

RPM

WEEKLY

Volume 15 No. 5

TWENTY FIVE CENTS

March 20, 1971

REVIEW the CARLTON SHOWBAND



Carlton Showband – an institution

"Sounds Canadian" now enters third year

Winnipeg has been forging ahead with the education of the Canadian public to think Canadian. One station, CBW (CBC Winnipeg) devotes a full hour daily to this end. "Sounds Canadian" is hosted by Lee Major and through telephone interviews and recordings and just plain talk about Canadian recording artists, has helped to create a better understanding of the Canadian recording industry, an industry long ignored by the Canadian public.

Major produced a one and a half hour documentary last year on "The CRTC And You" in which he discussed the qualifications of Canadians to record and whether Canadian recording companies could compete with available talent. The final consensus was that "We, as Canadians, have a great deal to offer. With the right breaks, we should have a 1971 banner year."

Major, and Senior Record Librarian,

Plotnikoff breaks into B.C. radio

As reported in RPM (Feb 27) Serge Plotnikoff has released his tribute to British Columbia titled "British Columbia". However, this time 'round, Plotnikoff has broken some of the province's radio stations including CJAT, Trail; CKGF, Grand Forks; CKQR, Castlegar and CKKC, Nelson. Also, contrary to RPM's evaluation of Plotnikoff's popularity, his single found its way into more than the homes of his friends. Initial shipment of the disc saw three thousand pieces move out across the province to fill local demands by dealers. Music sheets were also rush-printed, and through Empire Music Publishing, sole selling agent, over a thousand copies have been skedded for sale throughout the province.

One of the big radio boosters of the disc is George J. Young, production manager at Castlegar's CKQR. Several stations including CKQR instigated a contest whereby listeners were asked to state their preference for Bobby Gimby's "Go British Columbia" or Plotnikoff's "British Columbia". The results were overwhelmingly in favour of the Plotnikoff lid. Writes Young: "This, we feel, is an indication of public support for a truly British Columbian song, which should appeal nationally." All that appears to be missing however is a national distributor.

Don McLaren keep tab on movements by Canadian recording artists whenever these people make a stopover in the 'Peg. When they're in the city, there's sure to be a spot for them on "Sounds Canadian".

Major has also lent his production hand to noted Canadian stars, one being Lenny Breau, for whom he wrote a CBC special tagged "One More Take". It was shortly after this that Breau released his first album on RCA, produced by Chet Atkins.

CTV experiences return on own productions

The CTV Television Network has received word that audience ratings on their Canadian-produced series are on the up-swing. Rating figures recently made available for the month of January indicate that "Nashville North" made the most significant gain, 25%, with a jump from 488,000 households to 608,000. "Untamed World" went from 552,000 to 639,000.

In news and information, the CTV series "W5" hit a new audience high with 568,000 homes, up 9% from November 1970 and 17% from a year ago. "Here Come the 70's" moved from 652,000 to 673,000. The perennial favourite, "Pig and Whistle" improved 6% to 863,000.

Carlton Showband part of Canadian scene

The Carlton Showband are considered, by many, to be a Canadian institution. From breaking themselves out on a telethon, gigging across the nation, or making their weekly "Pig & Whistle" appearance (CTV) this group of "Paddies" have become synonymous with the Canadian scene.

One giant factor in their climb to success has been their recording activity. They have released five albums on the RCA label. Their latest, "The Best Of The Carlton Showband" has been released on the Camden label — a guarantee for exposure in high density passing trade areas (rackers etc.).

Following their Ontario engagements, the Carlton Showband set off for a trip through Western Canada. These dates include:

Mar 15 Winnipeg
16 Regina
17 Vancouver

Calgary's new stereo sound/CHFM

As reported in RPM last week, Calgary has now gone through the highly promoted on-air ribbon-cutting ceremonies that gave Calgarians a new sound for stereo buffs — CHFM.

Initial press release from the station revealed they are supplying "a predominantly MOR sound and also catering to the special interest groups in the evening hours with programming as locally oriented as possible."

On-air personalities include: Ron Rosvold, a veteran of over 20 years in the business, who takes on the wake-up duties; Bob Brown, assistant Program Director, well-known in the FM field looks after the mid-morning slot; while Bruce Monnery has the afternoon period to look after. Both Brown and Monnery were formerly with CHEC-AM in Lethbridge and were with the old CHFM which signed off last August.

Dorothy Landon has been appointed CHFM's Client Services Manager. Miss Landon has worked in this capacity in major Saskatchewan and Alberta markets over the past 17 years.

Love Production post for Marlene Duhacek

Frank Davies of Love Productions, has announced the appointment of Marlene Duhacek to the position of his personal assistant. Love, of which Davies is executive vice president, owns the Daffodil label, Love-Lies-Bleeding Music (BMI) and Frewheeled Music (ASCAP). The company is currently seeing chart action with Crowbar and King Biscuit Boy. Miss Duhacek was formerly with Capitol Records (Canada) for four years, most recently as their Ontario Promotion Manager.

18-19	Edmonton
20	Ottawa
21	Chapleau, P.Q.
22	Athens, Ont.
27	Toronto
28	Verdun, P.Q.
29	Quebec City (CFOM)

John Murphy, RCA promotion, laid on a healthy promotion campaign for the Band's appearance in Chatham (12) and at Western University's Alumni Hall (14). In view of the Annual "wearin' o' the green" (Mar 17), their "Best Of" set should become a top seller over the next few weeks.

Boswell to reshape Allied after takeover

Jack Boswell, Vice-president and General Manager of Allied Record Corporation for several years, has purchased most of the assets of the firm and has taken over the sales and distribution facilities.

There had been some speculation within the trade that Allied was ready for the chop or sale to a U.S. independent. However, Boswell has been negotiating this takeover for the past three months. There are still a few details to be worked out but a new company is being formed to handle the acquisition of Allied's subsidiary companies, the rack division, artist and lease contracts, publishing and record and tape inventories.

In making the announcement, Boswell noted: "It was very frustrating in dealing with owners who did not understand the record business. It was this difficulty in communication that led to the loss of major independent record labels last year that necessitated the takeover."

Boswell, a twenty-two year veteran in Canadian music, began his career with Quality Records at its formation. He later moved out to form the sales organization of Phonodisc and joined Allied as their General Manager, seven years ago.

Besides the recording complex, Boswell has his own production company, publishing and personal management firms. He has leased over one hundred and fifty albums during the last two and a half years. These included leases from Sound Canada, Canadian Talent Library etc. He has also had much success with single and album releases by Roy Payne, Clint Curtiss, The Blue Diamonds,

Al Hooper, Roger Bourque and Tom Hearn.

Currently represented on the RPM Country Fifty with four singles on the Paragon label, Boswell would appear to be quite timely in his takeover of the Allied firm. Perhaps his strongest single entry is "Goofy Newfie" by Roy Payne, a self penning. Payne is currently appearing at the Horse-shoe Tavern.

Boswell has also been instrumental in discovering several new Canadian artists and groups. One such discovery was The Reign Ghost, which later went on to become Christmas, now recording for Daffodil. He also was instrumental in setting Lynda Squires on a success pattern. She later became one of the featured singers in the Toronto production of "Hair", and "The Me Nobody Knows". He also bought the original masters of The McKenna Mendelson Mainline, Grant Smith and The Power, The Passing Fancy, unreleased masters of Luke and The Apostles, Taxi and an early session produced by David Clayton Thomas. He released experimental records including one from a group called Intersystems featuring John Mills-Cockell, which later became Syrinx. Included in one purchase was the original Stompin' Tom Connors disc. Both disc and copyrights were later sold.

Negotiations have been completed between Boswell and Ron Newman of Stereodyne whereby the latter will duplicate 8 track configurations for Allied. Initial release, "No Price Tags On The Doors Of Newfoundland" by Roy Payne, contains his current hit "Goofie Newfie".

CTL's Boss Brass to give Massey concert

Thursday March 18th. has been set as one of the most aggressively touted Canadian content concerts to ever hit the stage of Toronto's Massey Hall. Co-sponsored by radio station CFRB and Simpson's, the concert is being organized by Hagood Hardy. To be featured

Canadian Talent Library's pride and joy, The Boss Brass, will be featured. This highly successful gig and recording unit boasts some of the big names including: Peter Appleyard, Moe Koffman, Eugene Amara, Teddy Roderman, Don Thompson and Guido Basso.

Sharing the billing with the Boss Brass will be: Hagood Hardy and the Montage, with their brand of

Latin music; Dr. Music, featuring Rhonda and Brian; Dianne Brooks, Trudy Desmond, Brenda Gordon, Bobby Edwards, Don Thompson, and Terry Clark.

Those stations subscribing to the Canadian Talent Library (locally) are plugging the concert as they intro recorded selections by artists appearing on the show. This has added impetus to the ticket drive.

The Massey Hall event has been billed as "the finest lineup of musicians and singers this country has to offer". Hardy plans to organize many such concerts in the future — to promote Canadian talent — to Canadians.

Hair and MOR hand in hand for Lee Rand

By Brian Hey

What a difference an inch makes. At least it did for Cleveland-based singer Lee Rand, now getting the Quality push for his Edmonton-cut album, which contains three cuts taped in Toronto.

Rand, a bar artist for the past eleven years, let his hair grow the extra inch and combed it down over his ears Bobby Sherman-fashion, instead of slicked back behind them. Soon after he began working on the album, Bob (BJ) Jeffries caustically commented; "Short hair don't sell records."

A basically MOR package, the album features three rock numbers (cut in Toronto) and seven tracks laid down with a twenty-two piece orchestra. A single pulled from the offering, "Say What You Gotta Say", is already drawing regional action, especially in the west. Rand is better known in Canada's western provinces, having played club dates in the prairie provinces for six months out of every year in the last five.

However, he pulled cross-country exposure with an appearance on the CBC's "Elwood Glover Show", laying down two of his album tracks.

Already firmed up for Rand, 29, are spring dates in Ottawa's Chateau Laurier and Montreal's Queen Elizabeth Hotel—the only two of the CN web he hasn't played. In the offing is a Toronto gig.

Rand, who first came to the fore with the "Clack-stick" novelty of the early 60's and whose cover of "Stagger Lee" cut in 1959 sold 35,000 in the Cleveland and Detroit markets alone, almost considers himself an honorary Canadian.

And his album, "Say What You Gotta Say" (Quality SV1856) is more than that — it qualifies for 75% Canadian content.

CANADA'S

SEAL



OF
APPROVAL

COMMENT

by Walt Grealis

Series Suspended: The ten-part series on the thirty-per-cent AM ruling has been suspended until further notice. After seven parts, we feel there is sufficient indication that the problem is being looked into and action is about to be taken. Regardless, RPM has made its position known, and we are now on record as having firmly opposed the move of broadcasters into records and music publishing. The matter is now in the hands of the CRTC, CIRPA, CRMA and the industry.

