

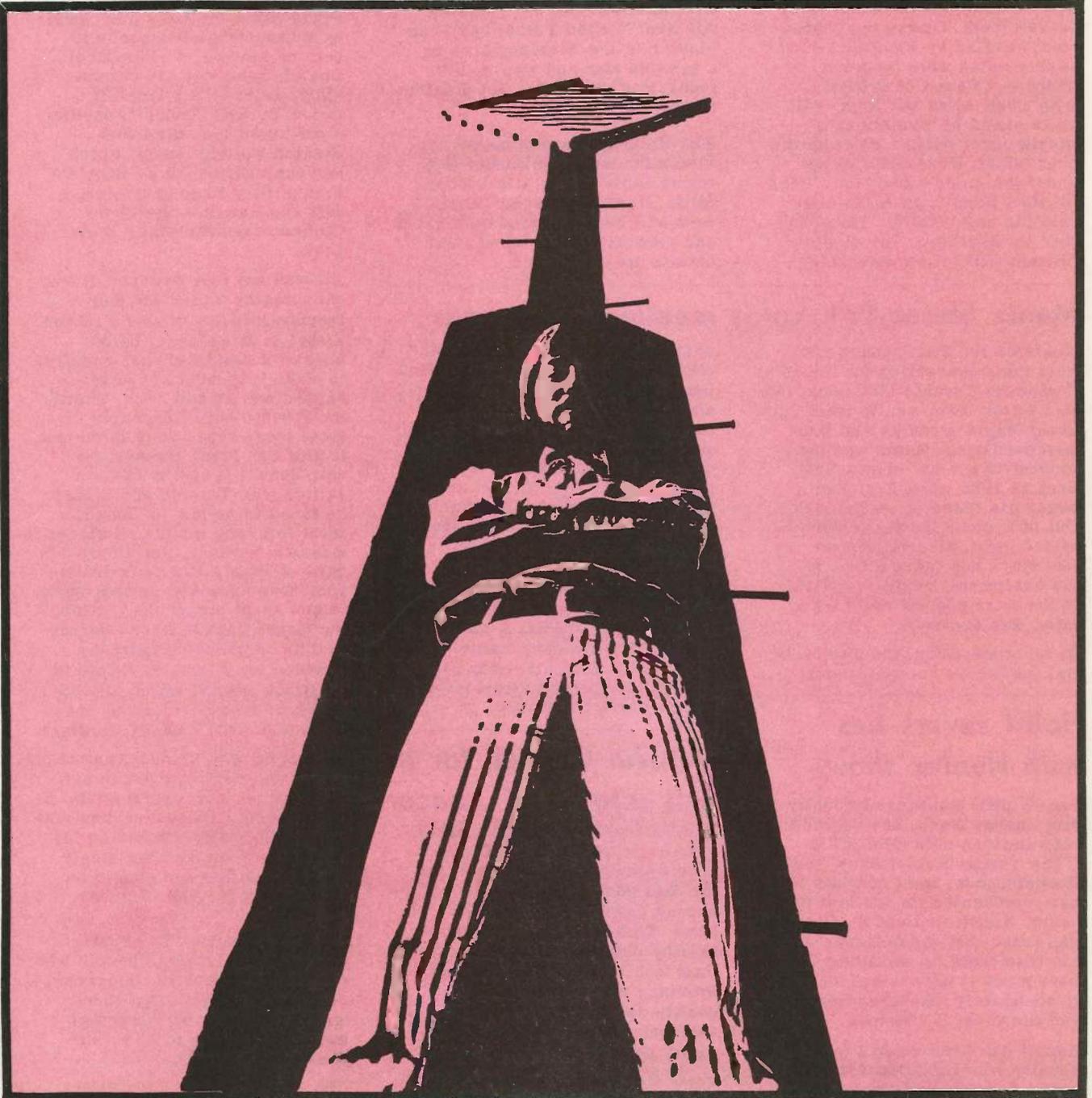
RPM

WEEKLY

Volume 15 No. 4

TWENTY FIVE CENTS

March 13, 1971



Tom Northcott tours Upper Canada

Randy Bachman back on scene—Brave Belt

Mo Ostin, president of Warner Brothers Records in the United States has announced the signing of Brave Belt, a new group consisting of Randy Bachman, Chad Allan, Robin Bachman and Fred Turner. The group's first album has now been completed and is scheduled for a May release. Simultaneous U.S./Canadian release is hoped for.

The LP was recorded in Winnipeg and Chicago and mixed at A&R in New York. During the production, handled by Bachman, some twenty tunes were recorded. One of them, "West Coast Girl", with Chad Allan out front, will be released by Warners as a single under Allan's name in the near future. Possible singles under the group name are; "Rock 'n' Roll Band", an Allan composition and "Waitin' There For Me" by Bachman. Any singles release will follow release of

the album.

Randy Bachman, of course, was formerly with the Guess Who, and left that group last year to go his own way. During his time as a solo performer, he came out with the "Axe" album on RCA. Robin Bachman is Randy's brother and is the group's drummer. Chad Allan was with the original Guess Who (Chad Allan and the Expressions) when they had their first international hit, "Shakin' All Over". Fred Turner has been playing in the Winnipeg area as a session man and was with a local 'Peg group, the Dee Drifters Five.

The Warners contract makes provision for the group members to record individually a la Crosby, Stills, Nash and Young. Brave Belt will begin a round of concert and promotion tours when final details are cleared up.

Muntz Stereo-Pak holds meeting in Toronto

Muntz Stereo Pak Canada Ltd. held their convention for franchise dealers in Toronto last week. Object of the meet was to learn more about Muntz products and their merchandising. Muntz was the pioneer of the car stereo field back in 1965 when Earl Muntz began his research in California. Out of it came the four channel stereo pack. Since that time, the four track has faded away, but the equipment, being compatible to the more popular eight track idiom has survived.

At the convention, the huge potential market for car stereo tape

systems was pointed up. It was revealed that of the seven million cars and trucks in Canada, only about 100,000 of them have a tape system installed. This represents only slightly over one percent. Car manufacturers are now aware of this huge market and are now getting into the stereo option game, a game which Muntz sees as an opening for them.

Muntz is now actively seeking out business men to hold Muntz franchises to operate a Muntz centre. The company trains prospective franchisees in all aspects of operation from inventory to sales to service.

Holiff severs ties with Hunter show

Saul Holiff, manager of country star Johnny Cash, has severed his relations with CBC TV's "The Tommy Hunter Show" and its principals, most of whom he has represented for the last five years. Holiff, of London, Ontario, has found that the demands on his time made by managing Cash have made it impossible for him to adequately represent Hunter and the show in Canada.

Hunter has been voted top male country vocalist a number of times in the Annual Gold Leaf Awards balloting and Holiff, himself, was the recipient of the "Music Industry Man of the Year" award in 1969. The Hunter show is now in its fifth year in prime time on the CBC.

Ontario Council for the Arts into "live" concerts

The Ontario Government's effort to help young Canadian composers through their Council for the Arts has moved into its second phase — regional concerts. This follows their rather healthy part one effort that saw their mobile studio, travel the Province providing free high quality demonstration taping sessions for the young contemporary performer/writers.

Terry McManus, a Consultant from the office of the Music Officer, reports good results for their "Pop Music Program", referring to it as "almost a religious experience." The project was purely experimental and

Northcott receives unusual Toronto press

UNI recording artist Tom Northcott breezed into Toronto on a Western Canadian chinook that failed to warm his welcome in spite of efforts by MCA, distributors of his product. National sales manager George Offer along with the firm's national and Ontario promotion managers, Allan Matthews and Barry Paine, laid on a press party at the Park Plaza Hotel that was only warmed by Northcott's willingness to perform several of his numbers. One of these was his current single release, "I Think It's Going To Rain Today", another, a portion of his "And God Created Woman" suite, which has been performed by RCA's Tranquillity Base in concert with the Hamilton Symphony Orchestra conducted by Boris Brott.

All was not lost however. It was encouraging to see the busy program director of CKEY, Gene Kirby, in attendance. Kirby, himself a performer, has managed to make it to most of the press happenings around town, a rarity for Toronto radio. A couple of local press types were there and if they can break through the anti-Canadian apathy of their editors, the Toronto public may be tuned in on one of Canada's great folk/pop talents. Northcott's strength however, lies in his few days at Bernie Fiedler's Riverboat. Once perched on this much talked about stage, the rest of the Upper Canada freeze begins to thaw. Northcott is already skedded for a week at Ottawa's Le Hibou (Mar 9) which should result in good coverage by the Ottawa Journal's Sandy Gardiner.

Northcott, who produces, arranges, writes and performs and is part owner of the successful Studio 3 Productions (Vancouver) has just put the finishing touches on his new album from which a single has been culled and should be released by the end of March.

McManus admits "We expected to find a few talented people who could benefit from our program but we had no idea that there were so many good composers whose material was up to professional standards."

The second part of the project has been set up as a series of regional concerts to spotlight these new Canadian composers. The concerts will be held in Windsor (12); Thunder Bay (19) and Kingston (26).

Canadian productions hotting up in Van.

(Ed: Terry David Mulligan, program director at CKVN Vancouver, has taken the time to bring us up to date on some of the happenings on Canada's West Coast. We would like to thank Terry for this breakthrough of the Rockies and encourage other programmers to submit news and views from their area.)

What can I tell you! The response created by my last column was staggering, to say the least. One proposal of marriage and three threats on my life. Actually the marriage proposal didn't really count 'cause I'm sure the guy was just on the rebound from a bad weekend.

Crowbar have left a good impression on Vancouver audiences. The single is THE most requested single CKVN currently plays. CKLG AM likewise. The record is a bitch...just never lets down. If this is the end result of Canadian Content then maybe it's worth it. But knowing Crowbar and Frank Davies of LOVE Productions, it's not a result of C.C., it's a result of hard work, good production and TALENT.

Speaking of big brother, Don Francks did a five hour College show with nothing but Canadian artists ... says he really got off on it .. but what made him even happier, so did his audience. People got into it because the requests went with the show...all Canadian artists. I'll tell you one

thing, audiences here in Vancouver are very aware of the percentage thing...keep getting all kinds of questions.

Paul Horn is in town at Gassy Jack's .. he's a fine fine man. Wish the right label would do something for him.

The Hendrix album is incredible. And so is Janis'. The question-of-the-year is...Why Now! If your station believes in Rock and Roll, the magic word being "believes", then you should have already presented an on-air tribute to their talents. If you haven't, then sit down and think about it.

Terry Jacks of the Poppy Family tells me he's disbanded his current group which is the second since "Which Way You Goin' Billy". He and Susan only performed once with them, New Years Eve at Disneyland. They'll now be doing exactly what they started doing years ago, just a simple twosome on stage. Terry says he'd rather play for 200 people rather than 5,000. Sounds nice on the ear when you say it. I'm rather tired of Psycedelic Dungeons and/or echo whiplash.

Randy Bachman...are you going to record a single? If so when.

Congratulations to RPM for not only surviving these last Seven years but your patience in waiting for the industry in Canada to grow up.

Canada's Stampede city gets new FMer

March 15 has been set for the unveiling of Calgary's new FM Stereo sound - CHFM.

Formerly owned and operated by Quality FM Limited, the station signed off the air in August of 1970 due to various problems. In November of the same year, two groups, The Eyeopener Newspaper and Communications Limited, of Calgary, appeared before the CRTC in a bid for the FM licence. They were granted a 5 year licence in December of 1970 and set about installing equipment in the new studios, hiring staff and generally getting together their FM effort for an early sign-on.

Owned by Calgarians Thomas Davis, Cameron Milliken and Douglas McDonald, and under the watchful eye of program director Jack Stewart, CHFM is now readying its ribbon-cutting ceremonies for one of the most aggressive of radio promotions witnessed in the Stampede City.

CHFM Stereo will be programming "an all new sound with many programs to be locally oriented." These will include:

6 AM-10 AM - Bright MOR intertwined with music from yesteryear.

10 AM-3 PM - Easy listening MOR mixed with well known classics.

3 PM-5 PM - Bright MOR for the drive home period.

5 PM-7 PM - Easy listening for the dinner hours

7 PM-7:30 - A comprehensive news package.

7:30-Midnight - Classics (light and heavy), ethnic, jazz, public affairs, drama, story, light verse, and an underground rock show.

