

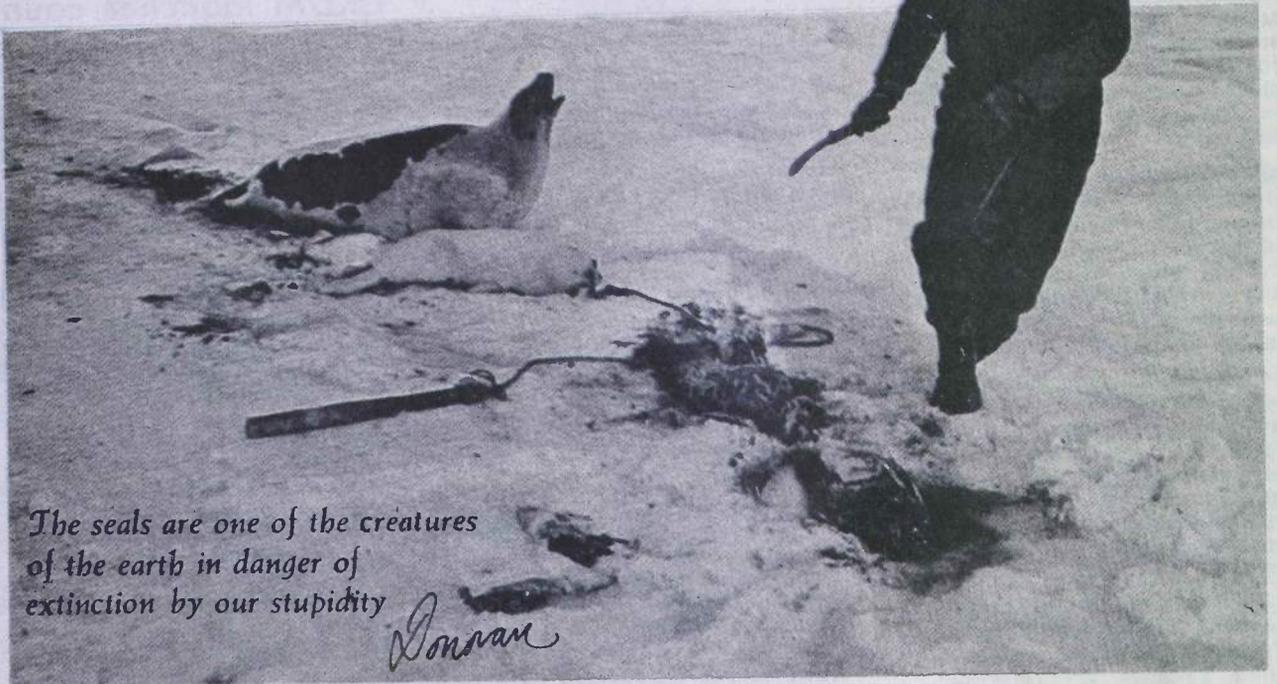
RPM

WEEKLY

Volume 15 No. 7

TWENTY FIVE CENTS

April 3, 1971



*The seals are one of the creatures
of the earth in danger of
extinction by our stupidity*

Jonvan

Disc campaign to end seal slaughter

Polydor to distrib CAB's Astra label

Polydor Records of Canada has acquired the distribution rights of the newly formed Astra Records, a Montreal-based firm. Initial release date has been set as April 1st. Among those artists signed to the new label is Rick Neufeld, popular young performer/composer who penned "Moody Manitoba Morning".

Astra Records was formed by Mike Doyle, former ad and promo head of Warner Bros Records of Canada, and Bob Hahn, a noted producer of records and agency commercials.

D.W.G. Martz, Chairman of the Committee organizing the Company, laid down the reasons for forming this Company as, "It has long been an aspiration of the private broadcasters in this country to be more actively involved in the development of Canadian talent. To this end, a

committee was set up in 1969 by the Canadian Association of Broadcasters to investigate the forming of a company which would specifically concentrate on Canadian talent development to aid both artists and writers. Now, with the Canadian content regulations ASTRA will also help supply the needs of the broadcasters."

It's expected that Astra will release about three dozen singles and up to twenty albums over the next twelve months. The company is expected to involve itself primarily with middle of the road productions although they apparently haven't excluded the possibility of producing MOT (music of today) type singles and albums.

Publishing arm of the production company is Laurentian Music Ltd. and Rideau Music Ltd.

Vancouver's Spring underestimated in East

Spring, one of the crop of Vancouver groups who have made a sizeable dent in the west, are having the same problems in the east as their contemporaries from the coast, indifference. As usual, only a few secondary markets are playing their "A Country Boy Named Willie" single. Spring is the victim of eastern Canada's perpetual indifference to any talent not of local origin. In Vancouver, Spring are second only to Chilliwack (formerly the Collectors) another group which has seen eastern apathy. Bob Smith of the Vancouver Sun called Spring "the Canadian group most likely to succeed."

Their previous chart outings have been accorded good airplay only in the west. "A Country Boy Named Willie" was recorded at R&D in Vancouver with production by Terry Jacks, and possibly Jacks' name could carry the single to recognition.

Spring comprises Terry Frewer on guitar, Mike Hendrickse on drums, Pete McKinnon on bass and Bob Buckley on piano, organ and flute. The group is presently searching for an album deal.

RPM bows guide to legit Cancon discs

It has become more and more apparent that much confusion is being experienced by broadcasters in keeping within the regulations as set down by the CRTC in their recent legislation of Canadian content on AM radio. The main point of contention, or confusion, would appear to be how loosely the regulations can be defined. There are those record companies who are making false claims of Canadian content, and this, in turn, is being picked up by radio stations attempting to use foreign discs as content fillers.

Ritchie Yorke, who has a very close rapport with many broadcasters and record people, has suggested that RPM present a Canadian Content Guide, designed as a service to an industry which might be unsure of exactly what does qualify as domestic content.

We will not however, concern ourselves with obvious Canadian product such as the Guess Who, Bruce Cockburn etc., but will deal only with those records we feel are raising doubt. These listings will be meticulously compiled by our editorial staff, with consultation with the CRTC if necessary.

It should be noted that the onus lies with the radio stations to prove their thirty per cent content quota. There is little room for error. Should you run a tight thirty per cent, one record, mistakenly thought to be Canadian content, might result in court action for breach of broadcast regulations.

Yorke also pointed up the fact

that this service would be of great assistance to the secondary market stations, which often blindly follow the lead of the majors.

Many programmers mistakenly believe that because one member of a foreign group is Canadian, their disc qualifies as domestic content. This is true, only if the artist is the featured performer. Take for example, Crosby, Stills, Nash and Young. In order to qualify, each member would have to be Canadian, unless the material was written by Young before he became an American citizen.

CANADIAN CONTENT

Woodstock

Matthew's Southern Comfort

Gotta See Jane

R. Dean Taylor

NON-CANADIAN

Me and Bobby McGee

Janis Joplin

Pearl (LP)

Janis Joplin

In the case of the Joplin single and album, the fact that two of her back-up musicians were Canadian is not sufficient. They were not the featured performer(s). Neil Young's latest album release, "After The Gold Rush" was cut while he was a Canadian citizen, making this set eligible.

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

CKDM launches country month promotions

CKDM Dauphin's country and western music director, Bob Tomkins thinks that its about time someone went all out in the promotion of country and western music in Canada. His formula is to dedicate each and every month in the year to a different country and western artist. Beginning March 1st., Bob will promote Buck Owens month. This will involve interviews, public involvement, contests and give-aways.

Each day, albums and singles of the artist being promoted will be given away and at the end of each month, a complete (as possible) music history of that artist will be awarded to some lucky listener.

A Canadian artist will be featured every second month. Then in October, country and western month in North America, will see a grand finale where each and every artist will be promoted independantly with interviews, contests etc. Any artist or record company who would like to participate is asked to write Bob Tomkins CKDM, Dauphin, Man.

Usually It Takes Time For A Cut From An L.P. To Become A Hit.

Not When Anne Murray's
Involved!



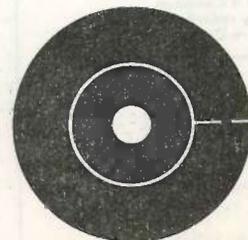
"It Takes Time"

It took Capitol Records less than a month to realize that "It Takes Time" was going to be a big hit. Taken from Anne's new "Straight, Clean and Simple" L.P., the song began receiving national air-play as soon as the album was released. Thousands upon thousands of phone calls to local radio stations requesting its playing, have prompted Capitol to rush release a single. Here it is; take time out to hear it!

f/s

"Put Your Hand In The Hand"

72642



Capitol

COMMENT

by **Walt Grealis**

RPM's Yorke scores two-in-a-row.
Last week, Ritchie Yorke wrote an outstanding piece on Canada's world-famous and disgusting seal hunt. This week, he has "scooped" the entire news media with the first factual account of the SRL situation. After months of bias and bad publicity, Ritchie Yorke accepted the assignment of unearthing the TRUE STORY of SRL. Whether you agree or not, this is the undistorted SRL side of the story. If you disagree, there is space available in this paper for other views.

So you want to buy our front page. Yes we have been offered money to purchase that 7 by 7 area on our front page, but we very quickly explained that this space is NOT FOR SALE. We

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

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



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

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

Advertising Rates On Request
Second Class Mail Registration Number 1351
PRINTED IN CANADA

do however, accept graphics ready for camera (and have separations or instructions for their two-colour use) for consideration for the front cover. Record company ad men are asked to contact RPM for further information and all the mechanical requirements for submission of graphics for the front cover. No photographs please.

Photo submissions cause much concern. Polaroid photos, 2 by 2, 5 by 4, and all the other off-size photos submitted to RPM have caused problems with our layout people. Our printing is web offset and unfortunately picks up all the bad points of a poor photograph. If you have photos to submit make them 8 by 10 or 5 by 7 glossy photos.

Dropped series causes industry shock. Reaction to RPM's suspension of the 10 part series on the effects of the 30% AM content ruling shocked many in the industry. We have never left anything incomplete before. Obviously we had good reason for suspending the series. We were assured that our message had broken through and there was no further reason to continue.

We mail it, but you just aren't getting it. Sometimes I think the main object of this column is to

Donovan single to protect animals

National reaction to Ritchie York's column of last week, "Music - a force for good in Canada" has been just short of phenomenal. Radio stations have either used the article or come up with one of their own. Major stations have added to this grizzly and unnecessary slaughter with actual tapes of a baby seal being clubbed and skinned. Listener reaction has been encouraging in pointing up the power of Canadian radio stations and how they can "get to" the masses.

In view of the interest shown by the public, it is understood that Columbia will be reissuing the Epic single, "Celia Of The Seals" by Donovan, in its shock-sleeve.

A SMALL RECORD AD
KAREN YOUNG IS A CANADIAN ARTIST.

HER FIRST REPRIS SINGLE IS CALLED

"GARDEN OF URSH"

(CR 4000)

We like it.