Overdue Plaudits: In the midst of all the effort of preparing for, executing and living through the aftermath of the Juno Awards, there were a few things left undone. We would like to take this opportunity to thank all the record companies and individuals

who sent greetings and flowers on the occasion of RPM's seventh birthday. We would be amiss if we didn't also thank the people behind the scenes.

It's alright to sit back and accept all the credit for the success of the Juno Awards, but there were many people involved. A great deal of credit goes to Stan Klees, whose firm was retained to organize the reception and script and produce the presentation. It is impossible for RPM to take on such an enormous task and continue to publish every week without the help of very capable people. Our thanks also go to the five very capable musicians who backed the presentations with their tastefully restrained music.

Our thanks also to the artists who appeared to accept their awards. Particular thanks to Anne Murray who cancelled a Glen Campbell taping to be there, and on top of it all, fell ill and left her bed only to attend the presentation. A real trooper. Our thanks to Pierre Juneau who was in the midst of a cable report at the time of the awards and came from Ottawa only to return that same evening.

Yorke's Column: Although we sanctioned Ritchie Yorke's column last week, we were a little worried about our old guard readers. We were relieved on Sunday when CTV's "W5" let that famous four-letter word go by half a dozen times on prime time television. If it's good enough for our Prime Minister, Time Magazine and the Globe and Mail (not to mention "W5") it's good enough for RPM....and its readers.

MAPL Logo For LP Chart — To assist programmers in finding albums for Canadian content programming — this week sees RPM using a logo on the album chart. The logo (shown below) indicates that the album in question fulfills

grammers in identifying albums that are entirely programmable for at least one part of the requirement. This is the only manner in which we can employ a logo on the chart, and is another step in aiding the broadcaster. This method of identification also pays tribute to companies and producers who have created albums in which every cut qualifies by meeting at least one of the requirements.

Export Your Grease — As the Canadian music scene grows, it becomes more and more important to supply the foreign media with as much information on Canadian artists and records, as possible. May we suggest that promotion people send new releases and information to: Pop Wire, Box 397, Planetarium Station, New York, N.Y. 10024. Lisa and Richard Robinson write syndicated columns which are published throughout the world and would appreciate the "poop".

DAVENPORT FESTIVAL OF MUSIC

INVITES ENTRIES FROM
ALL AMATEUR MUSICIANS
FOLK/COUNTRY/POPULAR
SOLO OR GROUP
THE ELECTRONIC SOUND

FIRST PRIZE
FOR EACH CATEGORY
A 3 HOUR DEMO TAPE
AWARDED BY
RCA
EASTERN SOUND
TORONTO SOUND
MAGIC TRACK

GRAND AWARD
A SPECIAL RPM
GOLD LEAF AWARD

Competing groups must submit entries by: Monday April 12, 1971

Secure entries from:
Davenport Festival '71
1900 Davenport Road
Toronto 168

FESTIVAL TO BE HELD
May 6 - 9, 1971

"...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
Ampex	V	Phonodisc	L
Arc	D	Polydor	O
CMS	E	Quality	M
Capitol	F	RCA	N
Coronet	G	Trans World	Y
Columbia	H	WB/Atlantic	P
GRT	T	World	Z
London	K		

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



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

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

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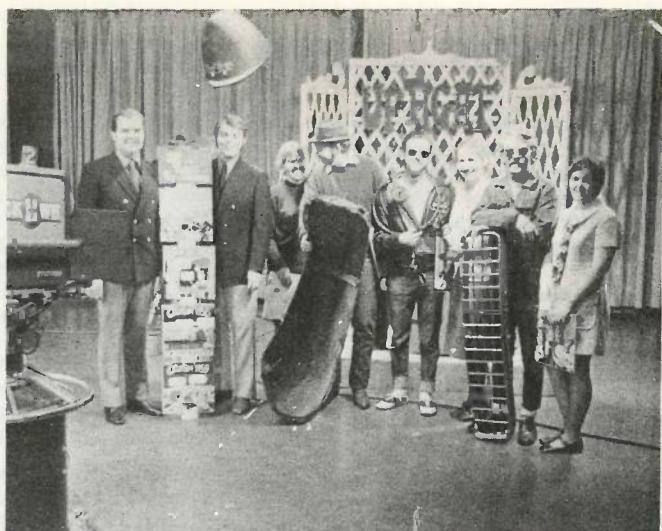


New MAPL logo indicates that entire album qualifies for 30% Canadian programming.

the regulations and EVERY CUT (in some way) meets the requirements. This type of identification, although limited, will assist pro-



GRT's *Cruisin'* Series became the subject of a recent CKWS TVer tagged "Remember When". The label's



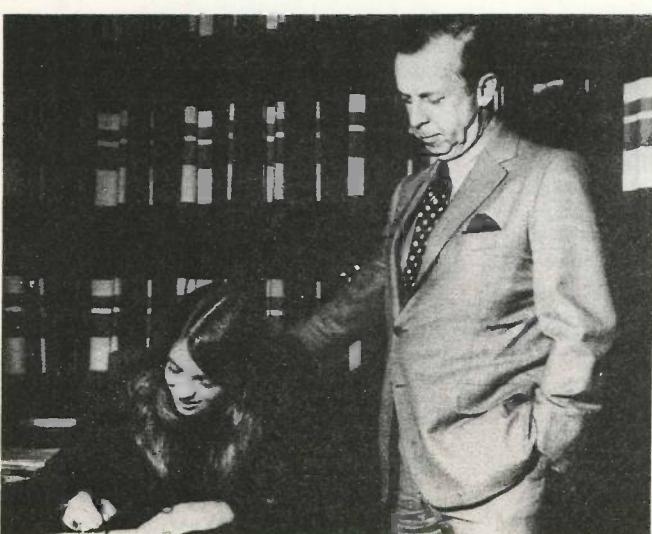
Ross Ferris and host Greg Stewart (right) stirred up local reaction. Gary McColman, CKWS promo (left).



Capitol's Anne Murray was subject of a CBC-TV Special (11) produced by David Acombe. The CBC



are indeed fortunate they have a professional the stature of Miss Murray, who obviously carried the show.



One of the first chores of RCA's new VP Records, Bob Cook, was the signing of folkster Dee Higgins.



The Revolver group, Leigh Ashford, pull all stops in bringing home their "Dickens" story.

Davies...no bound to the energy

Kelly Jay Fordham, leader of Crowbar, is most emphatic. "One thing you've got to give the guy credit for is guts." Can you imagine yourself throwing away everything that you've built at home and going to another

PART TEN OF A SERIES

The Producers

by Jim Smith

country to gamble on the situation there? Man, that Frank Davies is something else." Even taking into account Kelly's obvious bias, being an employee of Davis' Love Productions, that's a powerful endorsement.

Frank Davies runs his own business, Love Productions and its Daffodil label, out of his apartment on St. Clair Avenue and Avenue Road in Toronto. It is strictly a one-man operation, although Capitol handles his distribution, with a secretary on her way. Davies is a quiet twenty-four year-old who has carried over some of the pleasant British business mannerisms.

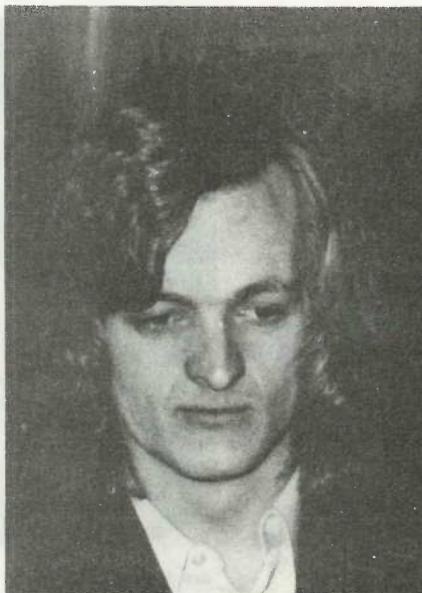
Love Productions is a year old now, a product of Ronnie Hawkins' international promotional campaign for his first Atlantic album. Davies was working as an executive trainee for EMI when he ran into Hawkins and Ritchie Yorke, a Davies acquaintance from his days in England as a writer. "Ronnie told me that there were some great bands in Canada and the Canadian scene was on the verge of breaking open. I was coming to North America for a holiday anyway so I came to Canada instead of the United States. I came with the intention of recording some acts. I had come for a week but decided to stay for three more weeks. We recorded "Official Music" during that time. Then I went back to England and returned three weeks later to complete negotiations with Capitol."

Love Productions was set up as a triumvirate with Davies, Hawkins, and Hawkins' lawyer. By late summer, it had been reduced to a duarchy - Davies and his lawyer. It was not an easy transition.

"Every bank I approached for a

loan turned me down. They'd ask me how long I'd been in the country and right away they'd tell me I couldn't possibly get a loan. They were even more opposed to lending for a record, though. I could borrow for a new car or a holiday, but not for a legitimate business. Even today finding the money is sometimes difficult." So Davies invested his own money, and was helped by some credit at the right moments and fortuitous advances.

"Official Music" was an instant success, at least critically. They culled "Corrina, Corrina" from the album as a single. It did fairly well, but never as well as



FRANK DAVIES

Davies had hoped. "I was too knowledgeable about the British market," he admits. "In England, where it's being released this month, "Corrina" will be a big hit because they've never heard the other versions, particularly Taj Mahal's. After it becomes a hit in England we'll re-release it in North America."

The album created sufficient interest for Davies to land a distribution contract with Paramount in the States. The front money has been good, arriving with sufficient regularity to keep Davies solvent.

Other than by financial constraint, Davies has been prevented from great expansion by the limitations imposed by a twenty-four hour day. The Love family consists of King Biscuit Boy,

Crowbar and Christmas. "If I could find another incredible act, and I consider all my acts now to be incredible, then I'd add another, too. But although I was eyeing one group, that has fallen through." There aren't any immediate prospects of adding others.

However, Davies doesn't hesitate to grab anything that seems promising. When nobody picked up the Waldo de los Rios package of symphonic snatches, "Sinfonias", Davies was there. "It has outsold all our other product," he is happy to announce.

Daffodil Records are readily distinguishable by their lack of distinguishing marks. "Why bother to design a beautiful cover and then spoil it with a trademark?" Davies asks.

"There's plenty of room on the back for trademarks." And the covers truly are beautiful and imaginative (remember "Official Music" or "Crowbar's Golden Hits"?). The same care goes into the engineering. Davies has nothing but praise for his engineer, Terry Brown, a producer in his own right.

Davies' love for his own product is not unique, for he shares similar enthusiasm for the recordings of others. He roamed his apartment searching for Procol Harum records to indicate what he looks for in material. "I don't handle these," he apologizes, "But take them home and listen to them. They are really incredible records."