News will be broadcast on the hour with an emphasis on local news.

On-air duties have been assigned: Ron Rosvold, Bob Brown, and Bruce Monnery.

CHFM is located in The Penthouse, 610 - 8th Ave. S.W. Calgary.

Advertising. Assistants include Roy Davies, composer/lyricist and Roy Smith composer/arranger/conductor. In addition to the Ontario Place movie, Quartet has been busy with commercials for Carlings, Stedman's, Imperial Oil, MacIntosh, the Manitoba Government, Simpsons-Sears and Dairy Queen..

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

Polydor launches all media promo campaign

Polydor's Director of Advertising, Allan Katz, is now experiencing the results of his national promotion for James Last which involved the complete media of communication—in French and English.

The promotion, now into its sixth week, centred around the latest Last album, "James Last Does His Thing". The strong consumer promotion included English and French language radio and television commercials, dealer merchandising aids consisting of colourful browsers, window streamers and co-op newspaper ads backed up with a James Last sampler and a "Trip To Mexico".

After only four weeks, Katz reports shipments of over 60,000 pieces and after six weeks the album sales have now surpassed the 100,000 mark. Katz has now applied for an RPM Gold Leaf Award for the record.

The label's promotion people, Lori Bruner and John Turner, have

joined Katz in his successful blanketing of Last product through this unique promotion. Last's catalogue of over thirty albums, all active, has shown solid sales gains during the time of this "Lasticising" of the nation.

Quartet Productions completes soundtrack

Quartet Productions, dormant for some three months, has returned to the scene with the completion of a sound track for the movie "Our Home by the Waters" to be premiered in the cinesphere at the Ontario Place development on Lake Ontario. The sound track features the work of forty-five musicians, eight choristers and Tommy Ambrose.

The company is now being run by Larry Trudel, a television and sound producer with MacLaren

Continued on the other side

To continue the broadcasters' side of the issue of their entry into record production and music publishing, they make some very valid points. So valid, that anyone not aware of the music business would accept them just on the merit of the sincerity of thought and purpose of the broadcasters' "new" philosophy.

The broadcasters claim that MOR music is what is in short demand. Yet, there is every indication that they have learned, and been advised that this is not the most lucrative aspect of recorded music and are planning to record MOT.

They claim the quality in exist-

ing records isn't high enough to meet their standards of broadcasting. They are also the first to admit they will need the current crop of experienced producers to create their product. It seems to be a case of not WHO does it, but who they do it for.

They also claim they will judge all product fairly. We would ask, as fairly as they have in the past? If this is the case - who then will judge their judgement of this product since their decision is absolute?

It's also their claim that their license should permit them to compete in the marketplace, where they have no special privileges - or so they would have us believe. It's their belief they do not sell records with their airplay, yet they publish charts that are sent out to record stores in advance of their publication - so that the record store can BUY WHAT THEY WILL BE PLAYING.

Their side of the story is quickly revealed when they tell us about the foreign record companies that own networks of radio stations. Of course this situation exists in a country that has a progressive and moving industry, and the fact of the matter is that at the time this all happened, no one was aware of the influence of radio on record sales. It should be noted however, that other countries DO prohibit the misuse of their airwaves.

Broadcast-record producers also claim their record production is

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

an extension of their program production. Then - let them produce records for play and not for sale. Indeed, let them improve their programming and exert themselves toward improving the media and leave the record business to record people.

At the rate the CAB record and publishing enterprise is moving, perhaps we are worried in vain. Record people will tell you that the difference between records and radio - is as contrasted as day and night.

Even if the broadcasters "blow their brains out" the damage they'll do to the record and publishing business, and the CRTC 30% AM radio ruling, will be irreparable. For this reason alone, it is time for immediate action.

That is the other side of the story. If you want another slant, there is a monthly periodical that takes the broadcasters' side. We encourage you to read it.

will be album product by the Mob, Tee Set and George Baker Selection.

Columbia readies rush release on Cohen set

Columbia Records has placed Leonard Cohen's forthcoming album on their "priority" list with an expected Canadian release the last week of March.

Entitled "Songs Of Love And Hate", this is Cohen's third set for the label. His first two releases, "Leonard Cohen" and "Songs From A Room", have sold in excess of 100,000 copies.

Cohen played to a capacity house at his recent Toronto appearance and has become much more cooperative with the press, which can only add to his album sales.

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

-Pierre Juneau

RPM

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

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

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



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

SUBSCRIPTIONS - Canada & USA
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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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Polydor to distribute NY's Perception line

Polydor Records Canada has taken on the exclusive Canadian distribution of the New York based Perception line. Labels involved are: Perception, Today, Red Bullet and Dwarf. Both Dwarf and Red Bullet are product from Holland's Red Bullet Productions.

Polydor has scheduled March 1st as the initial release date of a new album by Golden Earring and Floyd Westerman's controversial "Custer Died For Your Sins".

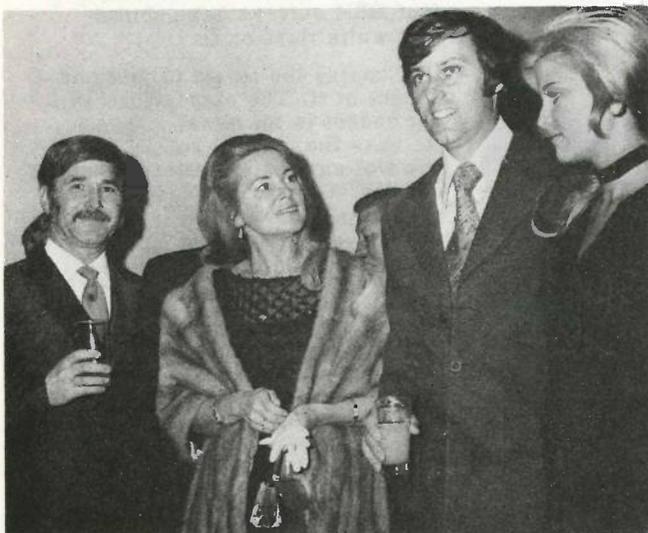
Evert Garretsen, Polydor's Managing Director, was also instrumental in capping distrib deals for the Colossus and Heritage labels. Initial releases from this Jerry Ross Productions



Michael Bennet (Canadian Press) Kelly Jay (Crowbar) Terry David Mulligan (CKVN) Barry Ryman (Capitol).



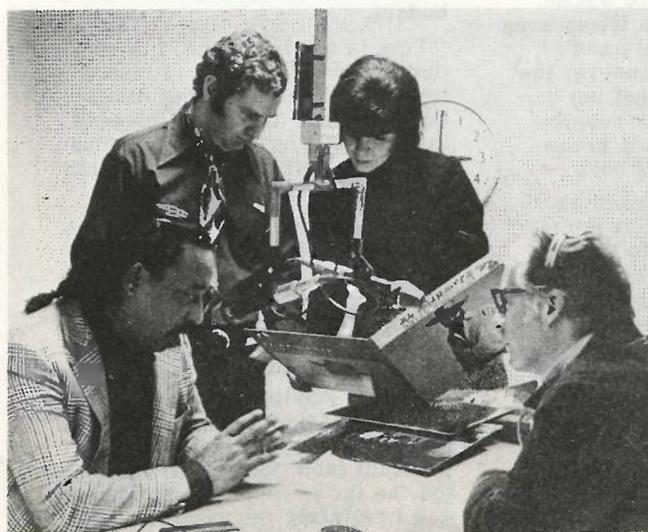
Wayne Bryant (CHED) on left with Miguel Rios (A&M) during Spanish star's visit to Edmonton.



Mr. & Mrs. Kris Pindoff with Jack Jones and his wife during RCA reception for Jones at RYH opener.



GRT of Canada staff and execs along with Recoton president, Bob Bocharad during GRT Sales Meet.



Chico Hamilton and Polydor's John Turner and Lori Bruner pay on-air call to CKFM's Phil MacKellar.



MCA's Christopher Kearney called on CKFH's John Donahie with MCA promo mgr. (Ontario) Barry Paine.

Kirby-product of a rock era

I can remember, only vaguely, when Gene Kirby arrived at CKEY. It was early in the last decade, when the station was in the twilight years of its golden rock and roll era, after Jack Kent Cooke had sold out to Westinghouse Broadcasting.

Not much remains the same at 'EY anymore. The programming is easy

PART NINE OF A SERIES

The Producers

by Jim Smith

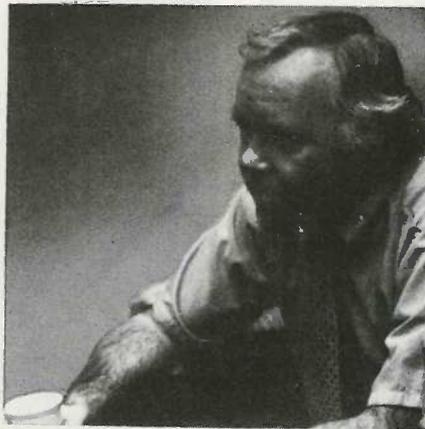
listening, programmed by computer no less, and everyone seems older than during the rock era. The only familiar name is Kirby's. The product of a rock and roll era is now program director for a station which specializes in avoiding rock melodies.

"Computer programming," Kirby draws it out. "Sounds fascinating, doesn't it?" And he hurls his challenge at me, "Do you know what it means?" I confess that I have not the faintest idea but add quickly that I'd really love to learn.

"There's nothing mysterious about computer programming. That's just a fancy label that people have put on us, without really understanding what the label means." And he explained. "We've done a lot of music research with over 1,000 people. We've also seen the results of similar surveys that have been done in 15 American markets and Calgary. Using the results of these surveys we now program according to the preferences of

the people of Toronto, rather than the subjective preferences of librarians.

"Briefly, the sampling procedure involves sending a researcher to the sample homes. The interviewer goes right into the homes and plays a series of 90 sounds. There are five seconds between sounds. The people mark down on a numerical preference scale whether the sound pleases them or disturbs them. The sounds move along so quickly that the people have no time to falsify their responses to coincide with, shall we say, their ideas of social status. For instance, we guard against people marking down a preference for the high social status classical music, even



GENE KIRBY

though they might hate classical music and never listen to a station which plays classical music.

"I audition every record which comes into the station. Every song starts out with 25 points and points are deducted whenever the song includes things that our survey has shown turns people off. When the points drop below 18, we throw the record out.

"Once the music is passed as satisfactory by myself, it is categorized and fed into the computer. There is nothing magical about the computer - it merely does what it's told to do. The computer has been instructed to include so many songs of one type and so many songs of every other type, in a predetermined order, just as a human program director should do. The machine doesn't menstruate or fall in love as happens with librarians. If we could get people to do what the machine does, we'd use people.

"There is another advantage to using the computer today. With the

new Canadian content regulations, I can look at the print-out and see that we are playing the full quota of Canadian music. I can tell the machine to play a Canadian record every third selection and know that it will do the job.

"So the computer just balances the programming. The announcer bridges the selections."

Have the ratings improved with the programming change? "Tremendously. Business response has been so good. The advertisers and listeners have all responded very well. We're touch and go now for the second largest station in Toronto for our age bracket. We aim our programming at the 25 to 49 year olds. And the last three or four BBM surveys have shown that we're right on target.

"Of course the music is just one aspect of it. The biggest part of our budget is for news. I guess we have the biggest budget for news of any radio station in the country. There's no sense spending the money on news if the music will drive the listeners away, though."

For the record industry, though, the big news is CKEY's entry into the record production field. The first two albums are already out. Kirby reaches over and pulls out one of them, a vocal album called Bright Down the River by the Sycamore Street Singers. "We spent a lot of money on the layout, the logo, the record label, and the pictures because I think one of the things that turn people off right away is that it looks Canadian, where Canadian means low-budget.

"This is the first time, I think, that a middle of the road record has guaranteed American distribution before it is even released in Canada. The two singles from the album will be released on the Juno label in the States."

Kirby puts the record on his turntable and selects a number, which, as it turns out, he wrote. The first song I have ever heard that was produced in strict accordance with listener preferences, as determined through scientific application of statistical sampling techniques is, of all things, a calypso. It is very pleasant (and pretty well produced, too, as far as clarity is concerned) and I certainly felt no trace of anxiety being caused by the melody. But I didn't feel any great desire to hear it again. The rest

Write re: membership CIRPA

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KIRBY continued on page 22

NEW RELEASES

RUSSELL THORNBERRY – Roseline – MCA 2009-J

(2:44) (Russell Thornberry) GREENHORN/BEECHWOOD/MANITOU-BMI
Prod: Gary Buck.

