**WAR**

(United Artists) UAS 5508-J  
Eric Burdon's backing group prove they can stand by themselves in this powerhouse set. "War Drums" is a real mind blower. Will receive heavy underground play.



**THE LEGEND OF THE BLACK DONNELLY'S**

Shay Duffin And The Dublin Rogues  
(Camden) CA 52463-N  
Moderated Irish folk is what group comes up with. A superlative version of Kristofferson's "Me And Bobby McGee" and a ditty called "Vancouver In July".

# "Thou Shalt not Play Drug Lyrics"

by John Watts

The climate of repression in the United States has reached a new high with the passing down of tablets from the Federal Communications Commission with "thou shalt not play drug lyrics" inscribed on them. The actual wording reads something like; "a licensee is responsible for removing any songs which contain lyrics which promote or glorify the use of drugs from his playlist".

We have long been aware of many moves towards censorship, harassment and other obstacles to free speech and assembly in the United States, and it seems that now they've made it legal. The supposed maxim behind the new regulation is that drug use is a result of hearing about it on records. How a group of supposedly knowledgeable and intellectual men could take such a precept seriously is beyond me. The answer is, of course that they don't. The regulation is simply another block in the wall of information suppression which the government of the United States is building around its people and is attempting to build around the people of the world.

The FCC now has the broadcasters running scared and, in spite of what many of them have said to the contrary, they will be very, very careful not to step on the wrong toes. The constitution of the United States has certain guarantees in it. One of the most prominent is, or was, the guarantee of free speech. That guarantee has been qualified through the years to exclude "pornography without redeeming social value", "incitement to overthrow the duly constituted government by force" and anything else which seemed convenient at the time. The latest qualification of this great American guarantee comes from the FCC.

The only dissenter among the six members of the FCC was Nicholas Johnson. Johnson, in explaining his disagreement said: "The Commission's action will have a chilling effect on the free spirit of our songwriters because of the caution and timidity which today's action will produce among licensees. It will have a similar effect on the record industry..." Regarding the FCC's motivation for bringing in the regulation, Johnson said the

Commission is not really "as concerned about drug abuse as it is in striking out blindly at a form of music symbolic of a culture which the majority fears, in part because it totally fails to comprehend it."

We, in Canada, can only pray that our own CRTC is not thinking along the lines of the FCC. Presumably they are not, but bear in mind that the Canadian Bill of Rights is a fragile instrument at best. That it can be revoked and made non-existent in the middle of the night without the knowledge or consent

of the people of Canada or their elected representatives. That since it can be suspended so easily it may as well not exist. With that thought, it is perhaps a good idea for broadcasters here to take a stand, if it becomes necessary, and put their lobbying forces to a constructive purpose.

Without the knowledge of the people, a footnote has been added to the American Constitution; "This offer void where prohibited by law."

Don't allow it to happen here.

**WE'RE ALL IN THIS TOGETHER**

Soul singer  
**TOBI LARK**  
and hundreds of  
non-singers play and sing  
of love, brotherhood and  
togetherness in St. Paul's  
Catholic Church, Toronto.

**CBC**  
TV

**8 PM**  
**TUE.**  
COLOR

# MOT snowball into MOR programming

by Stan Klees

The amendment to the Broadcast Act might be confusing in a number of areas and in digging into it, we might find out some of the feelings and the philosophy of the CRTC when they made it official.

One point that I would like to stress again is 12. (6) which says, "A mechanical reproduction of a musical composition that is deemed at any time to be by a Canadian continues to be so deemed thereafter."

A mechanical reproduction is the legal term for "record", "tape" and any device of any kind or nature, whether now or hereafter known, for the reproduction of sound. I always like to add the word mechanically to that definition just to re-emphasize that it isn't just someone tooting on a horn.

So for the average person, the item means that a record of a song, once it is by a Canadian qualifies forever (for airplay as part of the 30% Canadian content ruling for AM radio.)