There seems to be no bound to the man's energy. A few days later he was discussing plans to establish new promotional and distribution methods. The plans made sense. But anyone who can make a one-man operation work in this business has to be making sense somewhere.

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.**

NEW RELEASES


AMETHYST – Save The Nation – 6th Avenue AV.611-K

(3:00) (Hindley/Irving/Huscroft/Dalton) NO PUBLISHING LISTED.

MOT: Quiet, compelling, non-offensive message bit, now showing regional action

Flip: In Divine Order (same credits as plug side)

SOMA – Train – Aquarius AQ 5010-K

(3:12) (Ohmmmm) NO PUBLISHING LISTED.

MOT: Montreal group come highly regarded by trade and daily writers. Showing regional action in hometown and parts of Ontario.

Flip: Welcome Love (same credits as plug side)

SIMON CAINE – Walked Out The DOOR – RCA 75-1055-N

(3:43) (D.Richardson/Pat Godfrey) BRUCE ANTHONY MUSIC-BMIC.

MOT: This could be the one to set the fire under Simon Caine. Not their first, but most certainly their best.

Flip: Scarlet Skies (S. Caine) DUNBAR MUSIC-BMIC

CAT – Honey In The Sky – Nimbus 9 NNS 9013-N

(2:53) (McQueen) SUNSPOT MUSIC-BMI – Prod: Jack Richardson.

MOT: One of the most underrated groups in Canada. They're going to catch on eventually. Perhaps a domestically-produced session would get them in the league of their competitors.

Flip: Window On The World (same credits as plug side)

DENNIS HAMER – Don't Talk To Me About Love – Jayham JH 101

(1:50) (Peter Jaeger/Dennis Hamer) CERISE MUSIC-BMI – Prod: Hi Productions Ltd.

MOT: Aggressive production bit from Burnaby-based Hi Productions, but no national distribution at time of writing. Brassy and interesting.

Flip: I Wonder What You're Doing (Peter Jaeger/George A. Nicholson) CERISE MUSIC-BMI brings feature voice up front.

PENNY WRENCH – Go My Way – Far North International FNRL-129

(1:45) (D.Weaver/S.May) MOOSE MUSIC-BMI – Prod: D.Weaver/T.Sanchez.

MOT: A West Coast production that should be looked into. No national distribution and very little information available on company.

Flip: Memory Hotel (S.Littlefield/D.Weaver/S.Bartels) MOOSE MUSIC-BMI

HANK SMITH – The Final Hour – Quality 2001X-M

(2:57) (Dick Damron) CHINOOK/BEECHWOOD-BMI.

COUNTRY: Western Canada's top team of producer/performer/studio engineer (Smith/Damon/Joe Kozak's Karl Studios) have this country thing all together and Smith should climb into chart prominence.

Flip: It's Such A Pretty World Today (Dale Noe) FREEWAY MUSIC-BMI

LONG TIME COMIN' – Down Hill Slope – London M. 17403-K

(2:20) (M.Bosley) ASTRAL MUSIC-BMI – Prod: Stan Cayer

MOT: There's just no putting down this sound from Vancouver, which is becoming so much a part of the Canadian scene. Here's another one to destroy that fallacy of "no available talent" from Canada's West Coast. Presence, seperation and all that's needed to make a hit.

Flip: Magic World (same credits as plug side) and as well done.

SOLID REPUTATION – Things – Quality 1999X-M

(3:37) (D.Brydges/C.Audet) D&L MUSIC-BMI – Prod: Don Grashey

MOT: Thunder Bay's DMG Studios make a strong bid for the charts with this local group.

Flip: Brown Eyed Girl (G.Getz/G.Furlong) D&L Music-BMI.

SECOND HELPING – We're Dancin' ('til It Blows Over) – MUCH CH 1002-K

(3:18) (M.Pagliaro/B.Workman) LAPAPALA MUSIC-BMI – Prod: George Lagios.

MOT: Montreal-based group deliver a hard driver that should please the progressive rockers. Regional action already being experienced.

Flip: I Wanna Turn You On (M.Pagliaro/T.Roman) LAPAPALA MUSIC-BMI



RPM

MOR PLAYLIST

- 1 **A STRANGER IN MY PLACE**
Anne Murray (Capitol) 72637-F

- 2 **STAY AWHILE**
The Bells (Polydor) 2065046-Q

- 3 **CARRY ME**
Stampeders (MWC) 1003-M

- 4 **TO THE FAMILY**
Ellie (Gamma) 5007-K

- 5 **FOR ALL WE KNOW**
The Carpenters (A&M) 1243-W

- 6 **COUNTRY HOME**
James Taylor (Warner Bros) 7460-P

- 7 **CHELSEA MORNING**
Sergio Mendes/Brasil '66 (A&M) 1226-W

- 8 **I WAS WONDERING**
The Poppy Family (London) 148-K

- 9 **ROSELINE**
Russell Thornberry (MCA) 2009-J

- 10 **IT'S BEEN A LONG TIME**
Green & Stagg (Gamma) 5009-K

- 11 **GLORY GLORY**
Smyle (Columbia) C4-2956-H

- 12 **WHY?**
Roger Whittaker (RCA) 74-0442-N

- 13 **WALK BY THE RIVER**
Steel River (Tuesday) 105-M

- 14 **THEME FROM LOVE STORY**
Francis Lai Ork (Paramount) 0064-M

- 15 **MAN FROM THE CITY**
Humphrey & The Dumprucks (Boot) 001-K

- 16 **ALL GOD'S CHILDREN**
Doug Hutton (London) 17400-K

- 17 **YOU'VE GOT TO KNOW**
Perth County Conspiracy (Columbia) C4-2963-H

- 18 **DOESN'T SOMEBODY WANT TO BE WANTED**
Partridge Family (Bell) 963-M

- 19 **WISHFUL THINKING**
Dee Higgins (RCA) 57-1058-N

- 20 **PUSHBIKE SONG**
Mixtures (Sire) 350-Q

- 21 **ALL KINDS OF PEOPLE**
Burt Bacharach (A&M) 1241-W

- 22 **SINCE YOU DON'T WANT HIM**
Rosemary Collins (Melbourne) 3363-K

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

- 24 **NICKEL SONG**
New Seekers (Elektra) 45719-P

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

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

- 27 **SHE'S A LADY**
Tom Jones (Parrot) 40058-K

- 28 **AIN'T IT A SAD THING**
R.Dean Taylor (Rare Earth) 5023-V

- 29 **PUT YOUR HAND IN THE HAND**
Ocean (Yorkville) 45033-D

- 30 **EVERYTHING IS GOOD ABOUT YOU**
Lettermen (Capitol) 3020-F

- 31 **SAULT STE. MARIE**
Original Caste (Bell) 211-M

- 32 **NO LOVE AT ALL**
B.J.Thomas (Scepter) 12307-J

- 33 **DREAM BABY**
Glen Campbell (Capitol) 3062-F

- 34 **WHEN THERE'S NO YOU**
Engelbert Humperdinck (Parrot) 40059-K





A PITCH FOR THE PAST

I am writing to let you know that I am an avid reader of RPM, and as far as I am concerned RPM is the "bible" of the music industry and for someone like me who is greatly interested and potentially involved (at a later and unnamed date) in the Canadian music industry, I feel that RPM is a very necessary and welcome media. The state of the industry of only a few years ago certainly knows this. I also feel that RPM had a great deal to do with bringing the industry up to its present satisfactory level and that it will also assist the industry in realizing its full potential. I hope you won't belittle these remarks on the basis of where they are coming from. These things happen and we have to accept them as they come. I hope you understand.

I must say that I was extremely pleased when I first heard of the CRTC regulations and I still believe that they are what the industry needs. However, I also find myself in complete agreement with Ritchie Yorke, Feb. 13, in that, abuses of the regulations and display of levity to the purposes of the regulations must be avoided. A more solid and precise definition of Canadian content is needed immediately. The "two out of four requirements" stipulation is fine except for one thing - I think a definition of a Canadian artist or group is needed. If someone is considered an American citizen or has taken out American citizenship, I don't feel they should continue to be a part of the Canadian music industry. This isn't bitterness. I just think that if we are trying to bring money into Canada for Canadians that this is what must be done. Other than this I feel that the regulations should serve their purpose.

It is really sad that this recent show of Canadian nationalism has come too late to give past Canadian great groups and artists and great records the international recognition which they deserved. I am only 19 but I remember lots of people and records which should have made it - the Esquires, Big Town Boys, Rabble, Ugly Ducklings, British Modbeats, Don Norman and The Other Four, Mandala, Edges of Dawn, Five D,

Paupers, Witness Inc., Stitch In Tyme, Quiet Jungle, Last Words and so many others who have all had great records in the past which, I suppose will remain only great memories for a select few. I realize there is little we can do about that, but an idea for a series has just come to me. Following along the lines of the "Canadian Artists Bio" series you had a while ago, why not a series letting everyone know where these artists of the past are now and what they are doing and what they accomplished in the past? It could be very interesting as well as informative.

(Name withheld)
Collins Bay Penitentiary
Kingston, Ont.

(Ed: Thank you for your comment. Regarding Canadian oldies, we prefer to put more emphasis on current recordings in an effort to build stars, then to have old records programmed just to fulfill the quota.)

THANKS - A PROPRO WINNER

Just a quick note to convey how honoured I feel to have been mentioned as one of your ProPro award winners. It is said the importance of an award relates directly to the source bestowing it. Coming from you, a ProPro award carries much significance. I hope I will not fall short of its ideals.

I heartily concur with your choice of CHED's Wayne Bryant for a ProPro award. I also felt there should be some form of Music Industry recognition for Ritchie Yorke, who, though not a native-born Canadian has worked hard to make Canadians more aware of the Contemporary Musical Talent residing within our borders.

Nevin Grant
Music Director
CKOC, Hamilton

30 YEARS TOO LATE????

Ritchie Yorke you're doing one helluva job about Canadian Talent!

But surprising, no one will listen. I commend you for the stand you take with the Toronto market in general. Obviously these are the guys that 'forced' the 30 percent CT ruling on all of us. Personally I'm glad it's here. It's only 30 years too late.