MOR: Tagging this one MOR is perhaps unfair being as MOT programmers will find side a pleasant change from the high decibal fare. Lush background adds to this rare type of Canadian production.

Flip: Eulogy To Mother Earth (same credits as plug side) – both sides contained on Thornberry's album release "One Morning Soon".

CROWBAR – Oh What A Feeling – Daffodil DFS 1004-F

(4:08) (Roly Greenway/Kelly Jay) FREEWHEELER MUSIC-CAPAC
Prod: Love.

One of Frank Davies' top breadwinners should make rapid gains with this release, their best to date. If you get hung up on the lyrics, don't let it throw you. There's more to a song than its story.

Flip: Murder In The First Degree (Kelly Jay/Sonnie Bernardi) FREEWHEELER MUSIC-CAPAC a little more progressive and like plug side, taken from their new album "Bad Manors".

JIM ROBERTS – It Seems – Capitol 72636-F

(1:45) (Jim Roberts) BEECHWOOD MUSIC OF CANADA-BMI
Prod: Gary Buck)

COUNTRY: One of Canada's least recognized but top potential country artists, Roberts comes through with another exceptional release. It sounds like something else which is probably why Roberts will someday explode onto the scene – by accident. Middle of the roaders will pick and lean on this one as they did his "Saskatchewan".

Flip: The Sounds Of Living (same credits as plug side). Linger awhile with this side and Roberts will have a two sided hit.

BOBBY CURTOLA – Way Down Deep – Capitol 72639-F

(2:25) (Bobby Curtola/Basil Hurdon) HURDON MUSIC-BMI – Prod: B.C. Enterprises Ltd.

MOR: A very strong follow-up to Curtola's initial release for Capitol, "Jean". Canada's most successful rock and roll artist from the 60's and now this country's top supper club act, Curtola should garner many spins from the programmer-friends he has acquired over the years.

Flip: Rose Garden (Joe South) LOWERY MUSIC-BMI

FRED DIXON & THE FRIDAY AFTERNOON – Jim's Used Car Lot Melbourne RO 3343-K

(2:23) (Fred Dixon) DEBCAR/BANFF MUSIC-BMI – Prod: Mike Graham.

COUNTRY: The pride of Perth, this group is attempting to bring attention to the Ottawa Valley and should make it with this original. They have become active in boosting the area with country and pop shows. Some country stations already leaning on this side.

Flip: You May Be Looking For A Husband (same credits as plug side.)

STEVEDORE STEVE – Hard Workin' Men – Boot Records BT 002-K

(2:59) (Stephen J. Foote) SKINNERS POND MUSIC-BMI – Prod: Jury Krytiuk.

COUNTRY: Another release from this new label already gaining a national image with their initial release by Humphrey & The Dumptrucks. Country stations have added this side to their playlists.

Flip: Ballad Of Giant McAskill (same credits as plug side.)

SPRING – A Country Boy Named Willy – London M.17401-K

(2:44) (Terry Frewer) GONE FISHIN' MUSIC-BMI – Prod: Terry Jacks.

MOT: Bend your earballs gently around this one and you'll discover one of the reasons why Western Canadian groups are all together with this talent thing. This Vancouver-based group should experience a national breakout shortly, and they should kick it all off in their hometown, which boasts the country's most progressive, and nationalistic-minded programmers.

Flip: Pressed Ham (T.Frewer/R.Buckley/P.McKinnon/M.Hendrikse)
DREAM FOREST MUSIC/CITADEL MUSIC-BMI a superb instrumental.

RPM MOR PLAYLIST

- 1 FOR ALL WE KNOW
Carpenters (A&M) 1243-W
- 2 CARRY ME
Stamperders (MWC) 1003-M
- 3 STAY AWHILE
The Bells (Polydor) 2065046-Q
- 4 A STRANGER IN MY PLACE
Anne Murray (Capitol) 72637-F
- 5 TO THE FAMILY
Ellie (Gamma) 5007-K
- 6 COUNTRY HOME
James Taylor (Warner Bros) 7460-P
- 7 CHELSEA MORNING
Sergio Mendes/Brasil '66
(A&M) 1226-W
- 8 ALL KINDS OF PEOPLE
Burt Bacharach (A&M) 1241-W
- 9 EVERYTHING IS GOOD ABOUT YOU
Lettermen (Capitol) 3020-F
- 10 PUT YOUR HAND IN THE HAND
Ocean (Yorkville) 45033-D
- 11 PUSHBIKE SONG
Mixtures (Sire) 350-Q
- 12 I WAS WONDERING
The Poppy Family (London) 148-K
- 13 AIN'T IT A SAD THING
R.Dean Taylor (Rare Earth) 5023-V
- 14 SAY WHAT YOU GOTTA SAY
Lee Rand (Quality) 1996-M
- 15 DOESN'T SOMEBODY WANT
TO BE WANTED
Partridge Family (Bell) 963-M
- 16 WISHFUL THINKING
Dee Higgins (RCA) 57-1058-N
- 17 ROSELINE
Russell Thornberry (MCA) 2009-J
- 18 MAN FROM THE CITY
Humphrey & The Dumptrucks
(Boot) 001-K
- 19 IT'S BEEN A LONG TIME
Green & Stagg (Gamma) 5009-K
- 20 IF YOU COULD READ MY MIND
Gordon Lightfoot (Reprise) 0974-P
- 21 SHE'S A LADY
Tom Jones (Parrot) 40058-K
- 22 YOU'VE GOT TO KNOW
Perth County Conspiracy
(Columbia) C4-2963-H
- 23 ALL GOD'S CHILDREN
Doug Hutton (London) 17400-K
- 24 SINCE YOU DON'T WANT HIM
Rosemary Collins (Melbourne) 3363-K
- 25 LOVE STORY (Where Do I Begin)
Andy Williams (Columbia) 4-45317-H
- 26 THEME FROM LOVE STORY
Francis Lai Ork (Paramount) 0064-M
- 27 OCHOS RIOS
Sycamore Street Singers
(Ampersand) 477 601-Z
- 28 IT'S GONNA BE BETTER
Tom & Judy (GRT) 1230-03-T
- 29 NICKEL SONG
New Seekers (Elektra) 45719-P
- 30 NO LOVE AT ALL
B.J.Thomas (Scepter) 12307-J
- 31 LIVIN' FREE
Sunday (London) 17397-K
- 32 GLORY GLORY
Smyle (Columbia) C4-2956-H
- 33 WHY?
Roger Whittaker (RCA) 74-0442-N
- 34 WALK BY THE RIVER
Steel River (Tuesday) 105-M

Davies/Crowbar complete western junket

Frank Davies, president of Love Productions, took his top recording unit, Crowbar, and whistle-stopped across Western Canada ending up in Vancouver. The promotion tour has proven invaluable with most of the stations visited, already playlisting Crowbar's new Daffodil deck, "Oh What A Feeling". This single was culled from the group's album, "Bad Manors".

Crowbar first came into national prominence as the back-up group for the successful King Biscuit Boy. They have since split and

both factions have retained sufficient momentum to keep them going - popularity-wise. Their album "Bad Manors" has sold briskly and been programmed extensively by both AM and FM stations across Canada. King Biscuit Boy, although off the disc scene for some time, is expected to release by early spring which should tie-in with his planned tour of the U.S.

Both King Biscuit Boy and Crowbar release on Paramount in the U.S.

Announcer and songwriter production team

(Special to RPM)

Two well-known Vancouver personalities have pooled their experience and talents to form a new West Coast production firm--CHERDON PRODUCTIONS. With headquarters in Vancouver, Cherdon is owned and operated by Bruce Thompson, former Radio Announcer and Producer, and Edward L. King, songwriter and recording artist.

Thompson, who is also a musician, spawned the idea for a complete production entity about two years ago, while spinning discs in radio stations, and proceeded with plans to start a publishing house and record label. When not announcing, he was producing singles and albums for Big Chief Records.

King, an accomplished songwriter and artist, whose credits include the Buck Owens hit 'If I Knew', also recognized the need for competent Canadian record producers. It was while exchanging mutual ideas when performing in Vancouver, that the two men promptly decided to pool their knowledge and experience, and set up the new firm.

Cherdon Productions deals solely in record production and promotion, with product released on their new Canadian label -- Circa Records. Circa is distributed

nationally by Rada Record Pressings, also of Vancouver. There is also a BMI affiliated publishing house called Lapelle Music. Since formation in December, 1970, Cherdon has produced a new single and follow-up album due for release in March by Edward L. King.

M&D ready promo for Mom & Dads

M&D Promotions, exclusive Calgary-based reps for MCA's successful recording unit, The Mom and Dads, are readying a hefty promotion campaign for national recognition of this popular Old Tyme group. The Mom and Dads have sold more than 150,000 singles, albums and tapes in the past year.

Much of the promotion will centre around hyping radio stations on the existence of the group. Mailings in both English and French as well as dates for upcoming appearances will blanket the broadcast industry and, because the group is strictly instrumental, should become of much importance to the French Canadian market.

M&D have appointed Gloria Williams as office manager for their new location - 2407 - 52nd Ave. S.W. Calgary.

RPM SINGLES ALPHABETICALLY

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

NEW RELEASES continued from page 7

KRISTJAN - If Love Waits There - London M.17398-K

(2:44) (Peggy Nelson) FELSTED MUSIC OF CANADA-BMI - Prod: Bob Burns.

MOR: Here's another unique situation for Canada. An American artist using Canadian recording facilities - and supplying our industry with an exceptionally well-produced easy listening side. Bob Burns, creator of many Winnipeg artists and groups, has a goldmine here with this beautiful and very talented young artist. Century 21 Studios was used for the taping with Bob McMullan arranging.

Flip: While My Guitar Gently Weeps (George Harrison) NO PUBLISHING LISTED.