Which is about all we and our accounting department are going to say for the time being.
WARNER BROS. RECORDS OF CANADA

explain some of the many problems confronting RPM in just getting a paper out weekly to the trade. Too often, we have had phone calls from across Canada that RPM isn't arriving. We are very diligent in always mailing RPM to subscribers on the same day, at the same time. After that, it's up to the post office. We have noticed an increase in complaints and also an increase in AIR MAIL subscriptions. RPM is mailed every Monday prior to 8 PM from Toronto. When it arrives, is another matter. We would like you to know that we are working with the post office to improve our service, but it is pretty general knowledge that the post office is having trouble keeping up with second class mail. If RPM is really important to your sales or purchases of records, may we recommend that for an additional \$5. you can get your RPM by AIR MAIL - or FIRST CLASS. This often means the Tuesday prior to the date of the edition. Regular subscriptions??? even the post office won't commit themselves anymore.

THIS WEEK

RITCHIE YORKE tells the
factual story of SRL

- Page 12

Following are the lyrics of "Celia Of The Seals", written by Donovan:

Should you wander this land to the north,
And few seldom do.
Should you follow the song of the gull,
To enchanted western isles.
Coax a fisherman to take you out,
Where the silky seals are seen.
Hear the stories that they tell about.
The maiden who is their queen,
Celia of the Seals,
She knows just how they feel.
Celia of the Seals.....
Seal Hunters are not brave and bold.
They murder her poor wee seals,
And cut off their skins to be sold.
Cursed be he who deals.
There's no reason for this slaughtering.
They're left on the rocks to bleed.
He's not a man who does this thing.
It's a cruel and heartless deed.
Celia of the Seals.
She knows just how they feel.
Celia of the Seals.

Peer-Southern International 1971 ©
(The above lyrics were reprinted through the kind permission of Peer-Southern Canada Ltd.)

Television - shape up or shut off

by John Watts

Recently, in Ottawa, Pierre Juneau, chairman of the Canadian Radio-Television Commission redirected his attention towards television and cable. The gist of Juneau's thought is that unless Canadian television is able to create programming of a Canadian nature and of the highest quality of which it is capable, viewers will in fact allow Canadian television to wither and die on the vine.

Responding to the familiar cry that the CRTC is trying to cut off this country from American cultural influence entirely, Juneau pointed out the overabundance of American material available to virtually everyone in Canada. It is put to the television and network operators to create programming which is more acceptable than the American fare.

Possibly one area of the discussion has been overlooked. A familiar broadcaster line has been that there lacks, in Canada, the artistic talent to produce programming which can successfully compete with U.S. programming.

By way of being facetious, one might wonder why the broadcasters think, that they, as Canadians, and therefore genetically inferior specimens, are capable of operating successfully a television station or network. Perhaps they're right.

Juneau also made the very valid point that advertisers, mostly American, have as much or more influence in restricting programming as the CRTC Canadian Content requirements. The response of stations to content requirements is tremendously diverse. A former employee of one of Canada's independent television stations tells the story of the station playing ten tapes of an obscure Canadian organist over and over until six in the morning to fulfill their content quota. Once the percentage had been brought up to par, only one tape would be heard per night, until the time when the quota wasn't filled again at which time the ten tapes would again repeat themselves until dawn. This, of course, happened a fair while ago but that sort of thinking still exists. On the other extreme, we have CTV's excellent news and

public affairs program "W5", a first-class example of Canadian production which puts its American counterparts to no little shame.

The Canadian Broadcasting Corporation has been managing to come up with some top flight specials most notably "Rock 1" and "Rock II" and more recently, the Anne Murray special "Straight, Clean and Simple", all done with time, talent and money in ready supply. In fact due to these specials, the CBC's competitive position in the U.S. programming market has improved considerably.

The potential of Canadian produced programming is virtually unlimited. Americans as well as Canadians are more than a little fed up with idiotic sit-coms, predictable variety shows and all the other cliches of American programming. The Americans are a plump fruit begging to be plucked by a little Canadian enterprise and self-confidence. It would be more than rewarding for everyone in this country if Canadian television could reverse the flow of programming and the flow of revenue.

woodstock two

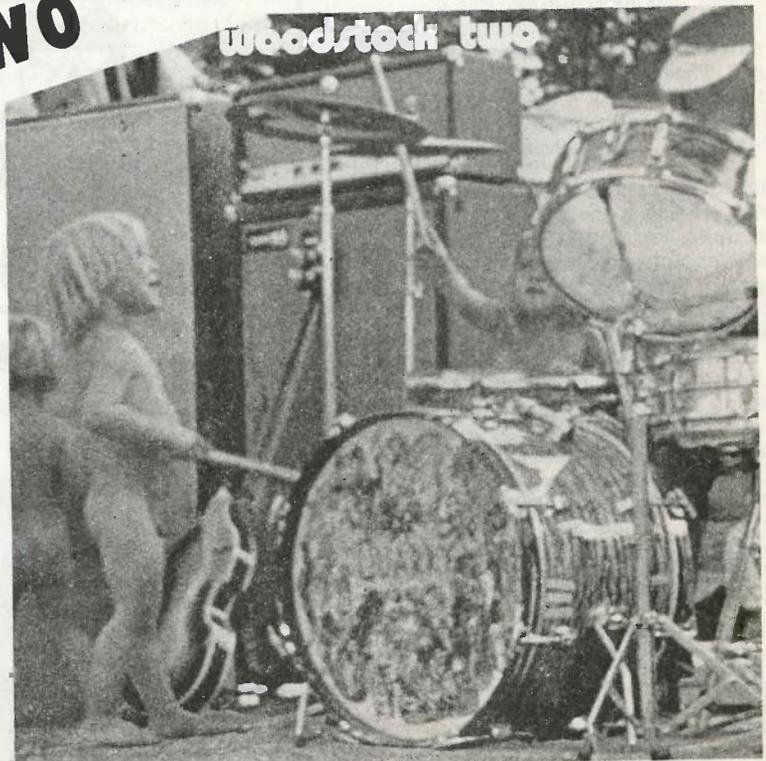
This two record set now completes the recorded documentary of the most unforgettable music festival ever.

JIMI HENDRIX
JEFFERSON AIRPLANE
THE BUTTERFIELD BLUES BAND
JOAN BAEZ
CROSBY, STILLS, NASH & YOUNG
MELANIE
MOUNTAIN
CANNED HEAT

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WARNER BROS. RECORDS OF CANADA, LTD.

Finklestein. . . a patron of the arts

Bernie Finklestein seems to have been on the Canadian music scene longer than Juliette, and that is a long time. He was part of the Yorkville movement when Yorkville was more than a tourist trap. He has seen some of the finest musicians in Canada develop, often because of him.

The story opens with the Dimensions, "a very ordinary sort of

burn, Murray McLaughlin, Luke Gibson, Keith McKie, and Syrinx, all of which, by coincidence, happen to be the musicians who record on True North records. It's

artists in our company are very busy all the time. They're very creative people. I might say that the only kind of people that would ever work for this company would be very creative people. In the past year we've had music for movies (Going Down the Road), plays (The Effect Of Gamma Rays On Man-In-The-Moon Marigolds), and Television (Here Come The 70s). We're just releasing Tillicum, the theme from Here Come The 70s, which, based on advance orders, is the most popular record we've had. It can't be called typical of Syrinx because they're always changing.



BERNIE FINKLESTEIN

"We specialize in musicians that a lot of companies would pass by. Most people aren't skilled enough to differentiate between an artist and a person who makes records. That's our particular system - to use artists who are so talented that no one particular record is going to tell the whole story.

"We also try to make the album a complete package. We try to involve the (cover) artist in the group's work. I don't use any one artist all the time. It is part of

FINKLESTEIN continued on page 23

PART 12 OF A SERIES

The Producers

by Jim Smith

group. That was the first group I ever managed. In that group was Jay Telfer, who wrote "Ten Pound Note." That's all; the Dimensions were not, even by Canadian standards, a hit act.

"Then I worked with the Paupers." By this point, Finklestein is gaining a reputation. The Paupers would be the most successful failure in Canadian history, our first real claim to a supergroup, even when the group lived up to its name and went broke. For a brief time, all six months, "I was in partnership with Albert Grossman." Then Grossman fades out of the Finklestein scene (alternative interpretation: Finklestein fades out of the Grossman scene).

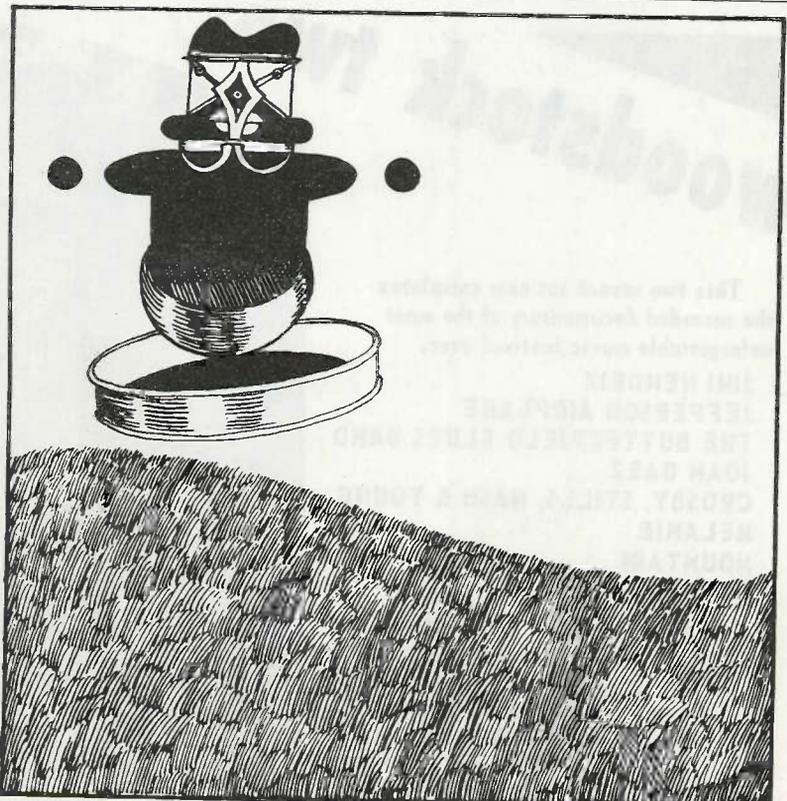
Back to Yorkville, this time to work with the Kensington Market. The group had two albums, superb in all respects it should be noted, produced by Felix Pappalardi. "We were (what else?) partners for a while, me and Felix. The Kensington Market have still played more of the biggest halls in North America than any other Canadian group." Bernie strenuously denies that there were any financial difficulties with the group. Pappalardi went on to bigger things, like Cream and Mountain, although not necessarily better. Bernie went on to Killaloe, where he'd bought a farm.

A year ago, Bernie was back. "Things were a little slow and I thought I'd like to get involved again. I missed Toronto." Pauses for effect. "It was, like, a premature retirement."

The latest Finklestein project is True North Records. "It's a music company - like we do everything. We publish music by Bruce Cock-

very much like a family company. We've all known each other for years. Like John Mills-Cockell, the leader of Syrinx, played with Kensington Market.

"I'm primarily interested in musicians first. We're pretty proud of the fact that all the



ALAN WELLS and

NEW RELEASES

TRAVELLING MEDICINE SHOW – Madeleine – Hawk 1205-02-T

(3:17) (Ross Barrett) SYLKEN MUSIC-BMI.

MOR: This is a co-production of Glen-Warren Prod (John F. Bassett) Spring Releases and Miss Sylvia Spring and is the theme from a new Canadian flick under the same title. Ross Barrett is the up-front voice. Flip: Madeleine (same credits as plug side).