This brings up an interesting point as far as MOR stations are concerned. In the first two years of the ruling, there is a unique opportunity for Canadian compositions to be promoted to the point that they will be recorded by foreign artists. A good example would be "These Eyes" or "Snowbird". Unfortunately the MOR stations are dependent on

(Ed: Stan Klees is a noted producer, writer, graphic artist and industry consultant. He has often guested columns in RPM. This series will attempt to explain some of the underlying factors of the recent CRTC 30% AM Canadian content ruling, which should be of interest to both programmer and music man.)

the MOT stations to assist them in making hit material out of Canadian compositions so that the MOR artists will include them on their albums. The fact that Elvis Presley has recorded "Snowbird" is an outstanding example of how the ruling is planned to grow and grow without too much effort. Beechwood Music inform me that there are presently approximately 50 English versions of "Snowbird". All of them are Canadian content.

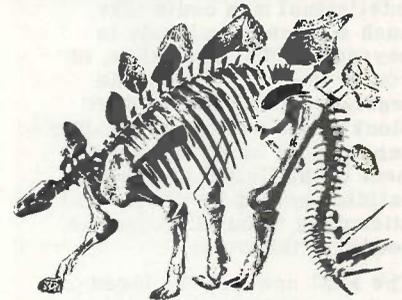
Of course you wouldn't want to play "Snowbird" over and over just to fulfill the quota, but in the next few months, this type of snowballing could be repeated over and over again.

In a conversation with John Watts who looks after the MAPL designations for RPM, John observed that the 5% referred to in (4) is redundant in that most of the successful records released are Canadian in the M and L categories. By January 18th, 1973 about 60% to 80% of the records that qualify will meet this requirement with no effort.

So the object of this group of articles is to explain how and tell you where to look to find Canadian talent.

From the producer's standpoint, although his chief concern is to produce the basics of popular music (MOT), his long-range aspiration is to one day walk into a studio and do a large and expensive MOR session. In many cases, the producer will take his own successful MOT composition and record it again with lush strings, horns and vocal background that will take his success one step further and make his earlier commercial efforts into a standard.

I picture a very lush treatment of songs that would be called "The Guess Who Songbook" or the "Anne Murray Songbook" or



## SOME TIME AGO...

WE STARTED TO BUILD A SOUND STUDIO — WE EXPECT TO FINISH IT ABOUT MID-MAY. IT WILL BE WORTH THE WAITING !!



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# DAVID WIFFEN

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whose songs have been recorded by  
TOM RUSH — JERRY JEFF WALKER  
AND ANNE MURRAY

now sings his favourite songs on

FANTASY RECORDS

"MORE OFTEN THAN NOT"

"ONE STEP"

F 656

TAKEN FROM HIS NEW LP  
TO BE RELEASED SOON

Distributed by MUSIMART LIMITED

the "Bruce Cockburn Songbook" all done up as if to especially meet the requirements of the MOR stations. A number of such albums have been done around the writings of Gordon Lightfoot.

So it wasn't just a fly-by-night ruling that an Ottawa coffee clotch came up with overnight. The ruling was done with a great deal of thought and a great deal of research among the people who know the record and music industry well.

With a certain amount of co-operation from the broadcasters, the ruling will really snowball. The product will practically create itself. The broadcaster will be pleased and honoured to play a Canadian composition performed by a group of international repute. The by-product will not only be successful Canadian composers, artists and producers, but a new natural resource for Canada and an export. We have always exported our talented people. The ruling will assure that we will now export their talent and lend our talented people for tours and television appearances. Meanwhile it will make every Canadian and Canada more important in the world.

And to think that it can all be made possible by those little black vinyl discs that can be

## RCA steps up talent hunt and productions

The year 1971 is shaping up to be one of the most exciting for RCA, particularly with their Toronto studios. Under the guiding hand of executive producer, Jack Feeney, the studios are producing and shaping almost unbelievable Canadian sounds. One observer was heard to remark, "If this keeps up, RCA will have the musician's union believing in recorded music." Most of their productions, under the direction of fledgling but highly talented producers; Bill Misener, Mark Smith and George Semkiw, employ a hefty representation of local musicians.

Two very important happenings for RCA were the acquisition of their new Neve console and Ampex sixteen-track, and a new vice-

made for 5, 6 and 7 cents each (and a couple of thousand dollars in production costs).

Eat your heart out film industry!