What will be very interesting, will

RPM SINGLES ALPHABETICALLY

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

This week
1 week ago
2 weeks ago

REMIKO

ALBUMS

1	1	5	PEARL	Janis Joplin-Columbia-KC30322-H CA30322-H	CT 30322-H	
2	2	3	LOVE STORY	Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M	PAS 8 TC 6002-M	
3	4	1	JESUS CHRIST SUPERSTAR	Decca-DXSA7206-J 73 6000-J	6 6000-J	
4	5	4	TUMBLEWEED CONNECTION	Elton John-Uni-73096-J N/A	N/A	
5	13	23	ROSE GARDEN	Lynn Anderson-Columbia-C 30411-H N/A	N/A	
6	3	2	ALL THINGS MUST PASS	George Harrison-Apple-STCH639-F 4XTSTCH639-F	8XTSTCH639-F	
7	69	...	CRY OF LOVE	Jimi Hendrix-Reprise-MS2034-P N/A	N/A	
8	7	7	CHICAGO III	Columbia-C2 30110-H CT30110-H	CT30110-H	
9	8	12	SIT DOWN YOUNG STRANGER	Gordon Lightfoot-Reprise-6392-P CRX 6392-P	8RM 6392-P	
10	9	10	THE PARTRIDGE FAMILY ALBUM	Bell-6050-M C-6050-M	8TC-6050-M	
11	17	29	SWEETHEART	Englebert Humperdinck-Parrot-XP AS7 1043-K N/A	N/A	
12	10	8	PENDULUM	Creedence Clearwater Revival-Fantasy-8410-R 58410-R	88410-R	
13	6	6	ABRAXAS	Santana-Columbia-KC 30130-H CT 30130-H	CA 30130-H	
14	25	24	IT'S IMPOSSIBLE	Perry Como-RCA-LSP 4473-N N/A	N/A	
15	24	75	GOLDEN BISCUITS	Three Dog Night-Dunhill-DS50098-N N/A	N/A	
16	21	33	STONEY END	Barbra Streisand-Columbia-KC30378-H N/A	N/A	
17	14	20	NANTUCKET SLEIGHRIDE	Mountain-Windfall-5500-M 5119-5500-T	8119-5500-T	
18	27	62	LOVE STORY	Andy Williams-Columbia-KC30497-H N/A	N/A	
19	12	11	THE WORST OF JEFFERSON AIRPLANE	RCA-LSP 4459-N N/A	N/A	
20	11	9	ELTON JOHN	UNI-73090-J N/A	N/A	
21	33	72	EMERSON, LAKE & PALMER	Cotillion-SD9040-P N/A	N/A	
22	93	...	JAMES LAST DOES HIS THING	Polydor-2418017-Q 3158006-Q	3836001-Q	
23	15	14	THIS WAY IS MY WAY	Anne Murray-Capitol-ST 6330-F 4XT 6330-F	8XT 6330-F	
24	38	67	PARANOID	Black Sabbath-Warner Bros-WS1887-P N/A	N/A	
25	22	16	STEPHEN STILLS	Atlantic-SD7202-P CS7202-P	TP7202-P	
26	30	74	THE GOOD BOOK	Melanie-Buddah-BDS9500-M BDS-C 95000-M	BDS-8TC-95000-M	
27	81	...	STRAIGHT, CLEAN AND SIMPLE	Anne Murray-Capitol-ST6359-F 4XT6359-F	8X T6359-F	
28	16	15	ELVIS COUNTRY	Elvis Presley-RCA-LSP4460-N PK1665-N	P8S1665-N	
29	23	13	JOHN LENNON/PLASTIC ONO BAND	Apple-SW 3372-F 4XT 3372-F	8XT 3372-F	
30	20	17	SLY & THE FAMILY STONE GREATEST HITS	Epic-KE 30325-H CT30325-H	CA30325-H	
31	26	25	WHALES AND NIGHTINGALES	Judy Collins-Elektra-75010-P N/A	EK875010-P	
32	19	18	SWEET BABY JAMES	James Taylor-Warner Bros-WS 1843-P CWX 1843-P	8WM 1843-P	
33	18	19	EMITT RHODES	Dunhill-DS50089-N N/A	N/A	

34	28	26	HONEY WHEAT & LAUGHTER	Anne Murray-Capitol-ST 6350-F N/A	8XT 6350-F	(M) P L
35	29	21	CLOSE TO YOU	Carpenters-A&M-4271-W CS 4271-W	8T 4271-W	
36	31	22	2 YEARS ON	Bee Gees-Atco-SD33 353-P N/A	N/A	
37	24	30	TEA FOR THE TILLERMAN	Cat Stevens-A&M-SP4280-W N/A	N/A	
38	35	34	THEME FROM LOVE STORY	Henry Mancini-RCA-LSP 4466-N N/A	N/A	
39	40	71	STEPPENWOLF GOLD	Dunhill-DS50099-N N/A	N/A	
40	42	57	KENNY ROGERS & THE 1st EDITION'S GREATEST HITS	Kenny Rogers & The 1st Edition's Greatest Hits-Reprise-RS6437-P N/A	N/A	
41	44	39	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H	18 10 0750-H	
42	43	38	BLOODROCK 2	Capitol-ST491-F N/A	N/A	
43	32	27	LED ZEPPELIN III	Atlantic-SD 7201-P AC 7201-P	A8TC 7201-P	
44	49	37	SHARE THE LAND	Guess Who-Nimbus 9-LSP 4359-N PK 4359-N	P8S 4359-N	(M) P L
45	46	28	WOODSTOCK	Soundtrack-Cotillion-SD 3-500-P AC 2-500-P	2A8T500-P	
46	45	42	DELIVERIN'	Poco-Epic-KE30209-H N/A	N/A	
47	41	36	BLOWS AGAINST THE EMPIRE	Paul Kantner-RCA-LSP 4448-N PK 1654-N	P8S 1654-N	
48	47	40	CHICAGO	Columbia-KGP 24-H CT BO 0858-H	18 BO 0858-H	
49	36	31	GRAND FUNK LIVE	Capitol-SWBB633-F 4XT633-F	8XT633-F	
50	48	41	WHAT ABOUT ME	Quicksilver-Capitol-SMAS630-F 4XT630-F	8XT630-F	
51	50	43	WATT	Ten Years After-Deram-XDES18050-K N/A	N/A	
52	51	44	NATURALLY	Three Dog Night-Dunhill-DSX50088-N N/A	N/A	
53	53	46	TOMMY	The Who-Decca-DXSW 9175-J 73-9175-J	6-9175-J	
54	58	53	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE	Euphoria-EST2-L N/A	N/A	
55	39	35	PORTRAIT	Fifth Dimension-Bell-6045-M C-6045-M	8TC-6045-M	
56	37	32	CANDIDA	Dawn-Bell-6052-M C-6052-M	8TC-6052-M	
57	65	64	HERITAGE	Christmas-Daffodil-SBA-16002-F N/A	N/A	(M) P L
58	52	45	TAP ROOT MANUSCRIPT	Neil Diamond-Uni-73092-J 73-3092-J	6-3092-J	
59	62	61	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST	Columbia-ELS 375-H N/A	18 1E 0375-	(M) P L
60	56	49	AFTER THE GOLD RUSH	Neil Young-Reprise-RS6383-P CRX 6383-P	8RM 6383-P	(M) P L
61	55	48	VERY DIONNE	Dionne Warwick-Scepter-SP5587-J 5019-587-T	8019-587-T	
62	59	52	AMERICAN BEAUTY	Grateful Dead-Warner Bros-WS1893-P N/A	8WM1893-P	
63	57	50	BLACK SABBATH	Warner Brothers-WS 1871-P 8WM 1871-P	CWX 1871-P	
64	61	54	FOR THE GOOD TIMES	Ray Price-Columbia-C30106-H CT30106-H	CA30106-H	
65	54	47	COSMO'S FACTORY	Creedence Clearwater Revival-Fantasy-8402-R 58402-V	88402-V	
66	63	65	STEPPENWOLF 7	Dunhill-DSX 50090-N N/A	N/A	

March 20, 1971

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA
Allied	C	Music Mart
Ampex	V	Phonodisc
Arc	D	Lo
CMS	E	Polydor
Capital	F	Quality
Coronet	G	RCA
GRT	H	Trans World
London	I	WB/Atlantic
	J	World



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

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

This week
1 week ago
2 weeks ago

REMIKO SINGLES

March 20, 1971

Gold Leaf Award For
Outstanding Record Sales

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

1	1	2	HAVE YOU SEEN THE RAIN f/s Creedence Clearwater-Fantasy-655-R	
2	6	13	SHE'S A LADY Tom Jones-Parrot-40058-K	(MPL)
3	7	10	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell-963-M	
4	12	18	STAY AWHILE Bell-Polydor-2065 046-Q	(MPL)
5	2	4	AMOS MOSES Jerry Reed-RCA-9904-N	
6	10	21	WHAT IS LIFE George Harrison-Apple-1828-F	
7	11	12	FOR ALL WE KNOW Carpenters-A&M-1243-W	
8	3	9	MAMA'S PEARL Jackson 5-Tamla Motown-1177-V	
9	27	33	OYE COMO VA Santana-Columbia-45330-H	
10	4	1	ONE BAD APPLE Osmonds-Polydor-2065 044-Q	
11	73	...	THEME FROM LOVE STORY Andy Williams-Columbia-45317-H	
12	14	17	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H	
13	16	19	CRYED LIKE A BABY Bobby Sherman-Metromedia-296-L	
14	20	24	CARRY ME Stampers-MWC-1003-M	(MPL)
15	17	20	PROUD MARY Ike & Tina Turner-Liberty-56216-J	
16	24	29	FREE Chicago-Columbia-45331-H	
17	31	36	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-615 0015X-M	
18	9	11	THEME FROM LOVE STORY Henry Mancini-RCA-9081-N	
19	41	72	ANOTHER DAY Paul McCartney-Apple-1829-F	
20	13	8	IF YOU COULD READ MY MIND Gordon Lightfoot-Reprise-0974-P	(MPL)
21	5	6	HANG ON TO YOUR LIFE Guess Who-Nimbus 9-75 0414-N	(MPL)
22	26	32	COUNTRY ROAD James Taylor-Warner Bros-7460-P	
23	25	25	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M	
24	8	3	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty- 56197-J	
25	21	15	ROSE GARDEN Lynn Anderson-Columbia-45252-H	
26	29	30	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D	(MPL)
27	15	7	WATCHING SCOTTY GROW Bobby Goldsboro-U.A.-5072-J	
28	28	45	GLORY GLORY Smyle-Columbia-C4 2956-H	(MPL)
29	35	57	A STRANGER IN MY PLACE Anne Murray-Capitol-3059-F	(MPL)
30	30	40	WILD WORLD Cat Stevens-A&M-1231-W	
31	42	46	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M	
32	22	23	TEMPTATION EYES Grass Roots-Dunhill-4263-N	
33	34	51	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett-Atlantic-2781-P	