RIP VAN WINKLE – Prince Of Peace – Daffodil DFS 1006-F

(2:12) (John Rutter) LOVE-LIES-BLEEDING MUSIC-BMI.

MOT: Very strong almost bluesy up-front vocal with pious overtones. Good fare for MOT and for chicken rockers. Flip: Prince Of Peace (instrumental) (same credits as plug side).

LIGHTHOUSE – Hats Off (To The Stranger) – GRT 1230:04-T

(3:29) (Prokop-McBride) ROLL & ROCK PUB/MEDIA TRIX PUB-BMI
Prod: Jimmy Lenner.

(MOT) Those of you who were predicting the demise of Lighthouse should soon be waving the banner of this very tight and highly talented group by the time you unwind your earbells from this their best production to date. Thunder Sculpture Studios is where it was put together. Flip: Sing Sing Sing (Prokop-Skip) (same publishing as plug side) could be a strong reason to flip.

BIG GEE – Chick-A-Boom – Reo 9037X-M

(2:40) (Gwin Martin) SHERMLEY MUSIC-ASCAP

(MOT) If you're going to cover a foreign hit, you'd better offer an item that's as good as or better and that's what Big Gee has done. At time of writing, the foreign hit hasn't been set for Canadian release so why not go on this one. Advance sales reveal that many have already. Flip: Sunflower Wine (Rick Kordonnel) BLUENOSE MUSIC-CAPAC.

KING BISCUIT BOY – Biscuit's Boogie – Daffodil DFS 1005-F

(3:18) (Richard Newell) LOVE-LIES-BLEEDING MUSIC-BMI

MOT: WOW! We don't have a review policy but we can almost guarantee your switchboard will light up with the airing of this side. Flip: Badly Bent (same credits as plug side).

EDWARD L. KING – The Dream – Circa 1971 CA 45-71101

(3:35) (E. King) BLUE BOOK MUSIC-BMI – Prod: Bruce Thompson.

COUNTRY: Those West Coasters are strong in the country field as well. Strong voice, lyrics and excellent back-up tracks. No national distributor. Flip: (same credits as plug side).

CROSSTOWN BUS – I'm Lost Without You – MCA 2013-J

(2:55) (Greg Hambleton) BLUENOSE MUSIC-CAPAC – Prod: Greg Hambleton.

MOT: Another West Coast group with a strong entry that should see chart action. Bus soon to tour Upper Canada. Flip: (Jay Telfer) (same publishing as plug side) spotlights real talent of up-front singer.

EDWARD & HARDING – Mr. Sunlight – Celebration CEL. 2000X-M

(2:57) (D. Edward/B. Harding) PEACE CITY MUSIC-BMI – Prod: Edward & Harding & Ted & Jack Boniface.

MOR: There's much stronger material on their album, but this side will bring attention to this new duo who come up with an expensive gig. Flip: Mrs. Whatmough (same credits as plug side) will probably receive the spins. More in keeping with duo's expensive image.

RPM

MOR PLAYLIST

- 1 STAY AWHILE
The Bells (Polydor) 2065046-Q
- 2 A STRANGER IN MY PLACE
Anne Murray (Capitol) 72637-F
- 3 I WAS WONDERING
The Poppy Family (London) 148-K
- 4 COUNTRY HOME
James Taylor (Warner Bros) 7460-P
- 5 ROSELINE
Russell Thornberry (MCA) 2009-J
- 6 WHY
Roger Whittaker (RCA) 74-0442-N
- 7 MAN FROM THE CITY
Humphrey & The Dumptrucks
(Boot) 001-K
- 8 TO THE FAMILY
Ellie (Gamma) 5007-K
- 9 ALL GOD'S CHILDREN
Doug Hutton (London) 17400-K
- 10 DOESN'T SOMEBODY WANT
TO BE WANTED
Partridge Family (Bell) 963-M
- 11 NICKEL SONG
New Seekers (Elektra) 45719-P
- 12 SAULT STE. MARIE
Original Caste (Bell) 211-M
- 13 DREAM BABY
Glen Campbell (Capitol) 3062-F
- 14 CARRY ME
Stamperders (MWC) 1003-M
- 15 IT'S BEEN A LONG TIME
Green & Stagg (Gamma) 5009-K
- 16 GLORY GLORY
Smyle (Columbia) C4-2956-H
- 17 WALK BY THE RIVER
Steel River (Tuesday) 105-M
- 18 WHEN THERE'S NO YOU
Engelbert Humperdinck
(Parrot) 40059-K
- 19 NO LOVE AT ALL
B.J. Thomas (Scepter) 12307-J
- 20 SHE'S A LADY
Tom Jones (Parrot) 40058-K
- 21 I THINK OF YOU
Perry Como (RCA) 74-044-N
- 22 WHAT IS LIFE
George Harrison (Apple) 1828-F
- 23 PUSHBIKE SONG
Mixtures (Sire) 350-Q
- 24 SO LET OUR LOVE BEGIN
Ginette Reno (Parrot) 40061-K
- 25 PATRICIA
Ronnie Hawkins (Hawk) 1205-01-T
- 26 WISHFUL THINKING
Dee Higgins (RCA) 57-1058-N
- 27 FOR ALL WE KNOW
The Carpenters (A&M) 1243-W
- 28 PRESSED HAM
Spring (London) 17397-K
- 29 SINCE YOU DON'T WANT HIM
Rosemary Collins (Melbourne) 3363-K
- 30 KNOCKING DOWN THE HARD TIMES
Mersey Brothers (Columbia/Canadian Talent Library) C4-2964-H
- 31 GARDEN OF URSH
Karen Young (Reprise) 4000-P
- 32 ANOTHER DAY
Paul McCartney (Apple) 1829-F
- 33 PUT YOUR HAND IN THE HAND
Ocean (Yorkville) 45033-D
- 34 ME AND MY ARROW
Nilsson (RCA) 74-0443-N

EACH WEEK: RPM provides Canada's most thorough guide to record buying and Canadian content definition for radio station programming.

Riendeau joins sales force at London

Richard (Dick) Riendeau has been appointed Director of Marketing and Sales for London Records of Canada. He will be headquartered in Montreal and will be responsible for the overall marketing, sales



DICK RIENDEAU

and promotion of all London and allied labels.

Riendeau is well known in the record business, having been associated with Capitol Records (Canada) for the past twelve years. Positions held while with Capitol included sales representative, Quebec Sales Manager and National Product Manager.

PALAS HOUSE

HAS

SOMETHING!

PALAS HOUSE

HAS

RICK PEARSON

Edward and Harding release first album

Following the trend towards a definitive brand of country-folk-MOR in Canada, Quality Records has released their first album on the newly-formed Celebration label. Titled "Edward and Harding", after the two featured performers, the album is a blend of all that is good in quiet music. Using simple melodies and simple instrumentation with the restrained use of strings, the set should find ready acceptance with everyone from MOR programmers to progressive undergrounders.

Edward and Harding are from the Toronto area, and in the past few years have played folk clubs, high schools and colleges in the area including the Riverboat, McMaster University, Scarborough College and Convocation Hall at the University of Toronto. A single from the album, "Mr. Sunlight" f/s "Mrs. Whatmough" has been released by Quality.