This week
1 week ago
2 weeks ago

RPM 100 SINGLES

March 13, 1971

Gold Leaf Award For Outstanding Record Sales

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

1	2 3	HAVE YOU SEEN THE RAIN f/s Creedence Clearwater-Fantasy-655-R	34	51 75	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett-Atlantic-2781-P	67	41 30	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V
2	4 13	AMOS MOSES Jerry Reed-RCA-9904-N	35	57 94	A STRANGER IN MY PLACE Anne Murray-Capitol-3059-F	68	...	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N
3	9 10	MAMA'S PEARL Jackson 5-Tamla Motown-1177-V	36	37 45	AIN'T IT A SAD THING R. Dean Taylor-Rare Earth-R5023-V	69	92 ...	WALK BY THE RIVER Steel River-Tuesday-GH 105-M
4	1 1	ONE BAD APPLE Osmonds-Polydor-2065 044-Q	37	55 98	NO LOVE AT ALL B.J. Thomas-Scepter-12307-J	70	85 96	I WAS WONDERING Poppy Family-London-L148-K
5	6 9	HANG ON TO YOUR LIFE Guess Who-Nimbus 9-75 0414-N	38	42 62	BLUE MONEY Van Morrison-Warner Bros-7462-P	71	...	OH WHAT A FEELING Crowbar-Daffodil-DFS1004-F
6	13 14	SHE'S A LADY Tom Jones-Parrot-40058-K	39	27 32	DICKENS Leigh Ashford-Revolver-0010-N	72	...	GOTTA SEE JANE R Dean Taylor-Rare Earth-5004-V
7	10 18	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell-963-M	40	44 56	THEME FROM LOVE STORY Francis Lai-Paramount-0064-M	73	...	THEME FROM LOVE STORY Andy Williams-Columbia-45317-H
8	3 2	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty- 56197-J	41	72 ...	ANOTHER DAY Paul McCartney-Apple-1829-F	74	80 ...	TONGUE IN CHEEK Sugarloaf-Liberty-56218-J
9	11 16	THEME FROM LOVE STORY Henry Mancini-RCA-9081-N	42	46 63	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M	75	74 81	CHELSEA MORNING Sergio Mendes/Brasil-A&M-1226-W
10	21 85	WHAT IS LIFE George Harrison-Apple-1828-F	43	43 55	SUPERSTAR Murray Head-Decca-732603-J	76	77 89	TO THE FAMILY Ellie Gamm a-GA5007-K
11	12 17	FOR ALL WE KNOW Carpenters-A&M-1243-W	44	31 34	BAND BANDIT Tundra-A&M-307-W	77	84 ...	WILD WORLD Gentrys-Sun-11222-M
12	18 28	STAY AWHILE Bells-Polydor-2065 046-Q	45	22 11	KNOCK THREE TIMES Dawn-Bell-938-M	78	89 99	SUNDOWN Chilliwack-Parrot-PAR2536-K
13	8 4	IF YOU COULD READ MY MIND Gordon Lightfoot-Repri se-0974-P	46	59 88	EIGHTEEN Alice Cooper-Warner Bros-7449-P	79	...	DREAM BABY Glen Campbell-Capitol-3062-F
14	17 21	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H	47	38 20	YOUR SONG Elton John-Uni-55265-J	80	83 ...	PUSHBIKE SONG Mixtures-Sire-350-Q
15	7 5	WATCHING SCOTTY GROW Bobby Goldsboro-U. A.-5072-J	48	50 59	LONELY TEARDROPS Brian Hyland-Uni-55272-J	81	...	SIT YOURSELF DOWN Stephen Stills-Atlantic-2790-P
16	19 25	CRIED LIKE A BABY Bobby Sherman-Metromedia-296-L	49	34 19	FRESH AS A DAISY Emitt Rhodes-Dunhill-4267-N	82	95 ...	FUDDLE DUDDLE Antique Fair-Tuesday-GH 107 X-M
17	20 42	PROUD MARY Ike & Tina Turner-Liberty-56216-J	50	48 65	DO YOU KNOW WHAT YOU'RE DOING Terry Bush-GRT-1233-03-T	83	96 ...	JUST MY IMAGINATION Temptations-Tamla Motown-7105-V
18	5 7	SWEET MARY Wadsworth Mansion-Sussex-209-V	51	58 79	CHILDREN OF THE SUN Mashmakan-Columbia-C4 2960-H	84	97 ...	DO THE FUDDLE DUDDLE House of Commons-GRT-1233-04-T
19	14 15	AMAZING GRACE Judy Collins-Elektra-45709-P	52	28 12	BORN TO WANDER Rare Earth-Rare Earth-5021-V	85	53 26	SING HIGH SING LOW Anne Murray-Capitol-72631-F
20	24 35	CARRY ME Stampede-MWC-1003-M	53	67 87	CHAIRMAN OF THE BOARD Chairmen of the Board-Invictus-9086-F	86	93 95	BED OF ROSES Statler Brothers-Mercury-73141-K
21	15 6	ROSE GARDEN Lynn Anderson-Columbia-45252-H	54	69 97	ROSALINE Russell Thornberry-MCA-2009-J	87	76 100	JUST SEVEN NUMBERS Four Tops-Tamla Motown-1175-V
22	23 27	TEMPTATION EYES Grass Roots-Dunhill-4263-N	55	78 ...	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-965-M	88	99 ...	TULSA Billy Joe Royal-Columbia-45289-H
23	16 8	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	56	100 ..	ANGEL BABY Dusk-Bell-961-M	89	70 69	MOZART Manuel de Falla Ork-Daffodil-DFS1003-F
24	29 49	FREE Chicago-Columbia-45331-H	57	47 31	WHEN I'M DEAD AND GONE McGinnis Flint-Capitol-3014-F	90	...	NICKEL SONG New Seekers-Elektra-E45719-P
25	25 29	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M	58	73 ...	YOU'RE ALL I NEED TO GET BY Aretha Franklin-Atlantic-2787-P	91	...	CHERISH WHAT IS DEAR TO YOU Freda Payne-Invictus-9085-F
26	32 39	COUNTRY ROAD James Taylor-Warner Bros-7460-P	59	79 ...	WHEN THERE'S NO YOU Engelbert Humperdinck-Parrot-PAR40059-K	92	...	DO THE PUSH AND PULL Rufus Thomas-Stax-0079-Q
27	33 60	OYE COMO VA Santana-Columbia-45330-H	60	68 84	YOU'VE GOT TO KNOW-Perth County Conspiracy-Columbia-C4 2963-	93	81 72	LIKE AN EAGLE Miguel Rios-A&M-AMX310-W
28	45 61	GLORY GLORY Smyle-Columbia-C4 2956-H	61	65 80	IT'S BEEN A LONG TIME Green & Stagg-Gamma-GA5009-K	94	...	WHEN YOU DANCE I CAN REALLY LOVE Neil Young-Reprise-RO992-P
29	30 33	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D	62	39 43	YOUR TIME TO CRY Joe Simon-Spring-108-K	95	...	MAN IN BLACK Johnny Cash-Columbia-45339-F
30	40 46	WILD WORLD Cat Stevens-A&M-1231-W	63	63 71	(We're All Singing) THE SAME SONG Fitzpatrick-Freedom-1995-M	96	...	HOT PANTS Salvage-Odax-420-J
31	36 47	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-615 0015X-M	64	87 ...	SNOW BLIND FRIEND Steppenwolf-Dunhill-4269-N	97	...	WHERE DID THEY GO LORD Elvis Presley-RCA-9980-N
32	36 23	LONELY DAYS Bee Gees-Atco-6795-P	65	61 68	ROCKING CHAIR RIDE Christopher Kearney-MCA-2008-J	98	...	WHY? Roger Whittaker-RCA-74-0442-N
33	35 41	D.O.A. Bloodrock-Capitol-3009-F	66	56 48	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J	99	...	WOODSTOCK Matthew's Southern Comfort-Decca-J
						100	98 92	EVERYTHING IS GOOD ABOUT YOU Lettermen-Capitol-3020-F

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 13, 1971

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA	J
Allied	C	Musimat	R
Ampex	V	Phonodisc	L
Ar	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	5 8	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT 30322-H	34	30 29	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W N/A N/A	67	66 63	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A 8WH1884-P
2	3 5	LOVE STORY Original Soundtrack-Paramount-PAS6002-M, PAS C 6002-M PAS 8 TC 6002-M	35	34 34	THEME FROM LOVE STORY Henry Mancini-RCA-LSP 4466-N N/A N/A	68	60 51	CHRISTMAS AND THE BEADS OF SWEAT Laura Nyro-Columbia-KC30259-H CT 30259-H CA 30259-H
3	2 1	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	36	31 30	GRAND FUNK LIVE Capitol-SWB633-F 4XT633-F 8XT633-F	69	...	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P N/A N/A
4	1 2	JESUS CHRIST SUPERSTAR Decca-DXA7206-J 73 6000-J 6 6000-J	37	32 32	CANDIDA Dawn-Bell-6052-M C-6052-M 8TC-6052-M	70	68 59	SYRINX True North-TN2-H N/A TN2-H
5	4 6	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A	38	67 81	PARANOID Black Sabbath-Warner Bros-WS1887-P N/A N/A	71	69 67	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F N/A N/A
6	6 4	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H CA 30130-H	39	35 38	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M 8TC-6045-M	72	70 61	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P A8TC 7200-P
7	7 7	CHICAGO III Columbia-C2 30110-H CT30110-H CT30110-H	40	71 87	STEPPEWOLF GOLD Dunhill-DS50099-N N/A N/A	73	56 53	13 The Doors-Elektra-EKS74079-P EKC74079-P EK874079-P
8	12 12	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	41	36 36	BLOWS AGAINST THE EMPIRE Paul Kantner-RCA-LSP4448-N PK 1654-N P8S 1654-N	74	73 79	IT'S IMPOSSIBLE Perry Como-RCA-LSP 4473-N N/A N/A
9	10 10	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	42	57 62	KENNY ROGERS & THE 1st EDITION'S GREATEST HITS Reprise-RS6437-P N/A N/A	75	76 80	FLY LITTLE WHITE BIRD FLY Bells-Polydor-2424 022-Q 3176 019-Q 3821 022-Q
10	8 3	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R 58410-R 88410-R	43	38 33	BLOODROCK 2 Capitol-ST491-F N/A N/A	76	58 64	I THINK THEREFORE I AM R. Dean Taylor-Rare Earth-RS522-V R75 522-V R8 1522-V
11	9 9	ELTON JOHN UNI-73090-J N/A N/A	44	39 45	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H 18 10 0750-H	77	78 100	THE TENDER LOVING CARE Johnny Cowell-Ampersand-477 1601 Z N/A N/A
12	11 14	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A N/A	45	42 50	DELIVERIN' Poco-Epic-KE30209-H N/A N/A	78	81 83	IF 2 Capitol SW676-F N/A N/A
13	23 24	ROSE GARDEN Lynn Anderson-Columbia-C 30411-H N/A N/A	46	28 28	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P AC 2-500-P 2A8T 500-P	79	59 48	MOST OF ALL B.J. Thomas-Scepter-SP 5586-J 5019-586-T 8019-586-T
14	20 21	NANTUCKET SLEIGHRIDE Mountain-Windfall-5500-M N/A N/A	47	40 37	CHICAGO Columbia-KGP 24-H CT BO 0858-H 18 BO 0858-H	80	77 71	BAD MANORS Crowbar-Daffodil-SBA-16004-F 4B 16004-F 8B 16004-F
15	14 13	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F 8XT 6330-F	48	41 35	WHAT ABOUT ME Quicksilver-Capitol-SM AS630-F 4XT630-F 8XT630-F	81	...	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F
16	15 18	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N P8S1665-N	49	37 31	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N P8S 4359-N	82	79 95	BRIGHT DOWN THE MIDDLE Sycamore Street Singers-Ampersand-477 1602-Z N/A N/A
17	29 75	SWEETHEART Engelbert Humperdinck-Parrot-XPAS71043-K N/A N/A	50	43 41	WATT Ten Years After-Deram-XDES18050-K N/A N/A	83	82 68	WRONG END OF THE RAINBOW Tom Rush-Columbia-C30402-H N/A N/A
18	19 19	EMITT RHODES Dunhill-DS50089-N N/A N/A	51	44 42	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	84	80 69	LOLA VERSUS POWERMAN AND THE MONEYGROUND Kinks-Pye-6423-L N/A N/A
19	18 17	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P 8WM 1843-P	52	45 39	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J 6-3092-J	85	...	WORKIN' TOGETHER Ike & Tina Turner-Liberty-7650-J N/A N/A
20	17 16	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H CA30325-H	53	46 40	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J 6-9175-J	86	83 94	JAMES GANG RIDES AGAIN ABC-ABC 711-Q 5022711-Q 8022 711-Q
21	33 86	STONEY END Barbra Streisand-Columbia-KC30378-H N/A N/A	54	47 46	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V 88402-V	87	84 70	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K THM-24803-K
22	16 15	STEPHEN STILLS Atlantic-SD7202-P CS7202-P TP7202-P	55	48 43	VERY DIONNE Dionne Warwick-Scepter-SP 5587-J 5019-587-T 8019-587-T	88	85 77	SUNSHINE AND BAKED BEANS Madrigal-Tuesday-GHL1002-M N/A N/A
23	13 11	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F 8XT 3372-F	56	49 44	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P 8RM 6383-P	89	86 76	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F 8XT 471-F
24	75 ...	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N N/A N/A	57	50 47	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P CWX 1871-P	90	87 65	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L 5090-1032-T 8090-1032-T
25	24 27	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A N/A	58	53 55	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE Euphoria-EST2-L N/A N/A	91	90 84	GET YER YA-YA'S OUT Rolling Stones-London-NP 55-K M 57176-V M72176-V
26	25 23	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A EK875010-P	59	52 54	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A 8WM1893-P	92	91 82	GOLD Neil Diamond-Uni-73084-J 173 3084-J 16 3084-J
27	62 73	LOVE STORY Andy Williams-Columbia-KC30497-H N/A N/A	60	51 49	TWELVE DREAMS OF DR SARDONICUS Spirit-Columbia-E30267-H N/A N/A	93	...	JAMES LAST DOES HIS THING Polydor-2418017-Q 3158006-Q 3836001-Q
28	26 25	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A 8XT 6350-F	61	54 60	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H CA30106-H	94	...	MAKE ME HAPPY Tom & Judy-GRT-9230-1000-T N/A N/A
29	21 20	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W 8T 4271-W	62	61 56	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST Columbia-ELS 375-H N/A 18 1E 0375-H	95	95 89	CHIMO Revolver-LSP4470-N N/A N/A
30	74 ...	THE GOOD BOOK Melanie-Buddah-BDS9500-M N/A N/A	63	65 52	STEPPEWOLF 7 Dunhill-DSX 50090-N N/A N/A	96	...	SEATRIN Capitol-SM AS659-F N/A N/A
31	22 22	2 YEARS ON Bee Gees-Atco-SD33 353-P N/A N/A	64	55 57	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A N/A	97	96 90	GYPSY Metromedia-M2D 1031-L N/A N/A
32	27 26	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P A8TC 7201-P	65	64 66	HERITAGE Christmas-Daffodil-SBA-16002-F N/A N/A	98	97 91	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718-V M8 718-V
33	72 ...	EMERSON, LAKE & PALMER Cotillion-SD9040-P N/A N/A	66	63 58	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A N/A	99	98 92	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F 8XT425-F
						100	99 96	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q 3801 022-Q

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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

CIRPA challenged by TCABCOTBR&PC

by John Watts

In last week's issue of Cashbox, an American music industry trade paper, an article appeared under the headline "Doyle: An Answer to CIRPA Charges". The lead-in to the article gave the impression that the evasive Mr. Doyle was in fact going to commit himself to the printed word and say exactly what was on his mind. However, in spite of the impressive headline, Doyle didn't answer one single, solitary charge made by CIRPA.