Next week I will predict that the ruling has put us into a position of advantage as the MOT sound bridges the gap with MOR, not only in Canada, but throughout the world.

president of the record division, Bob Cook, Both have added a new dimension to RCA's search for Canadian talent. Cook, prior to taking over the Canadian operation, headed up the label's Argentine effort and was instrumental in developing local talent to such a degree that RCA became the number one label in the country. He has laid down a similar program here which is already showing results.

Feeney's team of technical and administrative staff is small but exceptionally talented and dedicated. From the technical side, George Semkiw and Mark Smith head up the group in Toronto with Gaetan Desbiens and Pete Tessier sharing similar duties in Montreal. Bill Misener is in charge of pop and contemporary music in Toronto while Andy Nagy fulfills this chore in Montreal. Norma Barnett, production coordinator, keeps tabs on release schedules.

New artists signed to the RCA fold include: Dee Higgins, the Mercey Brothers, Roy Payne, Stan Rogers, Ian Van Hamel, Keith Hampshire, Daniel Jourdan.

It should be noted that in the signing of new artists, RCA's big plus is their high regard of, and participation in, the global market.

## RPM COUNTRY 50

- |    |   |    |  |    |  |
|----|---|----|--|----|--|
| 1  | 1 A STRANGER IN MY PLACE<br>Anne Murray (Capitol) 72637-F               | 31 | 24 HOURS FROM TULSA<br>Tommy Graham (Capitol) 72632-F                          | 33 | 36 LOVENWORTH<br>Roy Rogers (Capitol) 3016-F                             |
| 2  | 2 A WOMAN ALWAYS KNOWS<br>David Houston (Epic) 5-10696-H                | 32 | 12 KELLY<br>Alan Moberg (London) 17396-K                                       | 34 | 19 BAR ROOM TALK<br>Del Reeves (U.A.) 50743-J                            |
| 3  | 4 I'D RATHER LOVE YOU<br>Charley Pride (RCA) 9952-N                     | 33 | 15 AFTER THE FIRE IS GONE<br>Loretta Lynn/Conway Twitty (Decca) 32776-J        | 35 | 26 RAININ' IN MY HEART<br>Hank Williams Jr./Mike Curb Con. (MGM) 14194-M |
| 4  | 5 GUESS AWAY THE BLUES<br>Don Gibson (Hickory) 1688-L                   | 34 | 18 BRIDGE OVER TROUBLED WATER<br>Buck Owens (Capitol) 3023-N                   | 36 | 41 JIM'S USED CAR LOT<br>Fred Dixon/Friday Afternoon (Rodeo) 3343-K      |
| 5  | 3 HELP ME MAKE IT THROUGH THE NIGHT<br>Sammi Smith (Mega) 0015-M        | 35 | 13 PROMISED LAND<br>Freddie Weller (Columbia) 45276-H                          | 37 | 50 SAULT STE. MARIE<br>Original Caste (Bell) 211-M                       |
| 6  | 7 COME SUNDOWN<br>Bobby Bare (Mercury) 73148-K                          | 36 | 14 MAN FROM THE CITY<br>Humphrey & The Dumptrucks (Boot) 001-K                 | 38 | 33 ROSE GARDEN<br>Lynn Anderson (Columbia) 45252-H                       |
| 7  | 8 ANYWAY<br>George Hamilton IV (RCA) 9945-N                             | 37 | 21 WHERE IS MY CASTLE<br>Connie Smith (RCA) 47-9938-N                          | 39 | 32 THE LAST ONE TO TOUCH ME<br>Porter Wagonner (RCA) 9939-N              |
| 8  | 11 BRIDGE OVER TROUBLED WATER<br>Buck Owens (Capitol) 3023-N            | 38 | 24 48 KNOCK THREE TIMES<br>Billy "Crash" Craddock (Cartwheel) 183              | 40 | 42 HARD WORKIN' MEN<br>Stevadore Steve (Boot) 002-K                      |
| 9  | 13 PROMISED LAND<br>Freddie Weller (Columbia) 45276-H                   | 39 | 25 38 IT SEEMS<br>Jim Roberts (Capitol) 72636-F                                | 41 | 47 LOVE NOW AND PAY LATER<br>Carrol Baker (Columbia) C4-2967-H           |
| 10 | 14 MAN FROM THE CITY<br>Humphrey & The Dumptrucks (Boot) 001-K          | 40 | 26 20 LISTEN BETTY<br>(I'm Singing Your Song)<br>Dave Dudley (Mercury) 73138-K | 42 | ... MAN IN BLACK<br>Johnny Cash (Columbia) 45339-H                       |
| 11 | 6 24 HOURS FROM TULSA<br>Tommy Graham (Capitol) 72632-F                 | 41 | 27 45 THE FINAL HOUR<br>Hank Smith (Quality) 2001-M                            | 43 | ... WITH HIS HAND IN MINE<br>Jean Shepard (Capitol) 3033-F               |
| 12 | 12 KELLY<br>Alan Moberg (London) 17396-K                                | 42 | 28 26 WASHINGTON D.C.<br>Al Hooper (Paragon) 1036-C                            | 44 | ... ALWAYS REMEMBER<br>Bill Anderson (Decca) 32793-J                     |
| 13 | 15 AFTER THE FIRE IS GONE<br>Loretta Lynn/Conway Twitty (Decca) 32776-J | 43 | 29 35 I'M GONNA KEEP ON LOVING YOU<br>Billy Walker (MGM) 14210-M               | 45 | 46 COUNTRY DREAM<br>Tom Hearn (Paragon) 1032-C                           |
| 14 | 18 BETTER MOVE IT ON HOME<br>Porter Wagonner/Dolly Parton (RCA) 9958-N  | 44 | 30 28 PORTRAIT OF MY WOMAN<br>Eddy Arnold (RCA) 47-9935-N                      | 46 | ... I WANNA BE FREE<br>Loretta Lynn (Decca) 32796-J                      |
| 15 | 17 SOLDIER'S LAST LETTER<br>Merle Haggard (Capitol) 3024-F              | 45 | 31 29 JOSHUA<br>Dolly Parton (RCA) 9928-N                                      | 47 | 49 MARITIMES ARE CALLIN' TO ME<br>Clint Curtiss (Dominion) 138-C         |
|    |   | 46 | 32 34 THE MIRACLE<br>Gary Hooper (Dominion) 137-E                              | 48 | ... I WON'T MENTION IT AGAIN<br>Ray Price (Columbia) 45329-H             |
|    |   | 47 |  | 49 | 27 WATCHING SCOTTY GROW<br>Bobby Goldsboro (U.A.) 50727-J                |
|    |   | 48 |  | 50 | ... SOMETIMES YOU JUST CAN'T WIN<br>George Jones (Musicor) 1432-J        |