DAVENPORT FESTIVAL OF MUSIC

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

FIRST PRIZE
FOR EACH CATEGORY
A 3 HOUR DEMO TAPE
AWARDED BY

RCA
EASTERN SOUND
TORONTO SOUND
MAGIC TRACK

GRAND AWARD
A SPECIAL RPM
GOLD LEAF AWARD

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

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

FESTIVAL TO BE HELD
May 6 - 9, 1971

RPM SINGLES ALPHABETICALLY

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

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

April 3, 1971

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA	J
Allied	C	Musimat	R
Ampex	V	Phonodisc	L
Acc	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	2 2	SHE'S A LADY Tom Jones-Parrot-40058-K	MA PL	34	36 46	YOU'RE ALL I NEED TO GET BY Aretha Franklin-Atlantic-2787-P		67	83 90	WOODSTOCK Matthew's Southern Comfort-Decca-J	MA PL
2	3 4	STAY AWHILE Bells-Polydor-2065 046-Q	MA PL	35	39 56	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N		68	73 79	PUSHBIKE SONG Mixtures-Sire-350-Q	
3	1 3	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell-963-M		36	38 48	ROSALINE Russell Thornberry-MCA-2009-J	MA PL	69	37 39	THEME FROM LOVE STORY Francis Lai-Paramount-0064-M	
4	4 6	WHAT IS LIFE George Harrison-Apple-1828-F		37	61 69	I WISH I WERE Andy Kim-Steed-ST A731-M	MA PL	70	72 78	FUDDLE DUDDLE Antique Fair-Tuesday-GH107 X-M	MA PL
5	10 14	CARRY ME Stampede-MWC-1003-M	MA PL	38	56 68	GOTTA SEE JANE R Dean Taylor-Rare Earth-5004-V	MA PL	71	...	CHICK-A-BOOM Big Gee-Reo-9037 X-M	MA PL
6	6 12	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H		39	47 50	CHAIRMAN OF THE BOARD Chairmen of the Board-Invictus-9086-F		72	74 82	JUST MY IMAGINATION Temptations-Tamla Motown-7105-V	
7	5 7	FOR ALL WE KNOW Carpenters-A&M-1243-W		40	46 47	CHILDREN OF THE SUN Mashmakhan-Columbia-C4 2960-H	MA PL	73	75 92	HOT PANTS Salvage-Quality-Q2002-M	
8	7 9	OYE COMO VA Santana-Columbia-45330-H		41	31 18	THEME FROM LOVE STORY Henry Mancini-RCA-9081-N		74	54 34	SWEET MARY Wadsworth Mansion-Sussex-209-V	
9	9 11	THEME FROM LOVE STORY Andy Williams-Columbia-45317-H		42	30 24	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty-56197-J		75	78 86	CHERISH WHAT IS DEAR TO YOU Freda Payne-Invictus-9085-F	
10	11 13	CRIED LIKE A BABY Bobby Sherman-Metromedia-296-L		43	19 22	COUNTRY ROAD James Taylor-Warner Bros-7460-P		76	80 85	GOT TO FIND SOMEONE TO LOVE Dee Higgins-RCA-57-1058-N	MA PL
11	13 15	PROUD MARY Ike & Tina Turner-Liberty-56216-J		44	52 65	I WAS WONDERING Poppy Family-London-L 148-K	MA PL	77	51 53	ANGEL BABY Dusk-Bell-961-M	
12	14 16	FREE Chicago-Columbia-45331-H		45	52 54	SNOW BLIND FRIEND Steppenwolf-Dunhill-4269-N		78	27 23	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M	
13	15 17	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-615 0015X-M		46	95 ...	FRIENDS Elton John-Uni-55277-J		79	84 93	WHEN YOU DANCE I CAN REALLY LOVE Neil Young-Reprise-RO992-P	MA PL
14	12 5	AMOS MOSES Jerry Reed-RCA-9904-N		47	55 66	OH WHAT A FEELING Crowbar-Daffodil-DFS1004-F	MA PL	80	99 ...	HEAVY MAKES YOU HAPPY Staple Singers-Stax-0083-Q	
15	16 19	ANOTHER DAY Paul McCartney-Apple-1829-F		48	24 10	ONE BAD APPLE Osmonds-Polydor-2065 044-Q		81	85 88	NICKEL SONG New Seekers-Elektra-E457 19-P	
16	22 26	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D	MA PL	49	45 20	IF YOU COULD READ MY MIND Gordon Lightfoot-Reprise-0974-P	MA PL	82	65 58	DICKENS Leigh Ashford-Revolver-0010-N	MA PL
17	18 30	WILD WORLD Cat Stevens-A&M-1231-W		50	57 71	I THINK OF YOU Perry Como-RCA-0444-N		83	94 ...	FREEDOM Jimi Hendrix-Reprise-1000-P	
18	20 29	A STRANGER IN MY PLACE Anne Murray-Capitol-72637-F	MA PL	51	59 77	MAN IN BLACK Johnny Cash-Columbia-45339-H		84	88 89	MAN FROM THE CITY Humphrey & DT's-Boot-001-K	MA PL
19	21 31	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M		52	42 41	LONELY TEARDROPS Brian Hyland-Uni-55272-J		85	82 83	DO THE FUDDLE DUDDLE House of Commons-GRT-1233-04-T	MA PL
20	8 1	HAVE YOU SEEN THE RAIN f/s Creedence Clearwater-Fantasy-655-R		53	23 33	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett-Atlantic-2781-P		86	89 98	WHAT'S GOING ON Marvin Gaye-Tamla Motown-54201-V	
21	25 37	BLUE MONEY Van Morrison-Warner Bros-7462-P		54	77 99	JODIE Joey Gregorash-Polydor-2065 055-Q	MA PL	87	96 ...	A COUNTRY BOY NAMED WILLY Spring-London-17401-K	MA PL
22	28 36	NO LOVE AT ALL B.J. Thomas-Scepter-12307-J		55	60 64	WALK BY THE RIVER Steel River-Tuesday-GH 105-M	MA PL	88	90 95	WHY? Roger Whittaker-RCA-74-0442-N	
23	26 28	GLORY GLORY Smyle-Columbia-C4 2956-H	MA PL	56	50 51	IT'S BEEN A LONG TIME Green & Stagg-Gamma-GA5009-K	MA PL	89	92 97	20 YEARS Jarvis St Revue-Columbia-C4-2969-H	MA PL
24	32 40	EIGHTEEN Alice Cooper-Warner Bros-7449-P		57	...	CELIA OF THE SEALS Donovan-Epic-5-10694-H		90	93 100	ALL GOD'S CHILDREN Doug Hutton-London-17400-K	MA PL
25	33 44	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-965-M		58	68 70	SAULT STE MARIE Original Caste-Bell-TA211 X-M	MA PL	91	...	THE WAY I FEEL Fotheringay-A&M-AMX311-W	MA PL
26	43 57	WHERE DID THEY GO LORD Elvis Presley-RCA-9980-N		59	69 72	TONGUE IN CHEEK Sugarloaf-Liberty-56218-J		92	98 ...	TRAIN Soma-Aquarius-5010-K	MA PL
27	41 52	SIT YOURSELF DOWN Stephen Stills-Atlantic-2790-P		60	71 75	SUNDOWN Chilliwack-Parrot-PAR2536-K	MA PL	93	...	LUCKY MAN Emerson Lake & Palmer-Cotillion-COT44106-P	
28	40 32	TEMPTATION EYES Grass Roots-Dunhill-4263-N		61	87 ...	IF Bread-Elektra-45702-P		94	...	BIRD ON A WIRE Joe Cocker-A&M-AMX312-W	MA PL
29	35 45	WHEN THERE'S NO YOU Engelbert Humperdinck-Parrot-PAR40059-K	MA PL	62	70 74	TO THE FAMILY Ellie-Gamma-GA5007-K	MA PL	95	100 ..	PATRICIA Ronnie Hawkins-Hawk-1205 01-T	MA PL
30	34 43	DREAM BABY Glen Campbell-Capitol-3062-F		63	48 35	AIN'T IT A SAD THING R. Dean Taylor-Rare Earth-R5023-V	MA PL	96	...	FREEDOM TRAIN Trials of Jayson Hoover-Kopp-K2132-J	MA PL
31	17 8	MAMA'S PEARL Jackson 5-Tamla Motown-1177-V		64	97 ...	TIMOTHY Buoy-Scepter-12275-J		97	...	SWEET AND INNOCENT Donny Osmond-Polydor-2065 059-Q	
32	76 ...	I AM...I SAID Neil Diamond-Unie-55278-J		65	62 62	(We're All Singing) THE SAME SONG Fitzpatrick-Freedom-1995-M	MA PL	98	...	ONE STEP David Wiffen-Fantasy-656-R	MA PL
33	29 25	ROSE GARDEN Lynn Anderson-Columbia-45252-H		66	63 59	YOU'VE GOT TO KNOW -Perth County Conspiracy-Columbia-C4 2963-H	MA PL	99	...	ME AND MY ARROW Nilsson-RCA-250-N	
								100	...	SO LET OUR LOVE BEGIN Ginette Reno-Parrot-PAR40061-K	MA PL

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

April 3, 1971

Gold Leaf Award For Outstanding Record Sales

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

W
C
V
D
E
F
G
H
T
K

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

J
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M
N
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P
Z

1	1	1	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	34	31	23	THIS WAY IS MY WAY Anne Murray-Capitol-ST6330-F 4XT6330-F 8XT6330-F	67	62	59	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST -Columbia-EL5375-H N/A 18 1E 0375-H
2	2	2	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M	35	36	37	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4200-W N/A N/A	68	98	...	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrot-PAS71045-K N/A N/A
3	3	7	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM2034-P	36	39	40	KENNY ROGERS & THE 1st EDITION'S GREATEST HITS -Reprise-RS6437-P CRX6437-P 8RM6437-P	69	72	79	LOVE STORY Tony Bennett-Columbia-C30558-H N/A N/A
4	4	27	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	37	41	34	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST6350-F N/A 8XT6350-F	70	...	...	MARY Mary Travers-Warner Bros-WS1907-P N/A N/A
5	12	13	ABRAXAS Santana-Columbia-KC30130-H CT30130-H CA30130-H	38	73	...	ONE BAD APPLE Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q	71	...	...	CHILLIWACK Parrot-PAS71040-K PKM79640-K PEM79840-K
6	11	3	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	39	40	41	BRIDGE OVER TROUBLED WATER Simon and Garfunkel-Columbia-KC9914-H 16 10 0750-H 18 10 0750-H	72	70	67	SYRINX True North-TN2-H N/A TN2-H
7	7	8	CHICAGO III Columbia-C2 30110-H CT30110-H CA30110-H	40	37	38	THEME FROM LOVE STORY Henry Mancini-RCA-LSP4466-N N/A N/A	73	76	77	BUTTERFIELD BLUES BAND LIVE Elektra-7E2001-P N/A EK8-2001-P
8	6	4	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A	41	38	33	EMITT RHODES Dunhill-DS50089-N N/A N/A	74	79	72	I THINK THEREFORE I AM R Dean Taylor-Rare Earth-RS522-V R75 522-V R8 1522-V
9	5	5	ROSE GARDEN Lynn Anderson-Columbia-C30411-H N/A N/A	42	47	73	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F 4B 16003-F 8B 16003-F	75	100	...	IN THE BLUE CANADIAN ROCKIES Mom & Dads-Apes-7007-J N/A 6 6007-J
10	8	6	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	43	32	29	JOHN LENNON/PLASTIC ONO BAND Apple-SW3372-F 4XT 3372-F 8XT 3372-F	76	88	100	CRAZY HORSE Reprise-RS6438-P N/A 8RM6438-P
11	10	11	SWEETHEART Engelbert Humperdinck-Parrot-SPAS71043-K N/A N/A	44	45	46	DELIVERIN' Poco-Epic-KE30209-H N/A N/A	77	83	87	MAKE ME HAPPY Tom & Judy-GRT-9239 1000-T N/A 8230 1000-T
12	13	16	STONEY END Barbra Streisand-Columbia-KC30378-H N/A N/A	45	52	...	NON STOP 11 James Last-Polydor-2371 111-Q 3150 098-Q 3811 039-Q	78	65	60	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX6383-P 8RM6383-P
13	14	10	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	46	42	42	BLOODROCK II Capitol-ST491-F N/A N/A	79	81	82	BRIGHT DOWN THE MIDDLE Sycamore St Singers-Ampersand-47781602-Z N/A N/A
14	16	18	LOVE STORY Andy Williams-Columbia-KC30497-H N/A N/A	47	34	31	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P EK75010-P EK875010-P	80	69	74	YOU'LL NEVER WALK ALONE Elvis Presley-Camden-CAL X2472-N N/A N/A
15	15	15	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N N/A N/A	48	44	45	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2A8J500-P	81	75	75	THE TENDER LOVING CARE Johnny Cowell-Ampersand-4771601-Z N/A N/A
16	9	9	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	49	67	68	FLY LITTLE WHITE DOVE FLY Bells-Polydor-2424 022-Q 3176 019-Q 3821 022-Q	82	74	62	AMERICAN BEAUTY Grateful Dead-Warner-WS1893-P N/A 8WM1893-P
17	17	17	NANTUCKET SLEIGHRIDE Mountain-Windfall-5500-M 5119-5500-M 8119-5500-M	50	78	...	LOVE'S LINES, ANGLES AND RHYMES 5th Dimension-Bell-6060-M N/A N/A	83	82	57	HERITAGE Christmas-Daffodil-SBA16002-F 4B16002-F 8B 16002-F
18	18	14	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A N/A	51	49	58	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J 6-3092-J	84	64	61	VERY DIONNE Dionne Warwick-Scepter-SPS587-J 5019 587-J 8019 587-J
19	19	22	JAMES LAST DOES HIS THING Polydor-2418 017-Q 3518 006-Q 3836 001-Q	52	51	63	BLACK SABBATH Warner Bros-WS1871-P CWX1871-P 8WM1871-P	85	97	99	JERICO Bearsville-A10112-V N/A N/A
20	22	24	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P	53	46	43	LED ZEPPELIN III Atlantic-SD7201-P AC7201-P A8TC7201-P	86	77	65	COSMO'S FACTORY Creedence Clearwater-Fantasy-8402-R 58402-V 88402-V
21	35	35	CLOSE TO YOU Carpenters-A&M-427 1-W CS4271-W 8T4271-W	54	43	36	2 YEARS ON Bee Gees-Atco-SD33 353-P N/A A8TC 33 353-P	87	84	81	DEJA VU CSN&Y-Atlantic-7200-P AC7200-P A8TC7200-P
22	33	70	THE POINT Nilsson-RCA-LSPX1003-N N/A N/A	55	53	80	WORKIN' TOGETHER Ike & Tina Turner-Liberty-7650-J N/A N/A	88	92	93	THE FAMILY Mashmakan-Columbia-ES90000-H N/A N/A
23	23	20	ELTON JOHN Uni-73090-J N/A N/A	56	55	49	GRAND FUNK LIVE Capitol-SWB633-F 4XT633-F 8XT633-F	89	63	48	CHICAGO Columbia-KGP24-H CT BP 0858-H 18 BO 0858-H
24	20	12	PENDULUM Creedence Clearwater-Fantasy-8410-R 58410-R 88410-R	57	48	55	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M 8TC-6045-M	90	96	98	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P N/A 8WM1883-P
25	27	39	STEPPENWOLF GOLD Dunhill-DS50099-N N/A N/A	58	58	71	UNCLE CHARLIE & HIS DOG TEDDY Nitty Gritty Dirt Band-Liberty-LST7642-J N/A N/A	91	85	44	SHARE THE LAND Guess Who-Nimbus 9-LSP4359-N PK4359-N P8S4359-P
26	21	28	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N P8S1665-N	59	50	47	BLOWS AGAINST THE EMPIRE Paul Kantner-RCALSP4448-N PK 1654-N P8S1654-N	92	91	89	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A N/A
27	29	32	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P	60	68	69	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-M32-1000-M N/A N/A	93	86	83	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A N/A
28	24	10	THE WORST OF JEFFERSON AIRPLANE RCA-LSP4459-N N/A N/A	61	56	53	TOMMY The Who-Decca-DXSW9175-J 73-9175-J 6-9175-J	94	...	...	LONG PLAYER Faces-Warner Bros-WS1892-P N/A N/A
29	80	...	IF I COULD ONLY REMEMBER MY NAME David Crosby-Atlantic-SD7203-P AC7203-P A8TC7203-P	62	60	56	CANDIDA Dawn-Bell-6052-M C-6052-M 8TC6052-M	95	92	85	BAD MANORS Crowbar-Daffodil-SBA16004-F 4B16004-F 8B16004-F
30	25	21	EMERSON, LAKE AND PALMER Cotillion-SD9040-P N/A A8TC9040-P	63	59	54	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE -Euphoria-EST2-L N/A N/A	96	90	76	TWELVE DREAMS OF DR SARDONICUS Spirit-Columbia-E30267-H N/A N/A
31	28	30	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H CA30325-H	64	54	52	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	97	95	94	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM24603-K THM24803-K
32	30	25	STEPHEN STILLS Atlantic-SD7202-P AC7202-P A8TC7202-P	65	71	78	SEATRAN Capitol-SMAS659-F N/A N/A	98	...	...	UP TO DATE Partridge Family-Bell-6059-M N/A N/A
33	26	26	THE GOOD BOOK Melanie-Buddah-BDS9500-M BDSC95000-M BDS8TC95000-M	66	61	64	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H CA30106-H	99	...	...	LIZZARD King Crimson-Atlantic-SD8278-P N/A A8TC8278-P
								100	...	...	JOHNNY WINTER AND Columbia-C30475-H N/A N/A