CIRPA's basic charge is that broadcaster involvement in record production, manufacture, or music publishing is an abuse of the public airways and constitutes an unfair competitive situation. The garrulous Doyle in his "answer" ignored this and in fact, every other charge that anyone including CIRPA has made in regard to this matter.

Doyle, or Mike as his friends call him, is, according to the article, vice president and managing director of Astra Records Limited, which manages "the CAB Committee Organizing the Broadcaster-owned Record & Publishing Companies". A check with the local office of CAB revealed that Doyle has been hired as a "temporary consultant".

So our temporary consultant cum vice president and managing director took eight and one quarter inches of editorial copy in the paper in question to advertise the availability of Astra Records as a medium for independent producers to display their wares. Hmmm! Isn't that a strange set of affairs. Everyone in the trade will no doubt be shocked to learn that the broadcasters expect the independent producers of "quality" product to release on their label. Strange that the broadcasters felt that these self-same producers were and are producing inferior product on such labels as Tuesday, Nimbus, Revolver, Coast, Boot, True North, and so on, and that the "quality" of the product will miraculously meet their standards when the label reads "Astra".

According to the article the music needs of the broadcast industry are as follows: 50% MOR, 30% contemporary, 17% country and folk and 3% classical. Following the listing, Doyle complains that producers must "of necessity" concern themselves with the 30% contemporary, thus ignoring the MOR, country, folk and classical

categories. Complaining of a lack of country and folk music is patently idiotic. Rodeo Records alone has a catalogue of Canadian content country and folk selections, the number of which exceeds five thousand.

By Doyle's own admission, producers are coming up with contemporary music, which not only fills the bill on Canadian radio but on radio throughout the world. That should exclude broadcasters from participation in contemporary production, if filling a broadcast need is the sole criterion. That leaves us with MOR and classical. A great deal of the contemporary, country and folk music transcends the MOR boundary to become acceptable MOR fare. Anne Murray, Gordon Lightfoot, Bruce Cockburn, Gene MacLellan and so on straddle many formats with great effectiveness. In addition the output of both MOR and classical music is increasing.

If the broadcasters feel there is a legitimate need for more MOR product from Canada, then let them fill their programming needs by a non-profit venture such as the Canadian Talent Library and avoid the entanglement and conflict of interest inherent in a profit-making production/publishing house. Besides which it should be obvious that by the very nature of MOR programming it takes time to build up a completely suitable library. Perhaps if the MOR stations had given Canadian product a fair shake in years past, their libraries would now have a heavy proportion of internationally accepted Canadian music.

In total, the Doyle article provides not one answer, not one rebuttal. One could be led to believe there is a hidden factor. If Astra does exist perhaps their spokesman will supply us with a clear and reasonable defense of its activities.

"Spring Thaw 71" to open soon in Toronto

"Spring Thaw 71", the latest version of the longest running annual revue in Canada, opened March 3rd at the Global Village Theatre in Toronto. Produced by Andrew Alexander and written and composed by Robert Swerdlow, "Spring Thaw 71" is entering a new phase in its existence this year with plans afoot for an original cast album, something which many

have considered to be long overdue.

This year's cast includes Kathy Kelly, Johnathan Welsh, Claudette, Alan Jordan, Sylvia Tucker, Patsy Rahn, Robert Ainslie, Vinetta Stromberg, Nita-Marie Smith, Paul Ryan and Jay Jackson. Choreography is by Elizabeth Swerdlow, direction by Dennis Miller, musical direction is by Peter Mann. The show will go through two weeks of preview performances until it opens for a regular run the middle of March.

Re-release of "Lady" flick sparks disc sales

Warner Bros Pictures has re-released their "My Fair Lady" flick with a Toronto opening skedded for March 15th.

The film has already opened at several theatres across Canada including Ottawa, Vancouver, Edmonton, Calgary, Montreal, Victoria, Moncton, and Winnipeg.

Playdates coming up include: St. John/Paramount (Mar 19) Hamilton/Century (Mar 26) Saskatoon/Midtown (Apr 2) Halifax/Highland (Apr 23) Regina/Capitol (May 7)

Since the Columbia Soundtrack was released in Oct. of 1964, sales have now surpassed the 90,000 mark. The Original Cast album (also issued by Columbia)

was released in April of 1956 and has sold over a quarter of a million pieces.

Bells set for 'Nashville' network TVer

Montreal's Bells, currently climbing the RPM 100 Singles charts with their Polydor deck, "Stay Awhile", are set for a March 16 "Nashville North" show. They'll perform their current hit along with "Sing A Song Of Freedom".

"Nashville North", produced by CFTO's Michael Steel for the CTV network, has become increasingly important to Canadian artists in breaking their records in the U.S. This highly rated country/pop variety show is now seen in several major U.S. networks.

UNCENSORED**... and other four letter words**

A couple of days ago, I had decided definitely that this column would involve itself with the subject of four-letter words. The editor of this fine music journal had informed me that a



by **Ritchie Yorke**

number of readers had sent in epistles, all thundering about my gutter language.

I was tempted to say 'well, when you're writing about a gutter business, you utilize the typical colloquialisms' but I decided not to. Instead, I thought, I'll just put down some random thoughts on this whole fucking topic.

Then, of course, came the highly commendable Reiner Schwartz rap on CHUM FM, February the 11th, regarding the use of the word fuck on radio in Canada. Reiner mentioned the word on several occasions, in the context of the London ban on the Mothers' concert because 80 members of the orchestra were to stand up and say 'oh fuck' or something dumb like that.

I admired Reiner's guts in getting on with it. This is the sort of thing which CHUM FM has needed since its inception -- social comment and any comment. You must take a stand and Reiner took his and both the station and he are much better for it.

So that great all-purpose word, fuck, is now going through one of its more celebrated periods, and my planned column turns out to be even more timely than I had anticipated.

There was a time in my writing career when it meant a lot to me to get fuck into print. Once I'd managed to do it several times in Rolling Stone (mainly through John Lennon quotes) it stopped meaning anything to me. Even when Lennon told me during an off-the-cuff rap that his only ambition was to get fuck somewhere into a record, I haven't given the thing much further thought.

Since joining RPM as a weekly columnist, I have occasionally

used fuck, and a few other four-letter stinkers such as piss, shit, and probably crap too. The purpose wasn't to shock. Nor to sensationalize. Nor to evoke a bally kind of writing style. Nor to stir up trouble with the rear guard.

I used four-letter words where they happened to be what subconsciously revealed itself at the typewriter. In writing for RPM, I have imposed no censorship on myself on any occasion, nor has RPM imposed any censorship on me. I say what I think, how I think, in whatever manner I happen to think when I'm getting it together.

I think it's worked pretty well. I've filed away a few of the columns, and I don't do that often. From the 20 or so different clippings which roll in each week, I file maybe a couple of them. In short, I'm quite pleased with some of the numbers which have gone down in RPM.

I never gave four-letter words a thought when I was writing the RPM columns, nor when I read them in print. They seemed completely irrelevant. Where they turned up, I was neither shocked nor pleased by their appearance. If they happened to fall in the right way, it was cool.

But apparently some of our readers have been offended by the sight of the stray fuck. I must extend to them my most humble apologies. I didn't want to offend anybody, especially not by my choice of invectives.

Subject matter, of course, is a different thing. There are some people and institutions within this country's radio-record business who badly need to get something shoved right up their Aunt Annies, and (I'm sure you will agree) we've got off some accurate shots.

But this growing controversy over my bad language bothers me. I find it really difficult to believe that anybody, even our elder statesmen, could be horrified by an occasional fuck, when this country's infant music industry is faced with so many severe problems, several of which have deadly implications.

It really pains me to think that some of the big record company lunch rooms might be filled with talk of Ritchie Yorke's awful language, rather than Ritchie Yorke's stupid opinions or Ritchie Yorke's crappy crusading.

Sure I want to have you talking about this gig. It doesn't worry me for a moment that some readers may hate me with the sort of passion they reserve for Chinese Communists.

But what does really upset me is that some readers may be more worried about words I use than where and why I'm using them. Because that indicates that some peoples' sense of values are completely skew-whiff.

If--when you have such points of concern as CHUM and MUCH, discounting, over-returns, the CRMA, CIRPA, et al--you can still be more moved to write to the editor about that occasional fuck, then I regret to say that there is no room for you in the 1971 Canadian music industry.

Because the battle is on, and the battle will be won, and there is no room for lip support. A new era has begun. People who really give a fuck know all about it, and if you don't make a stand, they'll squash you.

Join up with Daisy Duck--and give a quack!

And no more cracks about my quacks.

KH Productions acquire Bermudian masters

Kenny Harris, prexy of KH Productions Ltd. of Vancouver has announced the acquisition of six masters from Bermuda Records. Included are: "Hubert Smith Sings Songs of Bermuda", "The Mellowtones", "Warren Experience" and two albums by Gene and Pinky Steede, a popular Bermuda night club act. Product will be released on Harris' Van label in Canada. Publishing of original material will be handled by Hoadley House Music (BMI).

Ampex Records-Lizard to terminate contract

Ampex Record Corporation and Lizard Records have agreed to terminate their distribution contract, in effect since the beginning of 1970. The split, according to Larry Harris, Ampex prexy, was amicable and the companies will continue to cooperate on product of mutual interest.

The termination is effective as of the end of February. At that time, all masters and product of Lizard artists who include Clyde King, Jamul and others was returned.

A is for advance - Z is for zero

by Jim Smith

What is the music business really like? People always seem to expect the superficial glamour to be real. But, as with any business where there are great rewards for a few and minimal returns for the masses, the music business can be dirty. Accordingly we offer the following guide to the music world for the casual observer and the would-be star.

A is for advance money. The name of the game is to squeeze as much advance money as possible out of the record company before signing. In return the record company will offer as little as it feels the musician will accept. The advance money is the musician's guaranteed minimum income from records - even if he never sells a copy. The old record was Johnny Winter's \$500,000. Current record goes to the Rolling Stones at about \$1 million a year. Well done, Stones.

B is for booking agents, not to be confused with bookies. For only 10 per cent of the gross, the nice agent will find jobs for the musicians. The musicians could find the same jobs for themselves if the agents didn't have everything locked up.

C is for contract. Musicians are in business for the money. Everybody else is in business to get the money from the musicians. Whatever the agreement, get it in writing.

D is for disc jockey. As Jim McHarg so eloquently put it, the disc jockey's greatest talent is getting out of bed in the morning. But he can make or break any record. Smile at the nice disc jockey.

E is for equipment manager. Having bought all the speakers and amplifiers, the musicians find the equipment to be heavy. And moving equipment is demeaning for an artist. The equipment manager moves all the equipment and only costs perhaps \$30 a night. Of course \$30 a night works out to perhaps \$6,000 a year but its only money.

F is for festivals. Festivals are a musician's dream. Where else can he charge twice his normal fee? Be sure to collect the fee in advance, though. With everyone charging twice the normal fee and none of the audience being too willing to pay, festivals have a tendency towards bankruptcy.