# "Mad Dogs"...not overly innovative

The Joe Cocker "Mad Dogs and Englishmen" film was screened in New York last week. Directed by Pierre Adidge, it is a record of the cross-country tour of that monster rock show last year. Most of the songs from the original sound-

Ray" and "Heroin"(which he explained many people have told him were unintelligible on record). His poems have been published in Fusion, and should be in a book soon. So many people were taping the reading that the lectern resembled a major press conference. NBC, CBS and ABC-type microphones set up all over the place. I might add that everyone in New York now seems to be taping everything - conversations, phone calls, performances, but not with an eye towards bootlegging. It's merely personal and private histories which are circulated among friends. Brigid Polk's famous tape of the Velvet Underground at Max's Kansas City this past summer on the last night Lou Reed played with the band is better than any record the group ever made.

the Jefferson Airplane" has become the group's fourth gold album for RCA. Their current release is "A Child is Coming" from Paul Kantner's "Blows Against the Empire" LP. The single was released, appropriately, upon the birth of Grace and Paul's child on January 25th. Grace, by the way, the noted mother of the child she and Paul have named "god", has abandoned the Marin County manager and returned with her co-pilots to a San Francisco recording studio. And....Hot Tuna is involved in sessions in San Francisco for their newest release. This one will be an electric endeavour and will feature the talents of Papa John Creach on electric violin, Tuna harpist Will Scarlett, plus a full measure of rock backbeat.