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

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

CRTC ruling creates greater interest

by Stan Klees

On January the 18th, 1971, it came into effect. "At least 30% of the musical compositions broadcast by a station or network operator between the hours of 6.00 a.m. and 12 midnight shall be Canadian and shall be scheduled in a reasonable manner throughout such period".

As you first read this, you might wonder why the CRTC chose the words "musical composition" as opposed to the word "record". The answer is obvious. Although we are living in a record oriented society, there was a time when live music dominated the airwaves. From time to time, live music is still heard on AM radio, although not very often.

"...scheduled in a reasonable manner throughout such period." Solved the problem of special programs that would make it difficult to program Canadian content. So not every hour need be 30% Canadian content. The

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

CRTC seems to be saying that if in one hour you are short, you are allowed to program more than 30% in the hour before or after.

There seems to be no reason why a broadcast station that is genuinely interested in abiding with the ruling cannot easily set up a system by which the requirements are met easily.

There is every reason to believe that as the ruling works and record productions flourish, there will be more and more product in every area of music that will qualify.

The ruling has caused many MOT stations to play recordings closer to MOR and vice versa. Strange that this comes at a time when music seems to be going in that exact direction by itself.

Many stations report they have felt no adverse effect to the ruling. Indeed there are stations that feel the challenge has created a greater interest in programming.

In the months to come, it is hoped that many stations will also experience a feeling of nationalism in their programming and attitude. They will possibly pass this on to their listeners.

Once the broadcaster is over the "shock period" of the ruling, it will all become easy, rewarding and beneficial.

In the hands of the broadcaster is the power to cause the creation of the product he needs to program Canadian content effectively. It is the broadcaster's power to build stars in Canada for Canadian consumption. If the broadcaster also owns a TV station, the record stars will be his TV stars of tomorrow.

Eventually we will reach a point of far too much product. Every day increases the amount of activity in recording. Add to this the very necessary ingredient, exposure and a healthy recording

KLEES continued on page 20

ANOTHER SMALL AD
WE THINK KAREN YOUNG'S
FIRST REPRISE SINGLE
"GARDEN OF URSH"

(CR 4000)
SPEAKS FOR ITSELF.
OR SHOULD WE SAY SINGS.
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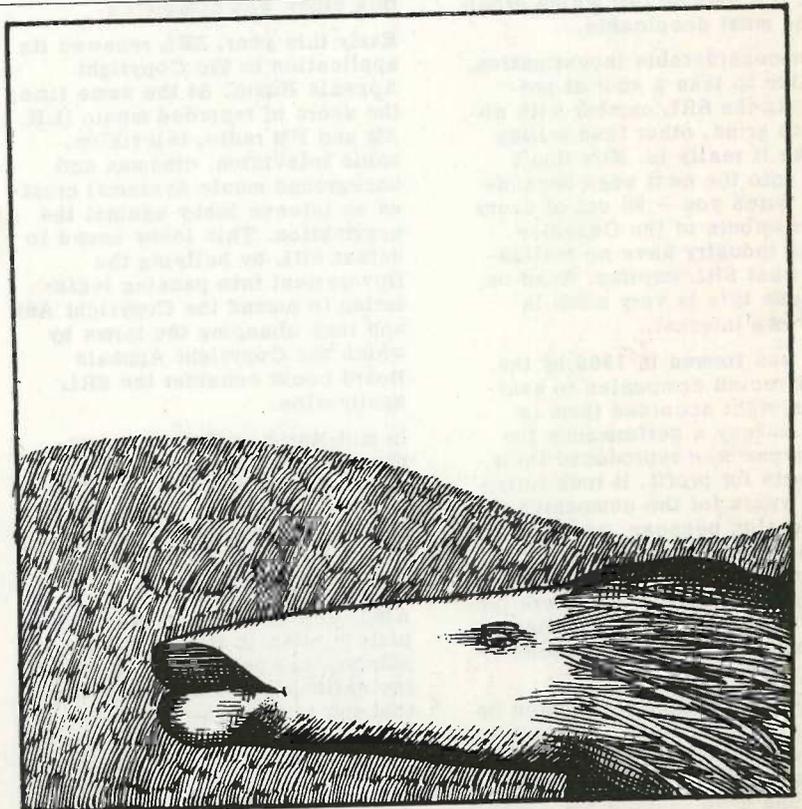
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DOUG PRINGLE and

SRL. . .their own side of the story

Nowhere has Canada's mass media-ocracy been more evident than in the recent coverage of the SRL tariff on recorded music issue. The crap that has turned up in the newspapers across the country (but particularly in Toronto) is more than ample evidence that Canada desperately needs some form of press controlling council; something akin to the role the CRTC plays in broadcasting.

Even Bert Betts, the usually non-committal executive director of SRL (which stands for Sound Recording Licenses Ltd.), notes that the facts of the matter have been "very distorted".

Betts justifies the lack of PR-ing to previous sour experiences of the body in trying to gain public support through the press for its cause of making radio and TV stations and other public entertainment mediums pay for the privilege of reproducing recorded music. He says that the papers with broadcasting affiliations have taken a highly biased course to protect their own interests, and that the other papers (as always, sloth-like in their ability to comprehend just what the hell is going on) have simply ignored the issue. It's hard to tell which group is the most despicable.

After considerable investigation, I'd like to take a shot at presenting the SRL number with no axe to grind, other than telling it like it really is. Now don't turn onto the next page because SRL bores you — 99 out of every 100 members of the Canadian music industry have no realization what SRL implies. Read on because this is very much in your own interest.

SRL was formed in 1969 by the major record companies to exercise a right accorded them in 1921 to levy a performance fee on anyone who reproduced their products for profit. It took forty-eight years for the companies to take action because, as Betts notes: "Until the start of the sixties, there wasn't a record industry in Canada. There were just a few distributors of U.S. discs. There was no viable Canadian music industry."

"A lot of live music was used on radio. Then, about ten years ago, broadcasters came to rely solely on records for their programs. More and more records were played, and this over-exposure has drastically shortened the life and sales of many records, especially

pop discs.

"At the same time, the cost of cataloguing, jacketing, production, promotion and all other facets of making records has risen pheno-



by Ritchie Yorke

menally. Little of this has been passed onto the consumer, but the broadcaster has been allowed to escape scot free. He pays performance fees to authors, composers and publishers, but not to the companies which produce and manufacture the records."

The first attempt by SRL, in 1969, to persuade the Copyright Appeals Board to fix a firm fee on users of recorded music was thwarted by a Government decision to make a two-year study of the Copyright Act (through the Economic Council of Canada). SRL agreed to withdraw its application until this study was completed.

Early this year, SRL renewed its application to the Copyright Appeals Board. At the same time, the users of recorded music (I.E. AM and FM radio, television, cable television, cinemas and background music systems) created an intense lobby against the application. This lobby hoped to defeat SRL by bullying the Government into passing legislation to amend the Copyright Act and thus changing the terms by which the Copyright Appeals Board could consider the SRL application.

In mid-March, a Toronto newspaper began carrying stories which distorted the issue. This paper endeavoured to stir up public sympathy by playing up the publicly-owned CBC's role in performance fees.

Also, in a move which was completely alien to its usual lame stance, this paper pitched into the nationalism pot, and inferred that the possible performance fees earned by SRL would leave the country. Quoting a Senator Urquhart, who had introduced the legislation to counter SRL, the paper said..."much of the fees collected would eventually go abroad as the major record manu-

facturers in Canada are subsidiaries of foreign corporations."

This paper also gave great prominence to a figure of "up to six million dollars per annum." All of this was not only a distortion; if truth is a wooden telephone pole, this claim was about as straight as a hundred-year-old willow on the lakeshore. Bent by the winds of selfish interest.

SRL, naturally enough, would like to tell its side of the story. Most of you have had the one side of the coin thrust at you... now let's take a look at the other side.

The six-million-dollar figure should be three million. It is made up of a percentage of advertising gross. The percentage is 2.6% and a rock format station earning \$100,000 in advertising income would be expected to pay out \$2600 of that amount in performance fees to the record companies. That is hardly an extravagant figure when one considers that the bulk of that \$100,000 was earned directly from the playing of records. You don't get advertisers unless you have listeners and you only get listeners by playing music; MOT, MOR or otherwise. Walk into your friendly neighbourhood radio station and see how much interest there is in what they play. It's worth this much to have your promo man abused by the "record staff".

The Canadian Association of Broadcasters, that lion-hearted body of self-proclaimed do-gooders, arrived at its six-million-dollar annual figure by some unknown means. SRL cannot understand it, and had previously advised the CAB of the correct estimated figure. It was probably designed to make the amount of SRL collections seem exorbitant. The CAB has been known to exaggerate in the past — few of us will ever forget their pitiful performance at the CRTC Canadian content hearings last April. (see Mass Media Study.)