G is for guarantee. No respectable act will appear at a concert without being guaranteed at least 60 per cent of the gross for a sold-out house. Why is the promoter squirming? Because if the concert is not a sell-out, he'll be in debtor's court in the morning.

H is for hotels. After weeks on the road, every hotel begins to look the same. Anyone who must live in hotels deserves whatever his job pays.

I is for interviews. On your way up, nobody wants to know about

you, but you want to talk. Having achieved fame, everybody wants to know about you, but you no longer want to sacrifice your privacy. Seldom is there much worth knowing, anyway.

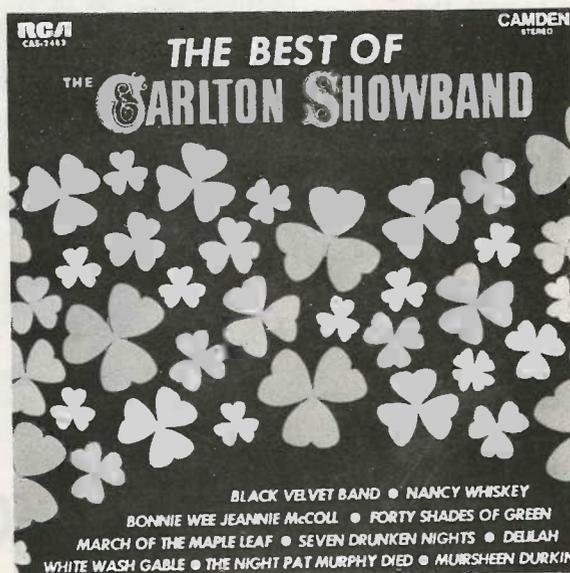
J is for jet. Thanks to jets, it is now possible for a musician to play in Halifax one night and Vancouver the next. Some musicians complain that they always feel left up in the air.

K is for kickback. For unknown or semi-known acts, the booking agent will often give a promoter

A TO Z continued on page 14

THE HAPPY SOUND OF "THE PIG & WHISTLE"

A COLLECTION OF THEIR MOST
REQUESTED NUMBERS NOW AVAILABLE
ON THEIR NEW CAMDEN ALBUM
- CANADIAN CONTENT PROGRAMMING -
- SUPER SURFACES OF DYNAFLEX -



RCA Records and Tapes

A TO Z continued from page 13

or club manager an under-the-table rebate. The tables are turned when the act becomes greatly demanded. Book keepers in the music business require vivid imaginations to explain cash transfers.

L is for lawyer. Always have a contract - but never sign that contract without a lawyer. A lawyer is never a luxury in a business where the sharks outnumber the minnows. And always pay the lawyer a flat fee, never a percentage of your future earnings - when you have guaranteed 100 per cent of your future income, there isn't much left for you to offer.

M is for manager. Theoretically a manager takes care of all the musicians business problems, protecting his charges from unscrupulous agents and record companies. Novice managers are not equipped to provide adequate protection. Professional managers can be more predatory than the dangers they prevent. Who protects the musicians from their managers?

N is for narcotics. When one spends his whole life in hotels or airports, a little thrill is irresistible. Narcotics are the most sordid aspect of a musician's life.

O is for operator. Those big speakers don't adjust and modulate themselves: they require a good sound man to work the controls. Operators average about half as much pay as a musician - and frequently do twice as much work.

P is for producer. Almost anyone can make a record. Only a good producer can make a good record. The producer is every bit as important as the musician making a record.

Q is for quarrel. Musicians are artists, which means temperamental. They react violently to being confined to small quarters with the same people for months on end.

R is for record. Most musicians make records to establish reputations. Most records do not sell. Most musicians wind up with the reputations they deserve.

S is for squalor. How else can one live on \$10 a week, net?

T is for talent. In rock? Sorry.

U is for university. Universities now account for a substantial amount of concert employment. The naive student organizers are generally easy pickings for

inflated fees from booking agents. This is what is known in musical circles as "working your way through college."

V is for volume. Comedians say "leave them laughing". Musicians say "leave them deaf". Musicians live up to their slogan better than the comedians.

W is for wholesome. Wholesome is a forgotten word in the music business. It means promoting good health or well-being or improving the mind and morals. Try tagging that on your average rock musician.

X is for xenophobia, the logical result of having too many people fawning over you day and night. Xenophobia is an occupational

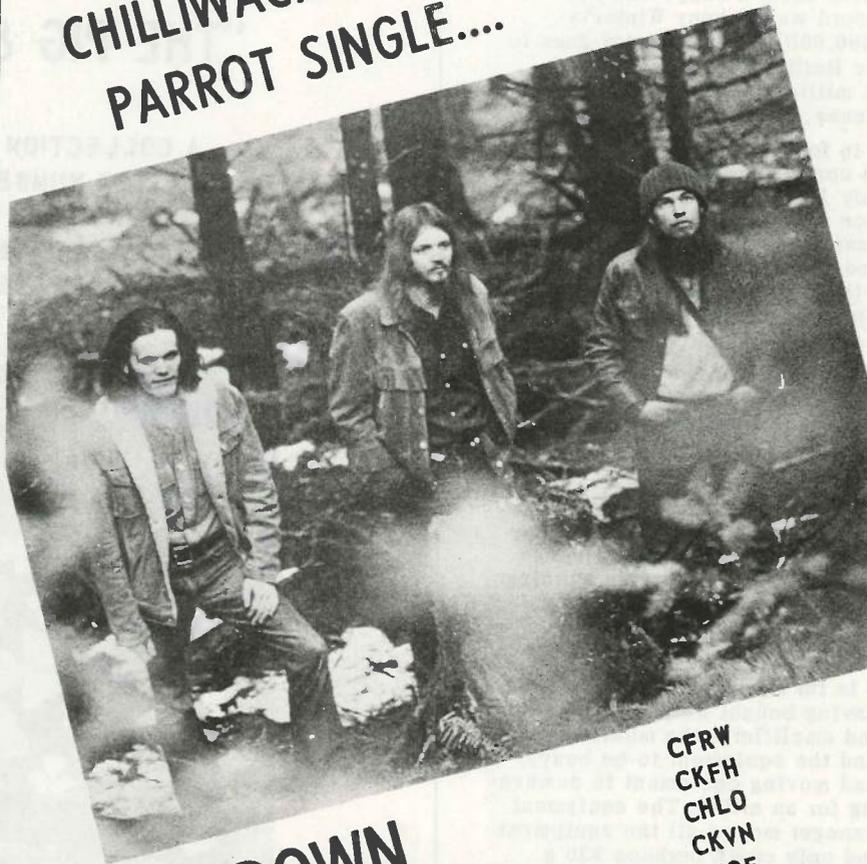
phobia for stars. Lesser musicians would like to contract the disease.

Y is for year. A year is a lengthy career period for any act by today's standards. Some acts break up even before their first appearance.

Z is for zero. Sad to say, zero is what too many successful musicians finish with. The managers, agents, and promoters generally do much better. But, just as the glamour is all illusion, it seems fitting that the rewards should be rather transitory.

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

BIG NOISE ON CHILLWACK'S NEW PARROT SINGLE....



SUNDOWN

A "DEAFENING" HIT FROM

LONDON records

CFRW
CKFH
CHLO
CKVN
CJOE
CKRC
CKLC

CHED
CKOC
CKPG
CFGP

Philips Electronics reorganizes sales

Philips Electronics Industries of Toronto have announced a major reorganization in their sales force. In view of the expanding and increasing complex marketplace, Philips have divided the responsibility between dealer and distributor accounts to allow for more specialized service. As a result of the reorganization, a number of appointments and promotions have resulted; R.C. Vale has been appointed National Sales Manager for distributor products. D.B. Ogg has been appointed National Sales Manager for dealer products.

CANADA'S
SEAL



OF
APPROVAL

RPM REGIONAL ACTION

MAN FROM THE CITY
Humphrey & The Dumptrucks
(Boot) 001-K

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

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

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

20 YEARS
The Jarvis Street Revue
(Columbia) C4-2969-H

LIVIN' FREE
Sunday (London) 17397-K

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

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

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

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

BRITISH COLUMBIA
Serge Plotnikoff
(Kin-Gar) 4501

JODIE
Joey Gregorash
(Polydor) 2065 055-Q

GENEVIEVE
The Tender Loving Care
(Ampersand) 477-602-Z



Hello my friend
so happy to see you again
I'm so alone
All by myself
Just couldn't make it.

Have you heard Baby
What the winds blowing down
Have you heard Baby
A lot of peoples coming right
on down.

Communication is coming on
strong
It don't give a damn Baby
If your hair is short or long.

I said get out of your grave
Everybody is dancing in the street
Do what you know don't be slow
You gotta practice what you
preach
Cause it's time for you and me
come to face reality.

Forget about the past Baby
Things aint what they use to be
Keep on Straight Ahead.

We got to stand side by side
We got to stand together and
organize

They say power to the people
that's what they're screamin'
Freedom of the soul
Pass it on, Pass it on to the
young and old.

You got to tell the children the
truth
they don't need a whole lot of lies
Cause one of these days Baby
They'll be running things.

So when you give them love
You better give it right
Woman - Child - Man and Wife
the best love to have is the Love
of Life.

Hello my friend
So good to see you again
Been all by myself
I don't think I can make it alone
Keep Pushing Ahead.

Jimi Hendrix
August 1970.



NEW ALBUMS

THE CRY OF LOVE

Jimi Hendrix
(Reprise) MS 2034-P
Undoubtedly Hendrix' best album which sees him back with Mitch Mitchell and Billy Cox. Not much else to say other than there'll never be another. Programmers using set as basis for tribute to late great.



LOOK WHAT WE'VE DONE TO THESE SONGS, MA
The Laurie Bower Singers
(Canadian Talent Library)
477-5139-Z

That CTL crowd just keep on pumpin' it out and it's getting better with each release. This set contains six Canadian originals. Bill Misener's "Think" - a gas.

KOSAKEN MUSSEN REITEN

Ivan Rebroff (CBS) GS-90015-H
Rebroff's previous seven releases are all listed as best sellers and in the short time this set has been released it too has become a back-order item. CFRB's George Wilson, again, instrumental in breaking a new Rebroff. Watch for a Toronto appearance.



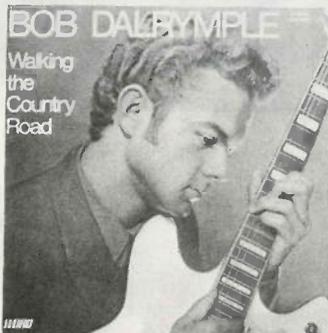
THE TWO AND ONLY

Bob Elliott/Ray Goulding
(Columbia Masterworks)
S-30412-H

Bob and Ray are on the road and their first date is in Canada which should add much importance to this very funny set. Today's programmers could take a few good pointers on how to get to their man-in-the-street listener.

WALKING THE COUNTRY ROAD

Bob Dalrymple
(Word) WST 8508
If you're thinking that gospel folk-rock is too square, get set for a surprise. Vancouver's Dalrymple has a way with the simple melody and message bit that could pull good middle of the road listener response.

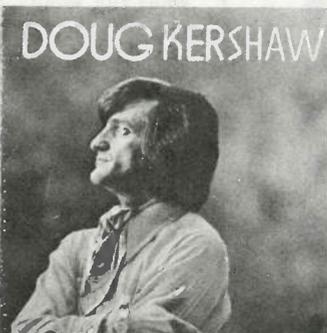


ON THE ROAD

Mike Harris
(Rada) RST 1106
For those programmers looking for a set of old tyme fiddle instrumentals that meet with the 30% Canadian content requirements, this album should be in your library. Consumer demand could also be brisk with proper exposure.

EMERSON'S OLD TIMEY CUSTARD-SUCKIN' BAND

(ESP) 2006-R
Old timey it is. Banjos, guitars and fiddles abound. May surprise a few folks and catch on behind the Band, Winchester, the Taylors and all the others who are returning to the earth.