34	18	5	SWEET MARY Wadsworth Mansion-Sussex-209-V	
35	36	37	AIN'T IT A SAD THING R.Dean Taylor-Rare Earth-R5023-V	(MPL)
36	37	55	NO LOVE AT ALL B.J. Thomas-Scepter-12307-J	
37	38	42	BLUE MONEY Van Morrison-Warner Bros-7462-P	
38	23	16	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	
39	40	44	THEME FROM LOVE STORY Francis Lai-Paramount-0064-M	
40	46	59	EIGHTEEN Alice Cooper-Warner Bros-7449-P	
41	48	50	LONELY TEARDROPS Brian Hyland-Uni-55272-J	
42	19	14	AMAZING GRACE Judy Collins-Elektra-45709-P	
43	79	...	DREAM BABY Glen Campbell-Capitol-3062-F	
44	55	78	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-965-M	
45	59	79	WHEN THERE'S NO YOU Engelbert Humperdinck-Parrot-PAR40059-K	(MPL)
46	58	73	YOU'RE ALL I NEED TO GET BY Aretha Franklin-Atlantic-2787-P	
47	51	58	CHILDREN OF THE SUN Mashmakh-Columbia-C4 2960-H	(MPL)
48	54	69	ROSALINE Russell Thornberry-MCA-2009-J	(MPL)
49	32	36	LONELY DAYS Bee Gees-Atco-6795-P	
50	53	67	CHAIRMAN OF THE BOARD Chairmen of the Board-Invictus-9086-F	
51	61	65	IT'S BEEN A LONG TIME Green & Stagg-Gamma-GA5009-K	(MPL)
52	81	...	SIT YOURSELF DOWN Stephen Stills-Atlantic-2790-P	
53	56	100	ANGEL BABY Dusk-Bell-961-M	
54	64	87	SNOW BLIND FRIEND Steppenwolf-Dunhill-4269-N	
55	33	35	D.O.A. Bloodrock-Capitol-3009-F	
56	68	...	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N	
57	97	...	WHERE DID THEY GO LORD Elvis Presley-RCA-9980-N	
58	39	27	DICKENS Leigh Ashford-Revolver-0010-N	(MPL)
59	60	68	YOU'VE GOT TO KNOW-Perth County Conspiracy-Columbia-C4 2963-	(MPL)
60	45	22	KNOCK THREE TIMES Dawn-Bell-938-M	
61	50	48	DO YOU KNOW WHAT YOU'RE DOING Terry Bush-GRT-1233-03-T	(MPL)
62	63	63	(We're All Singing) THE SAME SONG Fitzpatrick-Freedom-1995-M	(MPL)
63	43	43	SUPERSTAR Murray Head-Decca-732603-J	
64	69	92	WALK BY THE RIVER Steel River-Tuesday-GH 105-M	(MPL)
65	70	85	I WAS WONDERING Poppy Family-London-L148-K	(MPL)
66	71	...	OH WHAT A FEELING Crowbar-Daffodil-DFS1004-F	(MPL)

67	44	31	BAND BANDIT Tundra-A&M-307-W	(MPL)
68	72	...	GOTTA SEE JANE R Dean Taylor-Rare Earth-5004-V	(MPL)
69	...	...	I WISH I WERE Andy Kim-Steed-STA731-M	(MPL)
70	...	...	SAULT STE MARIE Original Caste-Bell-TA211X-M	(MPL)
71	...	...	I THINK OF YOU Perry Como-RCA-0444-N	
72	74	80	TONGUE IN CHEEK Sugarloaf-Liberty-56218-J	
73	65	61	ROCKING CHAIR RIDE Christopher Kearney-MCA-2008-J	(MPL)
74	76	77	TO THE FAMILY Ellie-Gamm-GA5007-K	(MPL)
75	78	89	SUNDOWN Chilliwack-Parrot-PAR2536-K	(MPL)
76	77	84	WILD WORLD Gentrys-Sun-1122-M	
77	95	...	MAN IN BLACK Johnny Cash-Columbia-45339-F	
78	82	95	FUDDLE DUDDLE Antique Fair-Tuesday-GH 107 X-M	(MPL)
79	80	83	PUSHBIKE SONG Mixtures-Sire-350-Q	
80	66	56	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J	(MPL)
81	52	28	BORN TO WANDER Rare Earth-Rare Earth-5021-V	(MPL)
82	83	96	JUST MY IMAGINATION Temptations-Tamla Motown-7105-V	
83	84	97	DO THE FUDDLE DUDDLE House of Commons-GRT-1233-04-T	(MPL)
84	88	99	TULSA Billy Joe Royal-Columbia-45289-H	
85	...	...	GOT TO FIND SOMEONE TO LOVE Dee Higgins-RCA-57-1058-N	(MPL)
86	91	...	CHERISH WHAT IS DEAR TO YOU Freda Payne-Invictus-9085-F	
87	75	74	CHELSEA MORNING Sergio Mendes/Brasil-A&M-1226-W	(MPL)
88	90	...	NICKEL SONG New Seekers-Elektra-E45719-P	
89	...	...	MAN FROM THE CITY Humphrey & DT's-Boot-001-K	(MPL)
90	99	..	WOODSTOCK Matthew's Southern Comfort-Decca-J	(MPL)
91	92	...	DO THE PUSH AND PULL Rufus Thomas-Stax-0079-Q	
92	96	...	HOT PANTS Salvage-Quality-Q2002-M	
93	94	...	WHEN YOU DANCE I CAN REALLY LOVE Neil Young-Reprise-RO992-P	
94	85	53	SING HIGH SING LOW Anne Murray-Capitol-72631-F	(MPL)
95	98	...	WHY? Roger Whittaker-RCA-74-0442-N	
96	87	76	JUST SEVEN NUMBERS Four Tops-Tamla Motown-1175-V	
97	...	...	20 YEARS Jarvis St Revue-Columbia-C4-2969-H	(MPL)
98	...	...	WHAT'S GOING ON Marvin Gaye-Tamla Motown-54201-V	
99	...	...	JODIE Joey Gregorash-Polydor-2065 055-Q	(MPL)
100	...	...	ALL GOD'S CHILDREN Doug Hutton-London-17400-K	(MPL)

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

Canadian A&R dep't for Warner Bros

Warner Brothers Records of Canada have established a Canadian A&R department as of this writing. The company, with the blessing of head office in Burbank, is now in the process of setting up the department, under the hand of John Pozer, now upped from National Merchandising Manager to Manager Artists and Repertoire.

Russ Wheeler has a go at Kerr's milk bit

Many will remember a couple of years ago when Bernie Early and his producer, the late Gord Hill, went on a campaign of milk drinking to promote his Columbia single, "Chaser for the Blues". This was a promotion arranged by the composer of the song, Ben Kerr. The single did much to

RCA into colour sleeves for special releases

RCA's national promotion manager, Ed Preston, reports good programmer interest in their new, brightly coloured sleeve, utilized for DJ mailings.

Initial release, going out under this new eye-catching promotion piece, is the Cat's latest Nimbus 9 deck, "Honey In The Sky", produced by Jack Richardson. Both the plug side and the flip, "Window On The World" were penned by Cat member McQueen.

The new RCA mailer will only be used on Canadian singles so they will "Stand out in the crowd."

The lastest Stephanie deck, "C'est Bon De Vous Voir" (Bad Moon Rising) on RCA has also been shipped to DJ's in this special mailer.

Write re: membership CIRPA

**C anadian
I ndependent
R ecord
P roducers'
A ssociation**

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

Kicking off the new set-up with a splash, Pozer leaves for a cross-country tour this week (16) to begin an artist signing campaign. Product of artists signed will appear on any of the Warners-handled labels, Warner Brothers, Reprise, Elektra, Atlantic, Atco or Cotillion. First stop on the cross-country

promote Early's image in the areas in which he was appearing.

Kerr now has another subject for his milk drinking promotion and song; Russ Wheeler. The single is to be released on MCA within the next few weeks.

Besides promoting the drinking of milk at bars where he performs, which should be exciting news for the bar owner, Wheeler's manager has a life-sized cow mounted on top of his promotion wagon reading; "This is no bull, Russ Wheeler has a hit with "Chaser for the Blues" on MCA Records."

Wheeler and his manager Wally Blight gave an assist to Ramblin' Lou at the recent Buffalo March of Dimes.

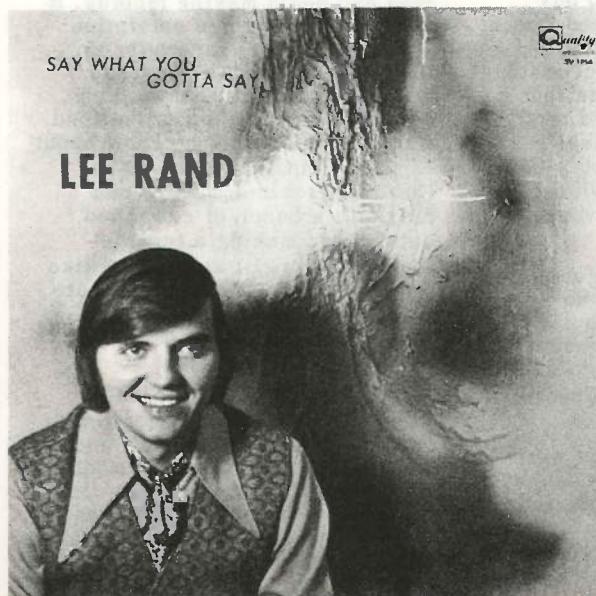
tour will be Winnipeg, a city which has come forth with a surprising amount of internationally accepted talent. Pozer will stay in the 'Peg for two days, staying at the City Centre Hotel where he will hold court for artists, booking agents, deejays, managers and anyone else who could provide leads to recording potential.

After Winnipeg, Pozer will be in Saskatoon at the Executive Hotel (18), Vancouver at the Rembrandt (19-22), Edmonton at La Chateau Lacombe (23, 24) and will wind up at the International Inn in Calgary (25-27), arriving back in Toronto on the 28th.

Prior to leaving for the west, Pozer checks into Kitchener on March 13 and 14 for the Canadian Entertainment Conference, a get-together of student entertainment heads, booking agents and interested parties to discuss the college booking scene. Reprise's Kenny Rogers and the First Edition will perform at the meet at the University of Waterloo.

The A&R operation will grow more extensive over the coming months, encompassing some new concepts in talent searching. The program will reflect the aggressive nature of the parent company's talent acquisition methods in order to build up a roster of internationally acceptable Canadian talent.

Who said there aren't good quality Canadian content MOR albums?



Say What You
Gotta Say
LEE RAND
SV 1856

from Quality

The other night I had a dream. . . .

The other night I had a dream. It was the sort of dream that you know you will never forget. You are somehow sure it is going to stay with you for the rest of your days. It will still be with you as you sit scratching your long gray hair in a rocking chair.

I dreamed that I was the boss and owner of a very powerful radio station in a very large Canadian city. I had a few other stations scattered around the place, and I was pulling in vast amounts of loot.

I had never given a thought to Canadian talent (the people I employed looked after the choice of music) and I viewed the CRTC domestic content legislation as an un-democratic infringement on my deepest and most respected rights.