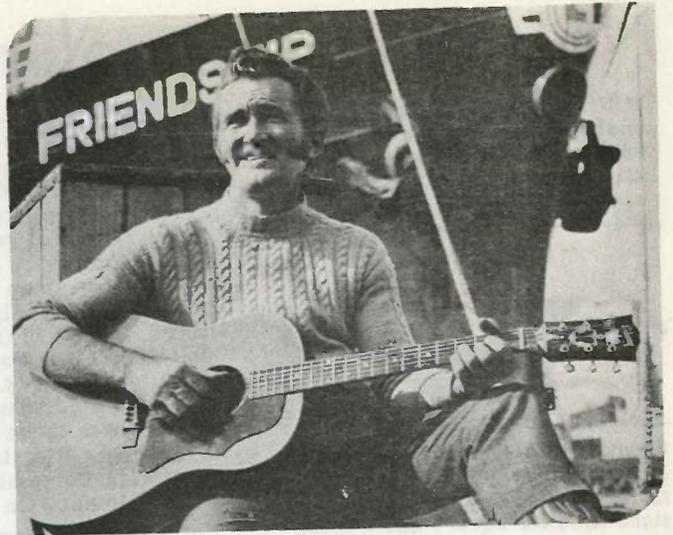
SRL has had no help from either BMI or CAPAC, the two performance rights organizations which collect fees for writers and publishers. Both BMI and CAPAC are already applying to the Copyright Appeals Board for slight increases in their own fees, and they see SRL, if successful, as a likely stumbling block to their own chances of coping a fee hike.

SRL would collect much less than

SRL continued on page 22



Randy Bachman's new group, Brave Belt, is comprised of Chad Allan, Robin Bachman and Fred Turner.



Stevedore Steve, new Boot recording artist now showing chart action with "Hard Workin' Men", a self penning.



Atco promo man, Bruce Bissell (l) with Delaney and Bonnie and Amanda Ambrose at Massey Hall gig.



John Murphy (RCA) with George Hamilton IV, Al Pachucki and Roy Shockley during album session



Bruce Allen, Shelly Siegel, Tom Northcott, Bruce Fairbairn (Sunshyne), Bob Porcaro (Thin Red Line).



CKGM personalities Michael W. Morgan, Scott Brady, John Mackey with Cutty Sark and mgr. Fred Trainor.

No room - no column

THIS TOPS EVERYTHING!!! The usual interplanetary memo from Old Ed: tells me I have very little room to write this week. So, although I have an item here

900 word expose of the SRL (which Ritchie will probably scoop me on) I can only tell you that I HAVE BEEN TOLD....that there is no room for any of these items. Yessir! It has come to that....I am being bumped by such big names as Yorke, Watts, Smookler (obviously a pseudo-name), Smith, and (no talent him-himself....) Grealis. All these illustrious stars of RPM and no room for my column. Well, I would like to quote those famous words of our Prime Minister (echoed again by Ritchie Yorke himself) and starting to show on the U.S. sta-

tion charts....."Fuddle Duddle" and may your T-shirt run in your wash!!!! (Ed: Well, Madam, the same to vous!) There is just no room to tell you that the SRL thing will HAVE to come into being for a VERY good reason, and no room to tell you why!!!

No room to tell you that I will probably have a "brush", SOON, with a new RPM writer. I can predict it HAS TO HAPPEN!!! (Ed: Just can't get along with anyone, can you!) there is just no room to tell you how concerned certain broadcasters are about their tapes (of the music they play) being requested by (Ed: Sorry! NO MORE ROOM!!!)



about a "crackdown" by a Park Avenue culture controller to get rid of all the agencies but the right ones (or one) - and a flash about a recent CIRPA meeting - and a few items about disc jockeys actually accepting "payola" (with their names and call letters) - and several exposes about radio stations in trouble and the



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TIME
AGO...**

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Haas signs three year contract with London

Gaby Haas, Canada's Polka King, has signed a 3 year contract with London International (New York). Initial release is skedded for April 1st.

Next Canadian album release for Haas will be "The Best Of Gaby Haas" on London. This will be his 37th album release. His latest single, "Yoshko Waltz", has picked up regional play and was tagged "hit of the week" at CFCW Camrose.

Besides hosting his own weekly television show for the Sunwapta Network, Haas puts in a busy day at the Gaby Haas European Music Shop and occasionally appears at his own Hofbrauhaus.

Warner Brothers bow Karen Young single

Warner Brothers Records of Canada have released their first Canadian production in some time, a folk ballad by Karen Young titled "Garden of Ursh". Produced by the Baywell group at Toronto Sound Studios, the disc is being pushed by Warners through an intensive consumer campaign utilizing ads in college and underground

O'Keefe Music contest entry date extended

The deadline for entrants in the O'Keefe Breweries-sponsored North American College Music Championships has been extended to April 15th. In its second year, the Championships are expected to draw entrants from across Canada, the best of whom will participate with the winners of the Intercollegiate Music Festival in the United States for the North American Championships. Last year, the finals at Montreal's Man and His World drew over forty thousand people. In Montreal, Les Goelands of Quebec City beat out The Drambuies of Florida for the North American folk title. The Canadian entry in pop/rock, Phoenix, lost out to the American Funk Inc.

This year, demo tapes from performers throughout the country will be screened to determine the

newspapers. Arrangements for a cross-Canada tour are now being made.

Miss Young, nineteen, is currently majoring in music at Sir George Williams University in Montreal. She is presently being highly touted in the Warner Brothers promotion program and is an Aquarian not a vegetarian.

participants in the Canadian College Music Championships, the winners of which will represent Canada at the finals. O'Keefe invites entries from bona fide students at any Canadian post-secondary-school.

Yorke to adjudicate western Kiwanis gig

Ritchie Yorke will sit as adjudicator for Edmonton's Rock Festival, tagged the Kiwanis Music Festival. While in Edmonton for the April 22nd date, Yorke will make a guest appearance on the new CBC TVer, "The Tommy Banks Show", a network effort.

Yorke has also been busy with television out of the hub of the market - Toronto. He guested on CBC TV's weekly talk-music late night variety show (25) with hostess, Juliette.

Press-wise other than the dailies, Yorke has received many noteworthy honours. The current issue of the Ryerson Eye Opener features a two-page story by Jim Kickman on Yorke's activities. Rolling Stone's "Awards for Profundity in Arts and Culture in 1970" singled him out for the Penmanship Award in the Literature Section.

RPM REGIONAL ACTION

BRITISH COLUMBIA

Serge Plotnikoff (Kin-Gar) 4501

IT SEEMS

Jim Roberts (Capitol) 72639-F

WALKED OUT THE DOOR

Simon Caine (RCA) 75-1055-N

HONEY IN THE SKY

Cat (Nimbus 9) 9013-N

SAVE THE NATION

Amethyst (6th Avenue) 611-K

ONE STEP

David Wiffen (Fantasy) 656-R

NOBODY'S SINGING THEM

COWBOY SONGS NO MORE
Gordie Tapp (Columbia) C4-2965-H

ROSIE'S DREAM

The Cutty Sark (Quality) 2004-M

THE FINAL HOUR

Hank Smith (Quality) 2001-M

SAY WHAT YOU GOTTA SAY

Lee Rand (Quality) 1996-M

WE'RE DANCIN' (Til It Blows Over)

Second Helping (Much) 1002-K

GOIN' TO THE COUNTRY

Young (Ampex) 1301-V

GARDEN OF URSH

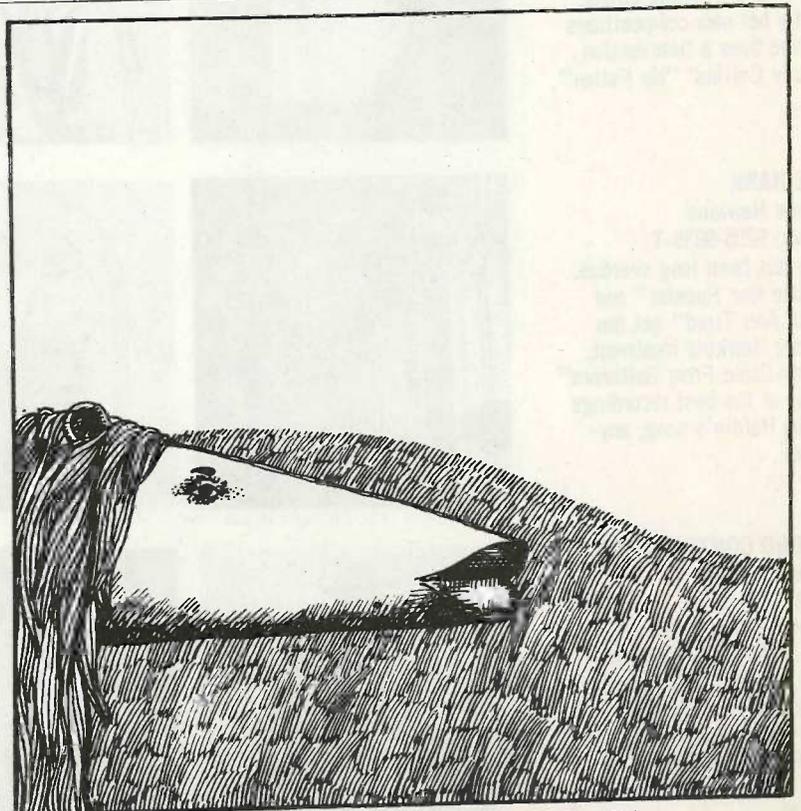
Karen Young (Reprise) 4000-P

WISHFUL THINKING

Dee Higgins (RCA) 57-1058-N

UNCLE WIGGLE

Howie Vickers (MCA) 2010-J



JOHN MILLS-COCKELL *are*

NEW ALBUMS

MARY

Mary Travers
(Warner Bros) 1907-P
It's a pleasure to hear Mary's voice out front, but she does sound better with P & P. Nonetheless, it's a sure-fire seller with lots of singles potential.

**EDWARD AND HARDING**

(Celebration) CEL 1857-M
The label's first album release is strong indeed. A definitive style encompassing folk and restrained orchestration guarantees this one wide airplay. "Piddle" is a riot.

FRIENDS AND LOVE

Chuck Mangione
(Mercury) SRM2-800-K
This is a double album set of a live performance with the Rochester Philharmonic Orchestra, ranging all the way through jazz and not-so-jazz with brilliant arrangements throughout

**HI-I'M GOLDIE LEE**

(Paragon) AL 5268-C
This fifteen-year old Canadian puts most of her older competitors from below the border to shame, with her clarity and power. "Louisiana Man" and "Proud Mary" are good — but suffers from lack of a few heavy rock sidemen.

THE GOOD BOOK

Melanie (Buddah) BOS 95000-M
The Melanie phenomenon is pretty hard to describe, but it exists and the heavy sales of this album already indicate that it is still going strong. Mostly her own compositions but she does a fine version of Judy Collins' "My Father".

**LOVE'S LINE ANGLES AND RHYMES**

Fifth Dimension (Bell) 6060-M
Already high on the LP chart, the Fifth Dimension's latest offering includes the tittler, a strong cut, and "What Does It Take", a song with top potential. Excellent package for display.

THE HAWK

Ronnie Hawkins
(Hawk) 9205-9039-T
This has been long overdue. "Little Red Rooster" and "Sick And Tired" get the classic Hawkins treatment. "Lady Came From Baltimore" is one of the best recordings of Tim Hardin's song, anywhere.

**SIX DAYS OF PAPER LADIES**

Humphrey And The Dumprucks
(Boot) BOS 7101-K
No one ever believes this, but Humphrey and friends are one of the best things to happen in Canadian music, in a long time. An extremely solid album of wide appeal. Should be listened to by those in all formats.