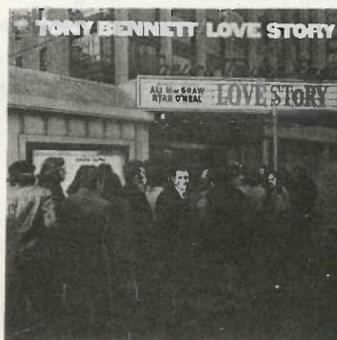


DOUG KERSHAW

(Warner Bros) 1906-P
Just flash the album and you'll have immediate sales and play. Kershaw is one of the favourite pop-country artists from south of the border. You've never heard fiddlin' like this.

LOVE STORY

Tony Bennett
(Columbia) C-30558-H
Bennett signs into Toronto's O'Keefe for a one week engagement (8) making this set and its hoped-for play, very timely. This is one of the most gentle and creative offerings ever waxed by highly popular chanter.



GREATEST HITS

Ian & Sylvia
(Vanguard) VSD-5/6-V
Popularity of this Canadian man and wife team has grown recently in view of their highly successful, two nation CTV show "Nashville North". These are all the big ones - recorded in the U.S. A two-record set.



the home grown stuff. Our MOR format has become much more progressive as well thanks to the fine work of Ken Porteous. I'm really glad to know that we're not the only station (or the first) to move into broader fields of musical interest. I would really like to hear from other people in the business to exchange ideas and thoughts.

Reid Dickie
Music Director
CFAR Flin Flon

thousand per week. But numbers mean nothing when you feel good about what you're saying and playing...and you get the same vibes from your audience.

Come on out, I'll sit you on a log and we'll talk about New York. Bring your lady, too.

Terry Mulligan
CKVN Radio
Vancouver, B.C.

HONEST MUSIC IN FLIN FLON

This letter really isn't an echo of Ritchie's writings but it is, rather a result. CFAR has somewhat modified its Rock and MOR formats. After taking over the rock show I decided that there must be better music to be found than the stream of mindless drivel that was formerly so much a part of our programming. And there was! So I'm playing it. Over a period of two weeks or so I proceeded to get rid of the talentless musicians on our chart (which has since changed only to a playlist) and play some music which is conceived with talent, sincerity and devotion to the world of music. And it exists there, behind that cloud of obnoxious junk which is produced in the minds of money-based persons to satisfy their personal greed. I'm sure you know the ones about whom I speak. They're not hard to spot for they swarm and buzz about with the hype that can only fool a somewhat over-ripe cranberry.

Now, I am happy to say, there is a chance in Flin Flon to hear music that is honest and which is produced by people who are actually desirous of creating good music. Because of the varying format of CFAR I found it to be a grave injustice to the young adult audience to be exposed to the crap that bubble gum is made of. Now the rock show is less hype with intelligent words (I hope) and a wide variety of music which includes album cuts and past hits which are played, not on the basis as to how many copies they sold, but rather on the basis of musical value.

Here's the surprising part: IT'S WORKING. The reaction to the change of format is very positive. The show is rather free form with featured artists and, on occasion, uninterrupted playings of complete albums. People are seeking more from music than they have in the past. They have become more selective and possibly idealistic in their musical tastes. And I'm not just talking about this area here. It's everywhere and I, for one, am sure as hell glad that it is.

I'm also happy to say that CFAR now does not restrict itself to any sort of 30% Canadian talent ruling...we play almost 50% of

MORE USES FOR MAPL LOGO

First of all, congratulations to all at RPM on the excellent job you are doing to promote our Canadian talent. Your magazine is a very valuable source of information on our artists and their latest record releases, etc. In fact, it has virtually become my "bible" as far as Canadian content is concerned.

For the past two years here at CBC Winnipeg, we have been featuring a wide variety of Canadian talent on record on our daily program "Sounds Canadian" with host Lee Major. We have appreciated the many interesting items in RPM that keep us up to date on the Canadian talent scene.

As librarian, I make full use of your magazine, reading each week's issue cover to cover in an effort to keep well-informed about the Canadian music scene. Your MAPL logo is terrific! It enables me to identify the Canadian Content without doubt.

Is it possible to get permission to use this in our library to mark our discs or jackets? I would appreciate hearing from you in this matter.

Once again, many bouquets to your staff and your great publication, and many thanks from an avid reader.

Don R. McLaren
Senior Record Librarian
CBC Winnipeg

(Ed: The RPM MAPL logo is available on request.)

LET'S SIT ON A LOG RITCHIE

Dear Ritchie

Sure wish you'd come out here and check out what's happening. You were saying that the results may not have lived up to my promises as far as the station was concerned. I can only say we surprised a lot of people by jumping, in one rating, from pre-rock 87,000 per week to 197.7

BOB COOKE EXPLODES

The time has come when I must finally explode, for I can't hold back anymore. BOOM!

What has happened to the days when record salesmen and or promotion men visited radio stations on a regular basis? I stand to be corrected but I thought it was in the interest of the record company to have their men drop in, occasionally at least, to a radio station with their catalogue at hand and perhaps a couple of records to be auditioned on the spot. Has that gone by the boards?

For the sake of concealing any embarrassment to the record companies I won't mention names, however, recently when CHNS began playing rock at night I suddenly was visited by a record man who wasn't in the station for the last two years. Why now? Doesn't an MOR music policy warrant promotion or occasional visits to push or sell product? It's been a year and a half for another local representative.

I don't know what service central or western Canadian radio stations get but I hope it is better than the Maritimes. We're Canada too!

CHNS is the oldest station in Nova Scotia and recently a local rep. gave two promotional copies of a great new record to a university radio station which isn't even transmitting and I got none. Good sales are expected-Balderdash!

A good radio station-record company rapport is a must.

Bob Cooke
Music Director
CHNS Radio-96
Halifax

WHEN RPM DOESN'T LIKE SOMETHING IN THE WEEKLY ... we change it.

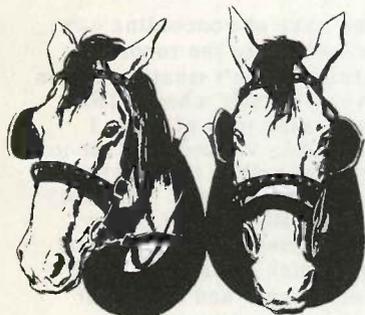
If you have a gripe, we want to know how we can improve our paper. Why not write and tell us what you like and don't like. We speak our mind each week and would like to encourage you to speak yours. If you want your comments kept a secret, just say the word - you can trust us.

"Toronto Sound" - unheard from!

THE TORONTO MEDIA BLEW IT!!!! Not one of the winners of JUNO AWARDS was from Toronto. The entire set of prizes that went out to artists and the creative people, bounced right out of Hogtown and across Canada. In the September 19th 1966 issue of RPM, somebody called the



Toronto Sound ".....the biggest wholesale sellout of Canadian talent ever." In the same article it noted that the Toronto Sound was "perpetrated to put the rest of Canada on their guard". It is now four and a half years later, and the same crowd is pushing



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

WE'RE IN THE STRETCH



WE'RE BUILDING IT AT 311 ADELAIDE EAST



204 KING ST. E., TORONTO 2 • 863-9316

the Toronto Sound down Canada's throat. Well....the Canadian Sound has taken over and left the Toronto Sound standing in the dust. The Hogtown chest-thumping will soon only be an echo and the Hogtown seperatists will begin to work for.....ONE CANADA! ONE SOUND! THE CANADIAN SOUND! (Ed: Oh.... ..get down from your dumb soapbox and stop waving your fist!!!!)

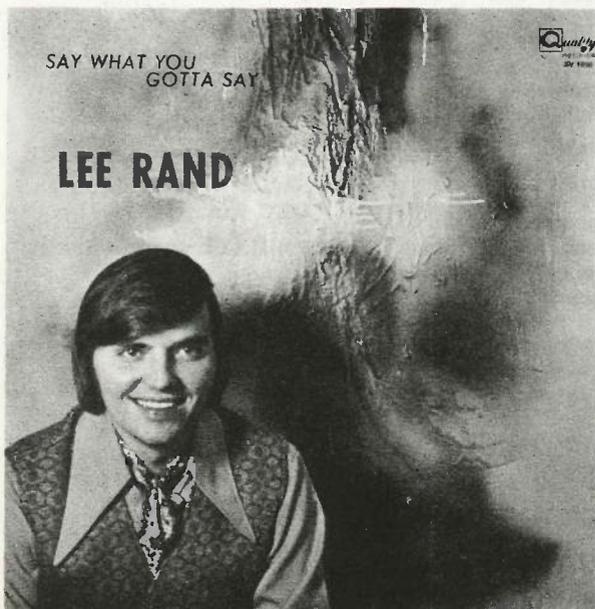
AS WE GO TO PRESS....I have still not received official notification that I can release my "scoop". (Ed: That has never hampered you before!!!!) NOW.... ..I understand that the "scooping" will have to be done by someone else. (?????) Ed: You will have to be satisfied with an "I told you so"....I guess!!! WELL.....THAT'S "FINE". (Ed: You're so clever and subtle.)

A TWO YEAR OLD RUMOUR.... ..is finally materializing. Let me tell you what (Ed: STOP!!!)just exactly when the take-over will occur is not yet official! (Now isn't that NEWS!!!!)

I HAVE A PROTESTATION!!!! (Ed: Then I can tell you what to do 'til the doctor arrives.) I'M GETTING SICK AND TIRED OF

all this editorial in RPM against broadcasters! (Ed: YOU BIG PHONY!!!) I'm a little tired of... broadcaster this!....broadcaster that! One would think that the broadcaster cannot do anything RIGHT! Can you name one broadcaster who has stepped out of line and taken advantage of his position or license? Can you name ONE? I'm siding with the broadcasters who have a great deal to do and contend with to keep their licenses. Just think of the scheming that must go on for some broadcasters to find ways of getting around all those regulations and rulings. Look at all the time that is taken up by broadcasters who not only have to broadcast, but look after all the rest of their money-making activities. It's not an easy lot for the broadcasters to continually lobby in Ottawa. It's a FIGHT from beginning to end... ..and at the end NO GRATITUDE! (And I thought the people in the music industry had it hard.) I think I'll go out right now and buy a broadcaster-produced record that was published through their own music house... ..regardless of how often they play their own stuff!!! (Ed: Your heart is in the right place, Ellie!)

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



"Say What You Gotta Say"
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Many still dig loud rock - Lisa

It was reassuring to see the Grateful Dead at the Capitol Theatre this past week. I say reassuring, because for one who loves rock and roll I've been quite perturbed lately with all of the brouhaha about the Taylor



LISA ROBINSON

Family and how they are ushering in the age of the "new" rock--soft rock.

Major straight and supposedly not-so-straight publications have had huge features on the "First Family of Rock" - James, Livingston, Kate and Alex...and while their music is all very nice and obviously appeals to a large audience, there are still a lot of us out here who love loud, noisy, good old rock and roll. Groups like the Stones, Stooges, Flamin Groovies, J.Geils Band, and of course...the Grateful Dead.

Anyway, as I was saying...it was

reassuring. The Dead had cancelled a gig at the Capitol last December, saying that they didn't want to come back until they had new music for the people. This time they did have new music, and while I didn't catch the names of any of the new songs, they were great--and more in a rocking vein than some of the acoustic music that has appeared on their recent albums. The format was different--instead of starting out with an acoustic set, then the New Riders of the Purple Sage, and then the electric Dead set: this time the New Riders opened the bill, and the Dead played two electric sets...much more to my satisfaction. The only problem was that drummer Mickey Hart was nowhere in evidence the night I saw them, and I don't know if he's left the group or not. However, Bill Kreutzman drummed admirably on his own.

The Capitol is a really great theatre. It is in Porchester, New York...about two hours out of the city. An old, funky movie theatre, it has an unhassled atmosphere and a fortunate lack of a light show. The sold-out audience was

naturally ecstatic for the Dead. It was really great to see my favorite band again, and I'm looking forward to their three night dance marathon in April in New York City at the Manhattan Center, presented by the same man who runs the Capitol Theatre, Howard Smith.