My staff told me that the CRTC law would probably mean loss of listeners. They said Canadian records were rotten, and they provided me with a score of other reasons why we were in for hard times.

One bright spark suggested that it might not be a bad idea to make a few Canadian records of my own...just in case, he said, the CRTC law should make it possible to earn even more money in the home entertainment business.

I was impressed with the idea but I wasn't too sure about the prospect of starting a record company. First of all, where would I get the people to run it? The record executives I had met in the station didn't seem like a dynamic bunch.

Eventually we decided to buy into an already established music company and build from there. I was starting to hear the occasional Canadian record on my stations, and some of them sounded pretty damn good to my un-musical ear. I became enthusiastic about the concept of making our own records. It seemed more logical every time I thought about it.

We had no trouble buying a music company, and there were no problems getting a distributor for our new record label. In fact, the first company we approached seemed delighted at the opportunity of working with us.

Our first couple of records weren't that good but we almost managed to recoup our costs. I presumed this was normal in a new venture, and was quite happy to continue backing the operation with considerable funds.

Our advisors kept telling me of the mass money to be made if one of our records happened to become an international hit. They quoted sales figures by some group from



by Ritchie Yorke

the Prairies, and they were quite sensational.

After the CRTC Canadian content regulations took effect, I was pleased to see our record company coming up with regular releases. We gave several of them much play on the station and a couple had gained impressive sales figures. We had also gotten some ins on the publishing scene. Our importance and leadership in the Canadian broadcasting field enabled us to naturally influence other stations into playing the same music as we did.

Everything looked rosy indeed. A year earlier, we were faced with an incredible dilemma. The CRTC nonsense. In only 12 months we'd managed to solve that problem and also lay the foundations for making future profits which had not even been considered in the Five Year Plan we made in 1970. Even some of our disc jockeys-- who obviously are experts on modern music since they play it all day--wanted to emulate our lead and begin making records. It was good to see free enterprise getting its fair chance after all that Communist-like nonsense from that bunch of Ottawa drum beaters with the Frog in the lead. What the hell would he know about English Canadian problems? Culture he called it. How can they call a bunch of unwashed, untidy kids making a terrible racket, culture? I always did like the guys in the BBG -- they were a bit square but they at least talked my language and would listen to my reasoning.

(I was just pondering over whether all this CRTC nonsense was nothing but a big bluff and what we could do to make mockery of it when phones started to ring in the background. I grunted and rolled over and fairly soon I was back in my boardroom chair).

Things, as I'd found earlier, were

looking real great. Then, all of a sudden it seemed, everything went wrong. I was shocked and dismayed. I even got mad for a while.

Some of the fools in the press were saying that we had been unfair to competing record producers by playing our own records. A bunch of these producers had gotten together and formed some sort of coffee club, and they were bleating and complaining to the press.

Only the fools printed their stuff. The newspapers kept out of it. You can always rely on them to see through an obvious, publicity stunt like that coming from a bunch of losers.

I spoke to some of my staff about it, and they all agreed with me. They were sick of those ungrateful record company people -- always coming into the station wanting us to play this record or that record, trying to con us into some record promotion, telling us we didn't know what we were doing.

We had tried to keep them out of the place but they kept on creeping in. Bunch of moaners and losers they were. You'd think our job was to sell their records for them. Our business is running this radio station at the highest profits. We've done well. We don't need any advice from record company employees with their pink shirts and noisy cars. Screw 'em.

I was really getting heated up about it. I even thought of getting back at the noisiest record company critics by not playing their goddam records. The ungrateful, snivelling idiots that they are.

I kept on reading all these rotten writeups, full of lies, accusations and rumors. Those irresponsible journalists shouldn't be allowed near a typewriter. They should have their hands cut off.

The staff said to ignore it because they reckoned that nobody took any notice of those writers anyway. But I wasn't so sure. Any member of the media has incredible power. I wasn't sure whether to ignore them, deny them or do something about them. I'd had about enough of all this drivel.

(Unfortunately, at this fascinating period of my dream, I was wakened by loud knocks at my front door. I tried to ignore them but they wouldn't go away. I had to get up. The dream ended and has not returned. Maybe one day soon it will return).

IT HAD TO HAPPEN



**GINETTE
RENO**
**beautiful
SECOND
HAND MAN**

FORBIDDEN GAMES

LONDON

From the album

"So Let Our Love Begin"

Ginette's new HAPPENING SINGLE

PAR 40061

from

LONDON records

Contracts. . .nothing in law is simple

by Kenneth M. Smookler

The law relating to infants' contracts has not noticeably changed during the last hundred years. As a result whatever evolved in the last century for totally different reasons must be applied under modern conditions, and, as many of my readers may have found out, the hard way, those conditions are not always the best.

What is that law? Its central position is that a contract entered into by a person who has not reached his twenty-first birthday is not binding upon him unless, after he reaches that birthday, he validates that contract. In other words if, when he is twenty-one or more he agrees to be bound by the contract then he is bound as if he had entered into it at that date.

If that sounds simple, that should be a tip-off that it isn't, since nothing in law is quite so simple. There are two major exceptions to that basic statement and anybody who is on either end of a contract involving a minor should keep them in mind.

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)

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.

The first of these is that one type of contract is binding on an infant and does not need any validation by him at any time; it is known in law as a Contract for the Provision of Necessaries. Generally, necessities include food, shelter and clothing so that, for example, if a group of musicians all under twenty-one sign a lease for a house, they cannot later walk away from the lease on the grounds that they were infants when they signed it. A house is a necessary and an infant cannot avoid such a contract. He can be sued on it as successfully as could any other person.

The other major exception to the general rule that an infant's contract is not binding is not really an exception, it is just another way of looking at the whole problem. If an infant enters into a contract and lays out money on the strength of that contract, he cannot later turn around, cancel the contract and demand his money back. If it is not a contract for necessities, then he does not have to pay anything more but he cannot turn around and say "Let's put everything back the way it was."

How does this work in practice? Let's assume that nineteen-year-old Swingin' Jo Bach has just sold a hit record. Carried away by his success, he decides that he needs a Ferrari, ("After all man, that's what the chicks go for!") in addition to the van which he uses to travel from gig to gig. He lays down \$5000 in cold hard cash and agrees to pay \$250 per month for what looks like forever. Swingin' Jo drives the Ferrari for six months and then decides that it is really too flashy for him, his image requires a pastel Rolls Royce.

At this point, he can turn around to the Ferrari dealer and say "I don't think I'll finish paying this car off." After all, he is an infant and the car was hardly a necessary. But he cannot get back the \$6250 he has laid out and, what's more, he can't keep the car. The car has to go back to the dealer since it isn't being paid for and only if the dealer can resell it for more than

the difference will our singer get any of his money back.

On the other hand, if the dealer takes a loss then that is exactly what happens - the dealer takes a loss, he has no claim against Swingin' Jo Bach.

Let's go back and take a look at that word "necessary". I picked an obvious example — rent — just so it wouldn't raise any questions, but what constitutes necessities is an interesting legal question. It is generally considered "necessary" for any person who is capable of doing so to earn a living. If our singer had decided to lay out some of his money on a new guitar, or even a set of three guitars and some new amplifiers, he can truthfully say that this money was going into equipment which he would use to earn a living. But as soon as he says that, he makes that equipment a necessary and he would be bound by the

SMOOKLER continued on page 21

HITS!



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music industry
ads & art by



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Art Director

Stan Klee

Canadian Platform furthers classics

by John Watts

At last, something is being done to further the cause of Canadian classical music in the live performance sense. The Canadian Platform has been established to provide a series of concerts devoted exclusively to Canadian classical music. The series, founded by James Norcop, kicked off at Toronto's Eaton Auditorium last week with a concert by Toronto-born violinist Steven Staryk. One Toronto reviewer made the only-too-true comment that Staryk was properly the first soloist to benefit from the series which is devoted to giving "unfairly neglected Canadian artists a chance to be heard in concert in Canada."

Staryk has been said to be the greatest violinist in Canada today, but even with such critical acclaim, had not held a concert in Toronto for many years. The Canadian Platform has rectified that situation for Staryk and will hopefully do the same for many other Canadian artists.

Staryk's background is long and colourful. In 1956 he was the

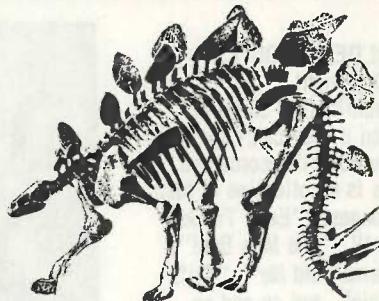
youngest concertmaster chosen by Sir Thomas Beecham of the Royal Philharmonic Orchestra. In 1960, he served as concertmaster of the Concertgebouw Orchestra of Amsterdam and in 1963 of the Chicago Symphony under Fritz Reiner. At the moment, Staryk doubles his concert career with a professorship of violin at Oberlin College Conservatory in Ohio. On the recording side, Staryk has some two dozen albums to his credit including a recently-released six record set, "Four Hundred Years of the Violin".

The beginning of April sees the second concert in the Canadian Platform series bow, again at Eaton Auditorium. This time, soprano Elizabeth Benson Guy, pianist Gwendoly Koldofsky and contralto Patricia Rideout will appear on the Eaton stage. Miss Guy has gained the reputation of being one of Canada's most distinguished sopranos. She has appeared with the major orchestras, the Canadian Opera, the Toronto Mendelssohn Choir, the Stratford Festival and has made numerous appearances on the CBC. In addition to performing in Canada, Miss Guy has appeared on stage in New York, London and Amsterdam.

Miss Koldofsky, a native of Toronto, is a noted pianist who

has spent many years south of the border performing in concert and teaching. Patricia Rideout has appeared in opera with the Canadian, Stratford and Vancouver festivals. In addition, she has appeared on the CBC and with the Festival Singers. She particularly devotes herself to works by Canadian composers.

Beginning next year, the Canadian Platform intends to present four concerts annually on its circuit. At the present time, tickets for the concerts are being sold by volunteers, and, as Norcop says: "Volunteers may not be the most glamorous way of selling tickets, but it's the only sure way we know of reaching an interested, musical audience. We're going to need all the help we can get, this year and in the growing years to come."