SECOND CONTRIBUTION

Shawn Phillips
(A&M SP 4282-W)
Chanter's first effort was met, unfortunately, with a yawn, but this time 'round things might be different. Some very interesting vocal and acoustic guitar work will find favour with free-formers.

**ANTIQUES AND CURIOS**

Straws (A&M) SP 4288-W
One isn't sure whether to call it progressive or regressive but anyway, it's unique in this time and age. Straws breathe new life into celeste, harpsichord and other such instruments. Delicate and different.

Elvira Capreese, how dare you

by Kenneth M. Smookler

In the March 27th issue of RPM, Elvira Capreese threw down a gauntlet which I cannot ignore. In saying that "We still haven't found one objection to payola in Canada legally or in any other way that will hold water" I feel that dear Miss Capreese has stepped into my territory.

According to my own trade union, only members of my profession ought to give legal opinions and I think that the best approach I can take at this point is to show how wrong her statement is.

Section 368 of the Criminal Code of Canada is set out below. Read it and then consider how it affects payola.

(1) Everyone commits an offence who:
(a) corruptly (i) gives, offers or agrees to give or offer to an agent, or (ii) being an agent, demands, accepts or offers or agrees to accept from any person, a reward, advantage or benefit of any kind as consideration for doing or forbearing to do, or for having done or foreborne to do, any act relating to the affairs or business of his principal or for showing or forbearing to show favour or disfavour to any person with relation to the affairs or business of his principal; or
(b) with intent to deceive a principal gives to an agent of that principal, or, being an agent, uses with intent to deceive his principal, a receipt, account, or other writing (i) in which the principal has an interest, (ii) that contains any statement that is false or erroneous or defective in any material particular, and (iii) that is intended to mislead the principal.

(2) Everyone commits an offence who is knowingly privy to the commission of an offence under subsection (1).

(3) A person who commits an offence under this section is guilty of an indictable offence and is liable to imprisonment for two years.

(4) In this section (a) "agent" includes an employee and, (b) "principal" includes an employer.

For one thing, you will note that anyone who plays records is an "agent" as defined by this section. Even the man who "owns" the radio station is probably an agent, since, to the best of my knowledge, every radio station and television station in Canada is owned by a

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

corporation; even if the "owner" is a director of the company, he is its employee and therefore fits into the definition of agent.

Of even more importance is something that isn't said in section 368 (1) (q). It doesn't matter whether the agent does an act or favours or forbears to show favour which he was going to do anyhow. It is the doing of the act and not the original intentions which are of importance.

And, what is more, you cannot get away from this simply by saying that the playing of a record has no "relation to the affairs or business of his principal". The section is broad enough to cover any act which "relates" to the affairs of the principal. If the affairs, i.e. business, of the principal include the playing of records, then most certainly the playing of a particular record relates to those affairs.

This is, of course, my interpretation and it is always possible that somebody could disagree with this interpretation. What we need right now, at least in the music field, is a firm and definite ruling from the CRTC or some other body which is directly concerned with Canadian music stating whether my interpretation above is correct.

I shudder to think of the possibility that some government body will, a year from now, suddenly throw up its hands in shock and horror and say "Good Heavens, how long has this been going on? We must put a stop to this immediately!" and charge someone with an offence under the Criminal Code which carries a possible sentence of two years.

Such an act would not be separating the sheep from the goats, it would only be singling out one particular goat for retribution and letting the other go scot free. What is worse, it would be doing so after a period of inaction long enough to let the rest of the goats think that payola has been sanctioned by the powers that be. After all, when an activity has been carried on as long as payola and is known to as many people as is payola, one cannot help but decide that it's legal.

I realize that the Police forces, by and large, are charged with the enforcement of the Criminal Code and they may not be aware of payola or that it is an illegal activity. But this ignorance can only come from a lack of knowledge of the field and bodies like the CRTC must know the field and regulate it.

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New country agency-Thibeault's Bestway

Jack Thibeault, well-known manager of country acts and responsible for some of the successes in the Canadian country field, has just recently bowed his new Bestway Talent firm.

Most notable of Thibeault's charges is Chart recording artist, Dianne Leigh. Other country acts being looked after by Thibeault include; Gleasonaires, Rebecca Welsh, Honey West, currently playing the Whitby House, Roy Payne, who is currently enjoying chart action with his Paragon deck of "Goofie Newfie" and has just signed with RCA and Carrol Baker who is now on

the chart with her Columbia-distributed DMG lid "Love Now and Pay Later". Miss Baker, a native of Oakville, Ontario, has been active in one-nighters in and around Toronto, receiving good audience reaction with her appearance at the Downsview Armed Forces country show and a Locarno date (13).

KLEES continued from page 11

industry in Canada will create itself.

Somehow, I can't see why the reverse of the flow of royalties and dollars out of Canada can be so objectionable.

What an imagemaker records could be for Canada. The ruling provides all the answers and in six months or a year, all these things will become apparent, and reflection on the situation in early 1971 could look ridiculous.

Meanwhile there are other ills in the industry that require remedy. These too will eventually be solved and that is what makes this one of the most interesting industries in the world. Entertainment, and there's no business like the entertainment business. Would you "drop out"?

Harry Rusk active in country broadcasts

Canada's only full-blood Treaty Indian country star, Harry Rusk, has bounced back into prominence once again with his March 13th appearance on the highly rated "Countrytime" show (CBC). While in Halifax Rusk also taped the network CBC radio show "Country-Noon" for airing in April and the Toronto produced CBC'er "The Native Land".

DICK DAMRON WRITES 'EM

HANK SMITH MAKES 'EM HITS

Here's another

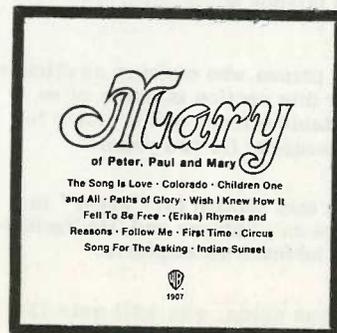
THE FINAL HOUR

Quality 2001

The prettiest third of Peter, Paul and Mary



Her first solo album.



WS-8 WM - 1907

Mary Travers
is on Warner Bros.
Records and tapes.

Warhol's latest "sensational" - Lisa

I have just seen a screening of the new Andy Warhol movie, "Women in Revolt" (which may or may not be the final title), and it is sensational. Starring superstars Jackie Curtis, Candy Darling,

PopWire

LISA ROBINSON



Holly Woodlawn, Penny Arcade and others, it is very loosely about a group of women's liberationists and their difficulties in obtaining money and sympathy for their cause. Don't expect too much serious social commentary though, it's pretty satirical, which as far as I'm concerned is far more desirable than a lot of ponderous message. (This is not to necessarily criticize the movement, I just think that everyone could do with a bit more sense of humour.)

Candy Darling and Jackie Curtis stand out especially. Both of them are superbly sensitive actresses and have a great flair for

comedy. Hopefully, this film will receive as much attention as did "Trash", and we can see more of the Warhol/Morrissey films throughout the world.

Jackie Curtis' play, "Vain Victory, or the Vicissitudes of the Damned", will also open in May. Starring just about every important "underground" name in the city, the play may also have music written by Lou Reed. Jackie will direct and star in the play which she has written herself.

Tony Joe White came to New York this past week and performed for the press at the Bitter End. Although he hasn't had a major hit since "Polk Salad Annie", his career has certainly gained momentum recently, after initial success in England. I found his set entertaining, although it was a bit jive....but all the songs sounded the same!

Everyone here is excited about the Kinks concert at Philharmonic Hall next week. It's really great when a rock and roll group plays there, a concert hall which was primarily designed to house the

New York Philharmonic Orchestra! It just makes me sad that my favourite of the British bands, the Bonzos, have broken up and most likely will not have the same opportunity of appearing on a traditionally "legitimate" stage. Oh well, perhaps the West Coast version of the Bonzos will, an outrageous and demented band named Christopher Milk. Soon to be very famous, this bunch of maniacs features the dreaded Mr. Twister who has been known during performances to overturn tables, spill drinks, offend countless trapped paying customers and destroy much of the equipment on-stage. The lead guitarist, Surly Ralph, has been compared to Jerry Garcia, and when coaxed, will play banjo, keyboards, harp and drums....Christopher Milk has so far refrained from recording, but feel that the world is finally... ..maybe, ready for them. Watch out.

RPM PROUDLY PRESENTS...Richie, Jim, John, Ellie, Lisa, Ken, and Walt - a fine TEAM of industry writers. From time to time we feature articles by experts who guest columns and stories in RPM.

RPM COUNTRY 50

- | | | |
|--|---|--|
| 1 3 I'D RATHER LOVE YOU
Charley Pride (RCA) 9952-N | 16 11.24 HOURS FROM TULSA
Tommy Graham (Capitol) 72632-F | 34 28 WASHINGTON D.C.
Al Hooper (Paragon) 1036-C |
| 2 2 A WOMAN ALWAYS KNOWS
David Houston (Epic) 5-10696-H | 17 20 WE SURE CAN LOVE
EACH OTHER
Tammy Wynette (Epic) 10705-H | 35 ... HOW MUCH MORE
CAN SHE STAND
Conway Twitty (Decca) 32801-J |
| 3 1 A STRANGER IN MY PLACE
Anne Murray (Capitol) 72637-F | 18 21 GOOFIE NEWFIE
Roy Payne (Paragon) 1045-C | 36 ... NOBODY'S SINGING THEM
COWBOY SONGS NO MORE
Gordie Tapp (Columbia) C4-2965-H |
| 4 7 ANYWAY
George Hamilton IV (RCA) 9945-N | 19 12 KELLY
Alan Moberg (London) 17396-K | 37 19 SHE WAKES ME WITH A
KISS EVERY MORNING
Nat Stuckey (RCA) 9929-N |
| 5 10 MAN FROM THE CITY
Humphrey & The Dumptrucks
(Boot) 001-K | 20 22 DREAM BABY
Glen Campbell (Capitol) 3062-F | 38 23 WHERE IS MY CASTLE
Connie Smith (RCA) 47-9938-N |
| 6 13 AFTER THE FIRE IS GONE
Loretta Lynn/Conway Twitty
(Decca) 32776-J | 21 24 KNOCK THREE TIMES
Billy "Crash" Croddock
(Cartwheel) 183 | 39 41 LOVE NOW AND PAY LATER
Carroll Baker (Columbia) C4-2967-H |
| 7 14 BETTER MOVE IT ON HOME
Porter Wagonner/Dolly Parton
(RCA) 9958-N | 22 25 IT SEEMS
Jim Roberts (Capitol) 72636-F | 40 47 MARITIMES ARE
CALLIN' TO ME
Clint Curtiss (Dominion) 138-C |
| 8 15 SOLDIER'S LAST LETTER
Merle Haggard (Capitol) 3024-F | 23 27 THE FINAL HOUR
Hank Smith (Quality) 2001-M | 41 ... KNOCKING DOWN THE HARD
TIMES
Mersey Brothers (Columbia/
Canadian Talent Library) C4-2964-H |
| 9 4 GUESS AWAY THE BLUES
Don Gibson (Hickory) 1688-L | 24 42 MAN IN BLACK
Johnny Cash (Columbia) 45339-H | 42 ... TOUCHING HOME
Jerry Lee Lewis (Mercury) 73192-K |
| 10 5 HELP ME MAKE IT
THROUGH THE NIGHT
Sammi Smith (Mega) 0015-M | 25 48 I WON'T MENTION IT AGAIN
Ray Price (Columbia) 45329-H | 43 45 COUNTRY DREAM
Tom Hearn (Paragon) 1032-C |
| 11 9 PROMISED LAND
Freddie Wellner (Columbia) 45276-H | 26 44 ALWAYS REMEMBER
Bill Anderson (Decca) 32793-J | 44 ... KEEP CANADA STRONG
Scotty Stevenson (London) 17404-K |
| 12 6 COME SUNDOWN
Bobby Bare (Mercury) 73148-K | 27 46 I WANNA BE FREE
Loretta Lynn (Decca) 32796-J | 45 ... OH, SINGER
Jeannie C. Riley (Plantation) 72-M |
| 13 16 THE ARMS OF A FOOL
Mel Tillis (MGM) 14211-M | 28 29 I'M GONNA KEEP ON
LOVING YOU
Billy Walker (MGM) 14210-M | 46 ... WHAT'S IT MEAN
Spade Neilsen (Capilano) |
| 14 8 BRIDGE OVER TROUBLED WATER
Buck Owens (Capitol) 3023-N | 29 37 SAULT STE. MARIE
Original Caste (Bell) 211-M | 47 ... LISTEN BETTY
(I'm Singing Your Song)
Dave Dudley (Mercury) 73138-K |
| 15 18 EMPTY ARMS
Sonny James (Capitol) 3015-F | 30 36 JIM'S USED CAR LOT
Fred Dixon & The Friday Afternoon
(Rodeo) 3343-K | 48 ... MISSISSIPPI WOMAN
Waylon Jennings (RCA) 9967-N |
| | 31 40 HARD WORKIN' MEN
Stevadore Steve (Boot) 002-K | 49 ... LITTLE JESUS
Tex Lecor (Gamma) 5021-K |
| | 32 50 SOMETIMES YOU
JUST CAN'T WIN
George Jones (Musicor) 1432-J | 50 ... I LOVE THE WAY THAT
YOU'VE BEEN LOVIN' ME
Roy Drusky (Mercury) 73178-K |
| | 33 32 THE MIRACLE
Gary Hooper (Dominion) 137-E | |