LISA ROBINSON

track recording are in the film, as well as Joe Cocker, Leon Russell, Claudia Linnear, Rita Coolidge, Chris Stainton, Denny Cordell, assorted wives lovers, children and dogs, Tom Donahue, and audiences between the Fillmore East and Santa Monica Civic Auditorium.

The film is in colour, with many split screen effects, and the sound is eight track stereo. I found the film to be a bit long, the feeling could have been put across in about half the time, but it was generally well done. Of course, Leon Russell is the secret, sneaky star of the show, but Cocker appears as his very human, warm and engaging self. My two favourite women singers of the moment, Rita Coolidge and Claudia Linnear, are magnificent, their voices and presence in the choir stand out. When Claudia does her solo of "Let it Be", her voice is rich and majestic.

Unfortunately, the movie has some of that "Woodstock" feeling, with some obvious cutting of "documentary" talking and travelling scenes put together with the performance shots. It's not overly innovative, but I guess it could be considered entertaining for the most part.

Lou Reed, songwriter/singer, who was the Velvet Underground as far as I'm concerned, had a poetry reading at St. Mark's Church last week. Lou read many of his great song lyrics, among them "Sister

Alex Taylor's last night at the Gaslight brought his brother James downtown, along with Joni Mitchell, Peter Asher and Danny Cootch. They all had seen the unfortunate Ali-Frazier fight and then came down to the Village to the packed club so that James could play with Alex.

Airplane news....."The Worst of

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YORKE continued from page 12

significant to our culture as anything Anne Murray has done. It's a pity actually that Miss Murray didn't think of it first.

Let us not await the limp lunge of the other media. They failed to get the job done. Let us in music and radio show that we are the leaders; concerned citizens capable of leading the youth sub-culture into a brave new world. Let us bring enlightenment and encouragement into the lives of those who listen to us. For God's sake, let's do something we can be proud of. Forget the numbers game. Let's allow Donovan, a non-Canadian, to shower our airwaves with a message of love, humanity and hope.

We are not just a business. We are a culture. An art form. We have powers of persuasion that Trudeau has never dreamed of. The youth of Canada is awaiting our direction. Let's show that we are more than a bunch of

idiots playing what Gavin tells us to. Let's be free.

Don't worry if it cuts a little close to the bone. So do the clubs. Surely the cries of pain and agony of these beautiful, defenceless little creatures is enough to stir whatever goodness we have left in us. Stand up or you will never forget that you didn't. And that's a threat, brothers.

CONFERENCE continued from page 11

Wiffen's fine set was broken up when the PA system broke down. As usual with multi-band concerts, there was a disconcerting lack of organization on the stage.

John Pozer, of Warner Brothers, echoed the sentiments of most who attended the conference; "It was extremely constructive. We will now be working closer with the universities to promote new acts and arrange for concerts. We were very happy with the exposure that our artists received at the conference."

This was the general trend of events at Waterloo: record companies got together with booking agents and promoters to discuss better means of exposing new acts, television representatives were looking at new talent for the upcoming season, and there were many A&R men in attendance.

There were, however, some problems at the Waterloo Conference. Due to a steep entrance fee for the delegates, there were fewer in attendance than should have

NORTHCOTT continued from page 14

musical history has been compressed into the 7 years since he turned 20. But it has been long enough to give him confidence. He was asked what he considers to be the most important aspects in making a hit record.

"Most important is the producer," he stated without any hesitation. "Then there's the song which just has to be good or you're dead. Musicians are less important. You have to have feeling in the music. Least important is the equipment. I swear to God I could record a hit in a ballpark."

At least for the present, Northcott is staying out of the ballparks. He has final mix yet to do on his album but it has obviously not been recorded outdoors. After he takes a few hits off the album, I would like to see him do the ballpark trick, though.

been. The showcase of talent was slightly disorganized and behind schedule, so that at one point, three Canadian acts were unfairly forced to follow Kenny Rogers and the First Edition at two in the morning when the audience had heard enough music.

But, despite the hassles, the conference was successful in bringing together the various sections of the music business for their mutual benefit. A pat on the back for Larry Burko and the Federation of Students at the University of Waterloo for a fine weekend.

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