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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RPM REGIONAL ACTION

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

BRITISH COLUMBIA
Serge Plotnikoff
(Kin-Gar) 4501

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

LIVIN' FREE
Sunday (London) 17397-K

A COUNTRY BOY NAMED WILLY
Spring (London) 17401-K

IT SEEMS
Jim Roberts (Capitol) 72639-F

GENEVIEVE
Johnny Cowell (Ampersand) 477-601-Z

MERRY-GO-ROUND
The Robert E. Lee Brigade
(Columbia) C4-2947-H

TAKE ME BACK HOME
The Merriday Park
(Columbia) C4-2966-H

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

TRAIN
Soma (Aquarius) 5010-K

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

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

PATRICIA
Ronnie Hawkins (Hawk) 1205-01-T

Western promo tour for Gamma's Ellie

Ellie, Gamma Records' up and coming young folkster, has just completed an extensive tour of Western Canada plugging her first Gamma release, "To The Family". In Calgary, Ellie taped a segment of the "Come Together" TV show for airing on CTV affiliates throughout the country. Air date for the Calgary and Montreal affiliates was March 12.

Following the Calgary stint, Ellie moved on to Vancouver and Winnipeg where she did numerous television and radio interviews, including one with Roy Hennessey of CKLG, Vancouver. Last Friday, Ellie was back east doing a spot on CKLW TV, Windsor.

RPM SAYS ... don't sell yourself cheap. Check our rate card. You can say a lot to the industry in a 1/16th of a page. You can say more in a full-page (and colour it if you wish) GO INTO SPACE. Your message will be read along with features by Canada's top trade writers.

NEW ALBUMS**ON A COOL DAY**

Boss Brass
(Canadian Talent Library)
477-5143-Z

CTL keeps sendin' them out. Rob McConnell's latest features the Boss Brass treatment of some of Canada's top compositions; "Fly Little White Dove", "Put Your Hand In The Hand" etc.

**HELP ME MAKE IT THROUGH THE NIGHT**

Sammi Smith
(Mega) M31-1000-M
It's kind of nice to hear an American album and say "hey that sounds like...", and you're referring to a Canadian. This is one of those albums, besides which, it's good in its own right.

**GOLDEN BISQUITS**

3 Dog Night
(Dunhill) DSD 50098-N
Even if they can't spell, they do sell records and this is a collection of their strongest. "Easy To Be Hard", "One Man Bard", "Mama Told Me", "Elly's Comin", and on and on.

**AT CARNEGIE HALL**

Carmel Quinn
(Melbourne) SMLP 4018-K
Should bring a smile to the faces of Irishmen - black and otherwise. Fine, crystal clear treatments of Irish standards. "Snowy Breasted Pearl" and "Danny Boy" receive outstanding treatment.

**GREAT MOMENTS**

IN WAGNER
(London Phase Four)
SPC 21040-K

George Hurst conducts the New Philharmonia Orchestra through some of Wagner's finest pieces. Music from the Operas "Rienzi" and "Lohengrin" precede "Motan's Farewell" and "Magic Fire Music" from "Die Walkure".

**STEPPENWOLF GOLD**

(Dunhill) DSD 50099-N
Most "gold" and "best of" albums ain't really - but look at this one: "The Pusher", "Who Needs Ya", "Born To Be Wild", "Magic Carpet Ride", "Rock Me", "Hey Lawdy Mama", "Sookie, Sookie" - real gold and giant sales.

FIEDLER & HIS FRIENDS

(RCA Red Seal) LSC 3199-N
The Master with Chet Atkins, Al Hirt, Peter Nero and Duke Ellington and the Boston Pops make a great package of interesting music of Hirt's "Java", and lead spots by the others. Different and very interesting.

THE FAMILY

Mashmakhan
(Columbia) ES 90000-H
Recorded at Toronto's new Thunder Sculpture Studios. Mashmakhan's latest offering is only an indication of their potential. Contains current charter "Children Of The Sun".

YOU'LL NEVER WALK ALONE

Elvis Presley
(Camden) CALX 2472-N
An Elvis religious budget set, in mono yet. Good sales assured. By now, even RCA must have lost count of Elvis' albums. What would be over-saturation for anyone else, is dollars for Presley.

LOTTI GOLDEN

(GRT) 30003-T
Sounding like the product of a union between Melanie and Joplin, Lotti Golden could use a better choice of material and more time spent on production to realize her full potential.

Everly Brothers return to Beverly Hills

The Everly Brothers, who have become off again on again favourites of Canadian disc buyers, returned to the Hook and Ladder Room of the Seaway Beverly Hills (8) for a two week engagement.

Their last appearance, February of last year, resulted in capacity houses during their stay. Since that date they have appeared on many television shows including the Ed Sullivan and Glen Campbell Shows as well as being the summer replacement for the Johnny Cash Show.

Salome Bey releases first album on CTL

Salome Bey, now making her home in Toronto, has had her first album effort released by the Canadian Talent Library. Recorded at Toronto's Eastern Sound Studios, rapidly becoming one of North America's major studios, the set features compositions by Canadian Russ Little. In addition, there are contributions by Arthur Schaller and Gilles Vigneault.

Known for her theatre work in the Toronto area, Miss Bey received wide critical praise for her gutsy singing in last year's version of "Spring Thaw". Her part in the musical "Justine" helped the show on its way to the New York stage.

"Monique Magnifique" set for network airing

Monique Leyrac, Montreal chanteuse, is the subject of the second of two parts of a CTV television special, "Monique Magnifique". Taped live at Massey Hall in Toronto, the half hour special sees the Columbia recording artist performing the tremendously popular Gilles Vigneault composition, "Mon Pays" plus "La Joie de Vivre", "La Maikoutai" and others. The Gerard Rochon-produced special fully captures the unique showplace that is Massey Hall. Also fully captured are the talents of Miss Leyrac - talents which are seen in person only too seldom.

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

Montreal's Gamma discery back on int'l scene

Following international success with the Green and Stagg discing of "To Love Means to be Free", Gamma Records has been busy preparing for a new assault on the international scene. Now, with a U.S. release negotiated for Ellie's "To the Family" and a deal in the offing for Green and Stagg's "It's Been a Long Time",

One of their most successful sets over the past year has been their Reprise album, "The Everly Brothers Show". Columbia also experienced sales with their special two record set of "The Everly Brothers' Greatest Hits."

Gamma looks like being able to further its international reputation.

"To the Family" has been released on Pickwick in the United States, and initial reaction has been reported as being highly encouraging. Ellie recently completed a month of performing at the Stowe, Vermont ski area which will bring additional recognition.

Green and Stagg have experienced some good returns in their native country, particularly in Alberta, Montreal and the Maritimes. The duo taped a segment of "Come Together" on March 10th which will be aired a few weeks hence.

MCA SOUND CONSPIRACY PRESENTS CANADIAN CONTENT & CANADIAN ACTION!

CROSSTOWN BUS

"I'M LOST WITHOUT YOU"

(Produced by Greg Hambleton)

MCA 2013

NEW RELEASE

THE TRIALS OF JAYSON HOOVER

"FREEDOM TRAIN"

(Produced by Greg Hambleton)

KAPP, K 2132

NEW RELEASE

MYRNA LORRIE

"BRINGING MARY HOME"

(From the L.P. "It's Countrytime", MCA 7009)

MCA 2012

NEW RELEASE

BOBBY VEE

"SIGNS" (Written by Les Emerson) UA 50755

NEW RELEASE

MATTHEWS SOUTHERN

"WOODSTOCK" (Written by Joni Mitchell) COMFORT

TOP 40 ACROSS CANADA

DECCA 732774

Russell Thornberry

"ROSELINE"

(From his L.P. "One Morning Soon", MCA 7010)

FANTASTIC PLAY EVERYWHERE

MCA 2009

distributed by MCA RECORDS (CANADA)

Neuwirth . . . "going to be famous"

Bobby Neuwirth has a lot of friends in the music world, and many of them came to see him perform at the Gaslight last week. One of those friends was Bob Dylan, who rarely makes public appearances. As they stood



LISA ROBINSON

outside the club talking after the performance, Dylan said to Neuwirth, "You're going to be very famous." I agree, and deservedly so. Neuwirth's songs are beautiful, and he as a personality is already well-known. You can hear him soon on Capitol Records.

The Gaslight, by the way, is planning to open another club down the block where the old Cafe A Go Go used to be. The Gaslight will remain a folk club and health food restaurant, and the Go Go will present (yay!!) some rock and roll acts.

Janis' album is played absolutely everywhere....on radio, screaming out from windows of record shops, in everyone's houses, and it comes as no surprise that it has already been certified, after five weeks, gold. The single, "Me and Bobby McGee" is also a huge hit.

When the Allman Brothers play the Fillmore East this weekend (along with Johnny Winter and) they will record one side of their next double LP. The other one will be a studio recording, produced by master engineer Tom Dowd. The Allman Brothers also recently played a gig in Jacksonville, Florida. It was a benefit

for a seventeen-year-old girl, Karen Robertson, who needed to raise \$40,000 for a kidney transplant. The whole city was behind this benefit, and the fire department called Duane Allman to ask if the band would perform. When the Brothers arrived in the city, they were given the royal treatment.....met at the airport by a motorcade, escorted by a lot of fire and police trucks! The Mayor of Jacksonville even presented Duane with a key to the city. The whole thing was a sort of fabulous change of pace for a rock and roll band's relations

with authority. (By the way, enough money was raised for the operation.)

Rock and roll is here to stay I guess....the Fillmore East is three years old this week. In 1968, on March 8th, they opened their doors for a concert with Janis and Big Brother, Tim Buckley and Albert King. Since then, they have seen 644 shows and over a million patrons, and is still the only major place where one can consistently go to hear live rock shows in this city. Happy birthday.....

The Original Caste

CANADA'S HIT-MAKERS



WITH THEIR NEWEST

"WHEN LOVE IS NEAR"



f/s

SAULT STE. MARIE



BELL RECORDS IS A REGISTERED TRADE MARK OF

Quality RECORDS LIMITED

Glanville-Brown

leaves Capitol

Richard Glanville-Brown has left Capitol Records (Canada).

Formerly National Artist Promotion Manager for Capitol, it is understood that Glanville-Brown intends to return to his native England to pursue his career there. Capitol have requested that until such time as a successor be appointed, all correspondence be addressed to Hal Schatz, Director of Advertising and Promotion.

Canadian Talent Library country set

At last, another country-oriented set from the predominantly middle of the road Canadian Talent Library. Mike Graham, who customarily records for George Taylor's Rodeo Records, has come out with a set of country-flavoured songs by such composers as Gene MacLellan, Keith MacKay, Ray Griff and Graham himself.

Graham has a long career in the Canadian music business, starting with piano lessons which transformed themselves into guitar lessons at age fifteen. Then Graham was into numerous rock groups including the Road-runners and the Rockatones before going country in 1965. Following the conversion to country music, Graham has a number of Canadian hits including "These Things", "No Pity for a Fool" and his current chart single "Love Kept On".

The Graham set, "Here I Am Again", was recorded at RCA, Toronto with production by Gary Buck, engineering by George Semkiw and Mark Smith and arrangements by Neil Pooley and John Arpin.