SRL continued from page 12

BMI and CAPAC because of their ability to charge all sorts of small operators (e.g. discotheques) for the use of both live and recorded music. In 1969, CAPAC collected about five and a half million, BMI receives 1.85% of gross advertising revenue from broadcasters; BMI gets 0.75%. The total is 2.6%, the same as SRL is asking.

The next crucial point is what happens to this three-million-dollars, if and when it is collected by the members of SRL. The press claims it will leave the country. Not so, retorts Betts. "We have worked out a formula for the use of the money that would mean no more than 22% would leave the country. Plus, we would be happy to go along with any government amendment of our application which would require that NONE of the income would leave Canada.

"Here's how it would break down, and this is the way we have presented the SRL case to the Government inter-departmental committee in Ottawa." (None of this, I might add, appeared in the press.)

"Administration will account for about 10%; another 10% will go to musical scholarships and bursaries for the education of sound engineers, which will be administered by a

joint committee of SRL and the American Federation of Musicians" (Canadian branch office thereof); "Another 25% will go into direct Canadian talent recording which will be of immense benefit to domestic performers; and the remaining 55% will be shared by the members of SRL.

"Of this 55%, some will obviously go to owners of foreign masters played by local broadcasters.

"But we have worked out that only 22% of the total revenue would be likely to leave Canada. And we're willing to listen to any counter-proposals on keeping this money in the country."

In other words, by SRL reasoning, 77½% (or about two and a quarter million dollars) of that three-million annually would stay in Canada and contribute to the growth of the Canadian music industry. I find that highly admirable. Not only that, anyone who considers the facts fairly can only assume that SRL would be a welcome monetary push in the development of Canadian music, paid for by the people who by the hour benefit most from that growth (i.e. the broadcasters).

At present, SRL has twenty-nine members, made up of English majors and French independents. CIRPA members have so far refrained from committing themselves (many are

unable to do so because of existing distribution contracts) but Betts was a guest at the CIRPA meeting on Wednesday (24) and one can safely assume that some statement will be forthcoming in usual ebullient style from the English indies.

Most of the lobbying attack against SRL has been aimed at the English majors. I'd be the last to deny that they are made more vulnerable by their foreign ties, but I see a steadily-developing attitude of nationalism within their doors. They may not yet be telling the presidents of their parent companies to jump in the lake, but that day is not far away if the present trend continues.

Betts admits that SRL was initially financed by the majors, but he takes pains to point out than any owner of a master (be he a performer or producer et al) can become a member of the organization at no cost. Membership is free. Of the twenty-nine current members, only eight are foreign-owned...hardly a majority.

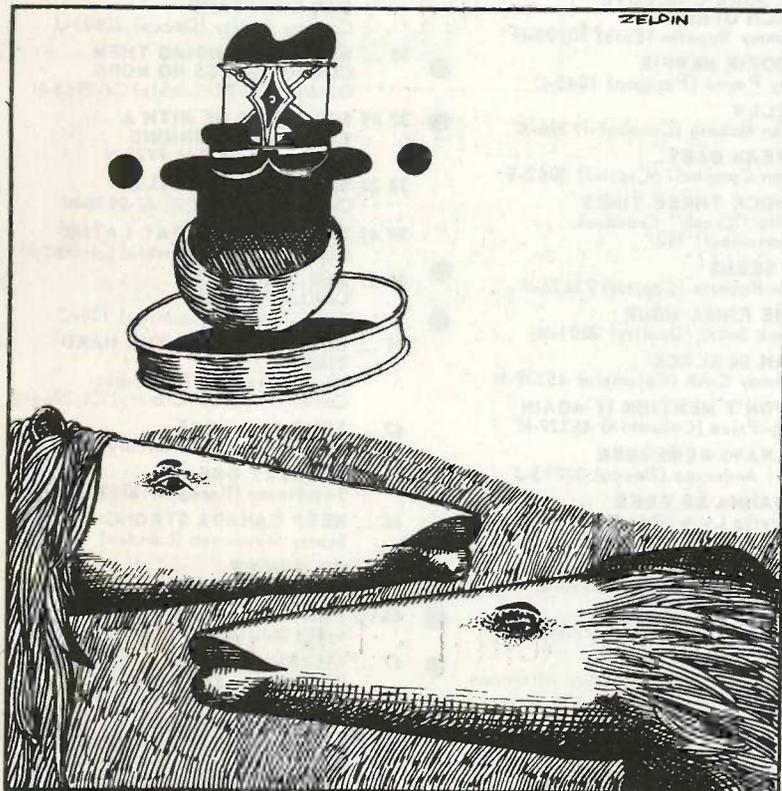
Anyone who wishes to join SRL should contact Bert Betts at Room 618, 57 Bloor Street West, Toronto. The phone number is (416) 964 7103.

More ammunition against SRL has come through the attitude of our parent country, the United States. Because there is no record performance rights proviso in the States right now, the lobbyists claim we don't need it either. They neglect to mention England and most of Europe where it does exist, and Australia, where it recently started after a long and bloody battle involving record bans.

It hasn't gone that far here yet, but I am reliably informed that one prominent Canadian radio station cancelled a \$100,000 equipment order with an SRL member on the strength of the current ill feeling.

In the States, the Senate judiciary committee has approved a bill making it law for public performance rights on records to be shared between producers and performers. The bill will soon reach the House of Representatives. It will also require juke box operators to pay eight dollars per year, per box to authors, composers and publishers, plus \$1.50 per year, per box to record manufacturers and performers. The juke box lobby accepts the former, but is fighting the latter with all the publicity guns it can hire.

It seems likely that America is finally coming into line with most of Europe on the issue of record performance fees. It is long overdue, as is the complete overhaul of the



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U.S. copyright law, or lack of it.

But what about Canada? The Copyright Appeals Board meets April 6th to deal with the SRL application, and Betts expects an answer by mid-April. The lobby-inspired legislation is going to a second reading, and it is uncertain if it will be passed soon enough to head off the Copyright Appeals Board's April 6 meeting. The Economic Council of Canada's study hit the streets as we go to press, and I predict it will include quite a few incredibly naive conclusions.

Meanwhile, certain members of the press keep battering away with their twisted allegations.

Betts admits that "distortion" is really starting to bother SRL. "We

were advised to lay low on saying anything this time around. There were a lot of error-ridden articles back in 1969 when we first tried to bring in SRL. We're dealing with one commercial enterprise against another commercial enterprise... ..and we don't think that the press is the place to discuss it.

"But it is getting to a point where we're taking a second look at our approach. Fortunately, the Copyright Appeals Board, which is completely independent, and acting in the public interest, will not be influenced by this distortion of the facts. They will view the application from a totally unbiased perspective. They evaluate the facts; not supposition.

"Everything is open to future

negotiation. BMI and CAPAC are anxious for the application to be resolved, because while the Appeal Board is considering the applications, there has been a freeze on broadcaster payments to them. They haven't received any performance rights this year.

"The Canadian Talent Library is already receiving performance rights as a producer by charging its subscribers. We think SRL will benefit from the performer who has no rights under present law in Canada. We're also thinking of future recording activity, especially in the MOR field. SRL would be an enormous boost.

"Anyway, if the stations are claiming that SRL is going to bankrupt them, why are they so anxious to invest thousands into the much more expensive area of making their own records? Why don't they just pay for the privilege of programming the music from the present established record companies, thus making it possible to continue to develop Canadian music? Why do they want to make their own records?"

Mr. Betts is posing a tremendously important question. One hopes that some of the answers will be forthcoming in the next couple of weeks. Meanwhile, please refrain from believing or even reading any future distortions of SRL.

FINKLESTEIN continued from page 6

our image; we work very hard on our image."

Bernie has been fortunate (his description) to be associated with Columbia. The company has given True North nothing but encouragement, both moral and financial. "When you sign with True North, you sign with True North and the individual attention that goes with it but you also sign with Columbia Records, which is the best company in the world. The artists we have correspond very well with Columbia's emphasis on creativity in the States."

All producers have problems. All that is, except Finklestein. He pondered the question for a long time then decided "I don't think that there's enough great, and I emphasize great, engineers. By great I mean people who are involved in great records rather than just any records. But there are some, and I suppose that may be all we need.

"Yeah, money can be a problem, but we do have a very nice arrangement with Columbia. So I can't think of too many big problems."

True North has a lot of releases scheduled. A second Bruce Cockburn set will be out in April, followed by a first Murray McLaughlin album in May. Luke Gibson is set to start a session. Keith McKie will soon be put into production, which, together with Gene Martynec, gives the company two staff producers. In keeping with the one-big-happy-family concept, both McKie and Martynec are former members of Kensington Market. Then there's the possible release of the score from Going Down The Road, which would be

complemented by including the music from Marigolds. It adds up to an impressive schedule.

Finally, there's Bernie's plan to get into production himself. This is a series on producers, you see. He does have some credits in the area: the two Kensington Market singles. But he is, despite protests that he dislikes the term, True North's executive producer. I'm sure, however, that he wouldn't object to the term "patron of the arts".

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