Speaking of rock and roll...it was obvious that the audience who went to see the first Beach Boys appearance in New York City in a long time at Carnegie Hall last week was far more interested in the old surfing and car hits of the group than the newer stuff! The Beach Boys have been together for ten years, and it shows in the professionalism and slickness of their live act. Brian Wilson was not there that night, but sent a telegram instead! Among the songs that they did were "Help Me Rhonda!", "Little Deuce Coupe", "Good Vibrations" "In My Room", "I Get Around", some numbers from their latest "Sunflower" album, and to the delight of the crowd, "Johnny B. Goode" as an encore! (Chuck Berry is still the King...the Dead did that same

POP WIRE continued on page 22

RPM COUNTRY 50

- | | | |
|--|--|--|
| 1 2 HELP ME MAKE IT THROUGH THE NIGHT
Sammi Smith (Mega) 0015-M | 16 7 RAININ' IN MY HEART
Hank Williams Jr./Mike Curb Con.
(MGM) 14194-M | 33 27 BED OF ROSES
Statler Bros (Mercury) 73138-K |
| 2 3 24 HOURS FROM TULSA
Tommy Graham (Capitol) 72632-F | 17 28 PROMISED LAND
Freddie Weller (Columbia) 45276-H | 34 35 THE MIRACLE
Gary Hooper (Dominion) 137-E |
| 3 4 GOOD MORNING WORLD
Julie Lynn (Dominion) 127-E | 18 8 WATCHING SCOTTY GROW
Bobby Goldsboro (U.A.) 50727-J | 35 36 I'M GONNA KEEP ON LOVING YOU
Billy Walker (MGM) 14210-M |
| 4 10 A STRANGER IN MY PLACE
Anne Murray (Capitol) 72637-F | 19 9 PORTRAIT OF MY WOMAN
Eddy Arnold (RCA) 47-9935-N | 36 22 FLESH AND BLOOD
Johnny Cash (Columbia) 45269-H |
| 5 1 A WOMAN ALWAYS KNOWS
David Houston (Epic) 5-10696-H | 20 20 WHERE IS MY CASTLE
Connie Smith (RCA) 47-9938-N | 37 37 EMPTY ARMS
Sonny James (Capitol) 3015-F |
| 6 5 SHE WAKES ME WITH A KISS EVERY MORNING
Nat Stuckey (RCA) 9929-N | 21 29 AFTER THE FIRE IS GONE
Loretta Lynn/Conway Twitty
(Decca) 32776-J | 38 38 I'M MILES AWAY
The Hagers (Capitol) 3012-F |
| 7 14 BAR ROOM TALK
Del Reeves (U.A.) 50743-J | 22 30 THE ARMS OF A FOOL
Mel Tillis (MGM) 14211-M | 39 39 NEWFIE GIRL
Roger Bourque (Paragon) 1034-C |
| 8 15 COME SUNDOWN
Bobby Bare (Mercury) 73148-K | 23 31 GIVE HIM LOVE
Patti Page (Mercury) 73162-K | 40 40 SNOWMOBILE SONG
Tom Connors (Sumus) 2501-E |
| 9 16 I'D RATHER LOVE YOU
Charley Pride (RCA) 9952-N | 24 32 SOLDIER'S LAST LETTER
Merle Haggard (Capitol) 3024-F | 41 44 IT SEEMS
Jim Roberts (Capitol) 72636-F |
| 10 21 GUESS AWAY THE BLUES
Don Gibson (Hickory) 1688-L | 25 12 ROSE GARDEN
Lynn Anderson (Columbia) 45252-H | 42 45 JIM'S USED CAR LOT
Fred Dixon/Friday Afternoon
(Rodeo) 3343-K |
| 11 6 LISTEN BETTY
(I'm Singing Your Song)
Dave Dudley (Mercury) 73138-K | 26 33 WASHINGTON D.C.
Al Hooper (Paragon) 1036-C | 43 46 SWEET MISERY
Ferlin Husky (Capitol) 2999-F |
| 12 24 ANYWAY
George Hamilton IV (RCA) 9945-N | 27 41 BETTER MOVE IT ON HOME
Porter Wagonner/Dolly Parton
(RCA) 9958-N | 44 47 WE SURE CAN LOVE EACH OTHER
Tammy Wynette (Epic) 10705-H |
| 13 19 WROTE A SONG
Rainville (Melbourne) 3362-K | 28 43 MAN FROM THE CITY
Humphrey & The Dumptrucks
(Boot) 001-K | 45 49 LITTLE BOATS OF NEWFOUNDLAND
Roy Payne (Paragon) 1045-C |
| 14 25 BRIDGE OVER TROUBLED WATER
Buck Owens (Capitol) 3023-F | 29 17 JOSHUA
Dolly Parton (RCA) 9928-N | 46 50 COUNTRY DREAM
Tom Hearn (Paragon) 1032-C |
| 15 23 KELLY
Alan Moberg (London) 17396-K | 30 12 SING HIGH - SING LOW
Anne Murray (Capitol) 72631-F | 47 ... HARD WORKIN' MEN
Stevadore Steve (Boot) 002-K |
| | 31 18 ONE HUNDRED CHILDREN
Tom T.Hall (Mercury) 73140-K | 48 ... LOVENWORTH
Roy Rogers (Capitol) 3016-F |
| | 32 26 THE LAST ONE TO TOUCH ME
Porter Wagonner (RCA) 9939-N | 49 ... IT WASN'T GOD WHO MADE HONKY TONK ANGELS
Lynn Anderson (Chart) 5113-L |
| | | 50 ... MARITIMES ARE CALLIN' TO ME
Clint Curtiss (Dominion) 138-E |

POP WIRE continued from page 21

number for an encore the night before!)

J.Geils Band, who you will recall I raved about some columns ago, had a highly successful debut at the Fillmore East last weekend. Despite the fact that the sold-out crowd had come for Black Sabbath's brand of greaser rock, lead singer Peter Wolf and the rest of the J.Geil's Band received a tremendous response, had to do encores at every show and got standing ovations. While they were at the Fillmore, I was in their current home town of Boston, and saw some really nice bands there. One was the Sandy River Band, a country rock group along the lines of the New Riders, and the other was Catfish Black, a rock and roll band whose lead singer, Andy Paley is going to be a big star. Andy writes a lot of the material for Catfish Black, and they also perform versions of Lou Reed's "Sweet Jane" and Lesley Gore's "It's My Party and I'll Cry If I Want To."!

KIRBY continued on page 22

of the numbers are the same - very pleasant, very relaxing, but also rather forgettable.

I inquire whether he has considered the difficulties of making money with an MOR record. "We don't plan on getting our money back in Canada. We have an American, a Japanese, an Australian, a New Zealand, and a South American release on the record. We also have a British release on the singles and we're working on the albums. And we own the copyright on two of the songs, so the publishers' rights should mean we'll make our money back. Also, several stations have already expressed interest in the record and the royalties from airplay will help.

"The problem is that we don't have enough Canadian material which will meet our standards. It might meet other MOR stations' criteria that I know will set up anxieties in my listeners. But I've got to have product. We tried to get established record companies to produce records that would

meet our standards but none of them can afford the long time horizon on which to recoup their investment. It will likely take us three years to get our money back. The record companies just can't wait that long.

"We're aiming for 12 albums a year. If we can own 2 or 3 songs on each album, then we can recoup our investment. The music is the type that can be played continuously for years without ever losing its appeal. We could play Somewhere My Love every day, all day, and people would still phone up to ask to hear it again. You can't do that with a rock song because eventually it sets up anxieties.

"The trick is getting the arrangements. Performers are easy to find. This town has the most good performers per capita of any town in North America. Johnny Cowell and Dave Woods arranged both albums. We rapped for 3 weeks on the type of arrangements I wanted. Even after everything was recorded, I changed parts. I knew the people I'd picked were the type I wouldn't have a big ego problem with. My position is to tell them certain things won't work. And of course it will be easier next time because they know what I want." He credits engineer Peter Huston and producer Bob Stone with getting what he wanted.

Kirby is obviously fascinated with his new position. "The only problem is it takes a week out of every four of my time for program director," he laments. "I may have to get an assistant program director to help with the station direction."

Which indicates that 'EY is in the record business to stay.

Tomorrow's Children to open at Friars Tavern

The Friars Tavern in Toronto has announced the booking of Tomorrow's Children for an engagement starting in the middle of March. The group, trained by Peter Mann of the Sugar Shoppe, has received favourable reviews from the press following their appearances in Montreal and the Bahamas. Dane Lanken of the Montreal Gazette said that Tomorrow's Children are "six people....all in their twenties, and all possessed of remarkable zest and showmanship."

The group has many faces. They are a musical group, a mime troupe and a fashion show rolled into one. Dennis Keldier, Dav Graziotto and Gary Holmes provide the music. Jack Winters, Heather Woodburn and Judy Harmon provide the singing and dancing. Their move into the Friars may herald the opening of another facet of their rising careers.

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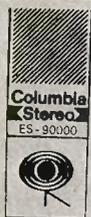
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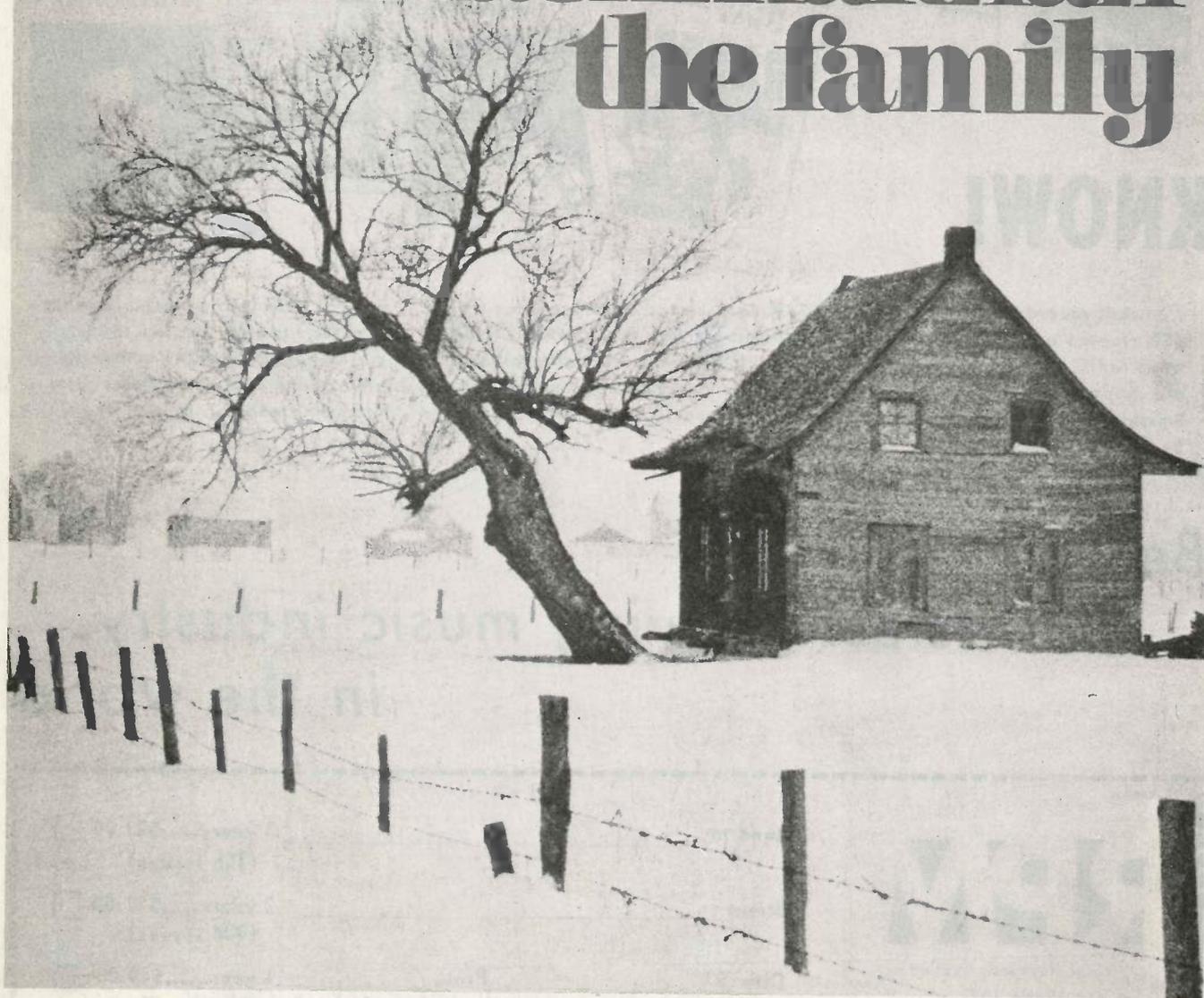
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