RPM COUNTRY 50

- 1 4 A STRANGER IN MY PLACE Anne Murray (Capitol) 72637-F
- 2 5 A WOMAN ALWAYS KNOWS David Houston (Epic) 5-10696-H
- 3 1 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith (Mega) 0015-M
- 4 9 I'D RATHER LOVE YOU Charley Pride (RCA) 9952-N
- 5 10 GUESS AWAY THE BLUES Don Gibson (Hickory) 1688-L
- 6 2 24 HOURS FROM TULSA Tommy Graham (Capitol) 72632-F
- 7 8 COME SUNDOWN Bobby Bare (Mercury) 73148-K
- 8 12 ANYWAY George Hamilton IV (RCA) 9945-N
- 9 3 GOOD MORNING WORLD Julie Lynn (Dominion) 127-E
- 10 6 SHE WAKES ME WITH A KISS EVERY MORNING Nat Stuckey (RCA) 9929-N
- 11 14 BRIDGE OVER TROUBLED WATER Buck Owens (Capitol) 3023-F
- 12 15 KELLY Alan Moberg (London) 17396-K
- 13 17 PROMISED LAND Freddie Weller (Columbia) 45276-H
- 14 28 MAN FROM THE CITY Humphrey & The Dumprucks (Boot) 001-K
- 15 21 AFTER THE FIRE IS GONE Loretta Lynn/Conway Twitty (Decca) 32776-J
- 16 13 WROTE A SONG Rainvilles (Melbourne) 3362-K
- 17 24 SOLDIER'S LAST LETTER Merle Haggard (Capitol) 3024-F
- 18 27 BETTER MOVE IT ON HOME Porter Wagoner/Dolly Parton (RCA) 9958-N
- 19 7 BAR ROOM TALK Del Reeves (U.A.) 50743-J
- 20 11 LISTEN BETTY (I'm Singing Your Song) Dave Dudley (Mercury) 73138-K
- 21 20 WHERE IS MY CASTLE Connie Smith (RCA) 47-9938-N
- 22 22 THE ARMS OF A FOOL Mel Tillis (MGM) 14211-M
- 23 23 GIVE HIM LOVE Patti Page (Mercury) 73162-K
- 24 37 EMPTY ARMS Sonny James (Capitol) 3015-F
- 25 16 RAININ' IN MY HEART Hank Williams Jr./Mike Curb Con. (MGM) 14194-M
- 26 26 WASHINGTON D.C. Al Hooper (Paragon) 1036-C
- 27 18 WATCHING SCOTTY GROW Bobby Goldsboro (U.A.) 50727-J
- 28 19 PORTRAIT OF MY WOMAN Eddy Arnold (RCA) 47-9935-N
- 29 29 JOSHUA Dolly Parton (RCA) 9928-N
- 30 44 WE SURE CAN LOVE EACH OTHER Tammy Wynette (Epic) 10705-H
- 31 31 ONE HUNDRED CHILDREN Tom T. Hall (Mercury) 73140-K
- 32 32 THE LAST ONE TO TOUCH ME Porter Wagoner (RCA) 9939-N

SMOOKLER continued from page 14

contract for its purchase.

It was for that reason that I specified that he already had a van to go from gig to gig. If he had needed the Ferrari to get around, (although I don't think that any Court would consider this possibility) the Ferrari would have been a necessary, just as a salesman's car is an essential tool of his trade. A salesman under twenty-one who buys himself a car is buying himself a necessary because he needs to earn a living; in the same way a musician under twenty-one who buys a car or a van to use in his work has just bound himself into a contract that he cannot get out of.

Drive it in the best of health.

RPM WELCOMES PROMO MEN.....
every Wednesday and Friday, we open our doors wide for record company promo men. Just drop in. You don't need an appointment on these two days. Meet your friends at RPM. We appreciate your visit. The coffee is on us.

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

LETTERS continued from page 8

be the 'cry' of the wild geese in Toronto when it's rating time, AFTER the 30 percent ruling. No doubt ratings will dip slightly due to television, but they will state it is the CT percentage that is doing it. Well, I would like to shoot that all to hell now (as I imagine other stations can). Our station(s) have been programming 30 percent and BETTER in 3 hour BLOCKS, since March 1970. In other words, we were already under the ruling when our BBM results came out. Our ratings did NOT suffer.

Note also, one station in the East airs 3 to 5 discs a week. We do 50 or better. We have a playlist of 50 CT that is injected with two other play lists of 50. We do not publish a Hit Chart anymore, and do not give out information on what is on our playlist. However, if someone wants the information, we can do an air-check of specific hours they ask for. No other way.

Ritchie Yorke...keep that son-of-a-bitching typewriter hot on the ass of the 'biggie' stations, they need a watch dog.

Chuck Benson
CJYR
Edson, Alberta.

- 33 25 ROSE GARDEN Lynn Anderson (Columbia) 45252-H
- 34 45 THE MIRACLE Gary Hooper (Dominion) 137-E
- 35 35 I'M GONNA KEEP ON LOVING YOU Billy Walker (MGM) 14210-M
- 36 48 LOVENWORTH Roy Rogers (Capitol) 3016-F
- 37 49 HONKY TONK ANGELS Lynn Anderson (Chart) 5113-L
- 38 41 IT SEEMS Jim Roberts (Capitol) 72636-F
- 39 45 GOOFIE NEWFIE Roy Payne (Paragon) 1045-C
- 40 39 NEWFIE GIRL Roger Bourque (Paragon) 1034-C
- 41 42 JIM'S USED CAR LOT Fred Dixon/Friday Afternoon (Rodeo) 3343-K
- 42 47 HARD WORKIN' MEN Stevedore Steve (Boot) 002-K
- 43 43 SWEET MISERY Ferlin Husky (Capitol) 2999-F
- 44 ... DREAM BABY Glen Campbell (Capitol) 3062-F
- 45 ... THE FINAL HOUR Hank Smith (Quality) 2001-M
- 46 46 COUNTRY DREAM Tom Hearn (Paragon) 1032-C
- 47 ... LOVE NOW AND PAY LATER Carroll Baker (Columbia) C4-2967-H
- 48 ... KNOCK THREE TIMES Billy "Crash" Craddock (Cartwheel) 183
- 49 50 MARITIMES ARE CALLIN' TO ME Clint Curtiss (Dominion) 138-E
- 50 ... SAULT STE. MARIE Original Caste (Bell) 211-M

Everyman's guide to the 30% ruling

by Stan Klees

Not being a staffer of RPM, it is always a privilege and an honour to be asked to write on a particular subject. I cannot claim to be a great authority on the 30% AM radio ruling for Canadian content, but constantly, the same question and controversy arises and the only way to find out is to check with the powers that be. Although the ruling (as an amendment to the Broadcast Act) is quite clear, there are many fringe areas that should be of interest to the trade.

Several broadcasters have asked Walt Grealis about the problems they are having and, other than the Amendment, there are a few things they were not aware of.

Although every radio station in Canada is very aware of the recent amendment to the Broadcast Act regarding AM programming of Canadian content, there are many in allied fields who have never seen the amendment. This week we are reprinting the portion of the amendment which is of interest to musicians, lyricists, composers and producers of Canadian content:

Effective January 18, 1971

"12 (1) At least 30% of the

(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.)

musical compositions broadcast by a station or network operator between the hours of 6.00 a.m. and 12 midnight shall be by a Canadian and shall be scheduled in a reasonable manner throughout such period.

(2) From January 18, 1971 to January 17, 1972, a musical composition shall be deemed to be by a Canadian if it fulfills at least one of the conditions set out in subsection (5).

(3) After January 18, 1972, a musical composition shall be deemed to be by a Canadian if it fulfills at least two of the conditions set out in subsection (5)

(4) After January 18, 1973, at least 5 per cent of the musical

compositions broadcast by a station or network operator between 6.00 a.m. and 12 midnight shall fulfill the condition set out in either (b) or (c) of subsection (5).

(5) The following are the conditions referred to in subsections (2), (3) and (4):

- (a) the instrumentation or lyrics were principally performed by a Canadian;
- (b) the music was composed by a Canadian;
- (c) the lyrics were written by a Canadian; and
- (d) the live performance was wholly recorded in Canada.

(6) A mechanical reproduction of a musical composition that is deemed at any time to be by a Canadian continues to be so deemed thereafter.

(7) If a station operator is able to demonstrate to the satisfaction of the Commission that the application of this section would result in a significant reduction in the quality and diversity of program service within the area normally served by his station, the Commission may

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vary the application of this section.

(8) For the purposes of this section, a person shall be deemed to be a Canadian if
 (a) he is a Canadian citizen;
 (b) he is a landed immigrant as defined in the Immigration Act; or
 (c) his ordinary place of residence was in Canada during the six months immediately preceding his contribution to the musical composition in question."

Reprints of the entire amendment are available at twenty five cents per copy from your local Information Canada Bookstore or send a quarter, for each copy, to:

Information Canada
 177 Slater Street
 Ottawa, Ontario

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Let us concern ourselves primarily with the first year of the ruling. One of the misconceptions about the development of the ruling in later years is their effect on current Canadian content. Once a record is considered eligible under the 30% AM regulations, it is then Canadian content, regardless of any of the new requirements that will occur in the second or third year. In fact, if an artist is a Canadian in February and his record is considered Canadian content in March — even if he gives up his citizenship, his March recording will be Canadian content forever.

Whose responsibility is it to determine what records meet the requirements? The answer we get is, that the CRTC issues a license to broadcasters to broadcast. The fact that they choose

to broadcast music in any time segment is their responsibility. Ascertaining the Canadian content of a record is also the responsibility of the broadcaster if he chooses to play music. It is often difficult for the broadcaster to determine if the artist or composer is a Canadian, a landed immigrant, or whether he qualifies under 12(c) of the Amendment. Each day, much more material and information is being made available to the broadcaster, which will indicate the exact qualification of the selection (e.g. MAPL logos on charts, album covers, record labels, as well as in trade ads.)

Next week I will be writing about how MOR product will increase as the ruling begins to work effectively.

Record Club of Canada pushes native product

The Record Club of Canada, the only wholly-Canadian-owned record club in the country, has devoted the entire centre spread of its monthly publication, "Notes" to best-selling Canadian album product. Under the heading of "Canada's Own" are thirty-two top-selling albums featuring artists such as Anne Murray, the Guess Who, Neil Young, Gordon Lightfoot, the Band, the Bells and others.

Besides the centre spread, "Notes" exhibits nationalistic tendencies throughout. The words of Marvin Scharf sum up the company's attitude: "...this most

important position in our catalogue has been devoted to Canadian talent for another major reason: SALES. The quality of these records is excellent, the talent superb, the content most enjoyable, and they sell BIG. With our members anyway, and our members are Canadians from Newfoundland to Victoria, over 250,000 of them giving us a truly national picture of what records are wanted and purchased.

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