

RPM WEEKLY

TWENTY FIVE CENTS

Volume 14 No. 23

January 23, 1971

Leigh Ashford



Big push from RCA for Leigh Ashford

Vancouver's Van-Los set for splurge

Van-Los Music International Limited, controlled by Vancouverite John Rodney, is set for its major move into the Canadian recording scene with the release of "Bullfrog Blues" and "Minglewood" by the Vancouver group Solid Comfort. Van-Los is dedicated to the development of an extensive catalogue of Canadian and foreign artists which now includes Teddy Phillips, Billy Elder, Jeannie Harmon and the Strings Unlimited. All the preceding have released albums for Van-Los which are also available

in eight track.

In April of last year, Van-Los acquired Rada Record Pressing of Vancouver which boasts a catalogue of thirty albums, with emphasis growing on the Canadian country side. For the time being, distribution is being handled by the company itself, with salesmen in British Columbia, Alberta, Manitoba and Ontario. The firm is reportedly interested in recording more Canadian artists and in leasing masters. Van-Los also has offices in Los Angeles.

Cape Breton's mini-band coming up fast

The band that could be the youngest in Canada is off to a solid start in the business. With a string of successful concerts behind them, the Sensational Sound may soon be a force to contend with. The group is comprised of twin brothers Robert and Richard McKinnon on drums and bass respectively, both thirteen; Kirk MacDonald, eleven, vocals; brother Kenzie MacDonald, thirteen, organ; and Gary White, lead guitarist, is the old man of the group, at fourteen.

Sensational Sound are from Cape Breton, have amassed a good number of concert performances including appearances at the Antigosh rock festival, performances on CBI in Sydney and have been heard throughout the Maritimes on the CBC's "Saturday East" program. Almost every Friday night since their formation, the group has played to capacity houses in their hometown of New Waterford. A number of recording companies are reportedly showing interest in the Sensational Sound.

International activity for Much pubberies

Brian Chater of Summerlea/Winterlea Music of Montreal reports good reaction with the company's copyrights internationally. The "Doctor Tom" single by Freedom North has been released in both England and continental Europe. An Italian cover is also in the marketplace. "Fly Little White Dove, Fly" by the Bells, on which Summerlea has the publishing of "Follow the Sun", the B side, is now making charts in the United States, England, continental Europe, and Japan.

In the past few weeks, Summerlea-Winterlea has placed material

Polydor's foreign acts invading Canada

The next few months will see a veritable invasion of Polydor's foreign artists into Canada. On January 25th, Dave Mason, Blue Thumb artist, appears at Toronto's Massey Hall. The next day, Free appear at the St. Lawrence

RCA makes big push for Leigh Ashford

With a great deal of belief in the potential of the current Leigh Ashford deck, "Dickens", the RCA promotion team has launched an all-out effort to bolster the current chart action of one of their first releases from the Revolver production house.

The single is currently enjoying good chart action across Canada and Ed Preston, Scott Richards and Johnny Murphy head up the team that will be working hard and heavy to make a winner for Mort Ross's family of acts. The Leigh Ashford group could turn out to be the flagship of a string of hits for the house that gained national recognition with their recent single by Motherlode.

"Dickens" has received the nod from so many music directors, it was an opportune time to start the wheels rolling on a high-key promotion.

with publishers in England, France, Germany, Italy and Belgium for recording by local artists. One of the firm's writers, Francois Guy has signed with Scepter Records in the U.S. and is presently recording for release in Canada and the U.S. The firm's Chater and Carole Risch will both attend the MIDEM convention to place material and acquire copyrights for publishing in this country.

Market in Toronto. On the 27th, the James Gang put on their show at Mohawk Collège in Hamilton. From April 7th to 10th, Charles Aznavour will command the state at Toronto's O'Keefe Centre. The Bells, who have met with international success with their "Fly Little White Dove, Fly" disc, are skedded for two CTV tapings in Toronto for "Nashville North".

Polydor artist Mirielle Mathieu kicks off a Canadian tour in Montreal with a week-long date starting January 15th. Other dates on the tour are as follows:

Jan. 18th	Granby, P.Q.
Jan. 19th	Trois Rivieres, P.Q.
Jan. 20th	Sherbrooke, P.Q.
Jan. 23, 24th	Quebec City
Jan. 26th	Calgary, Alberta
Jan. 27th	Vancouver, B.C.
Jan. 28th	Winnipeg, Man.
Jan. 30, 31st	Ottawa
Feb. 1st	
through 4th	O'Keefe Centre Toronto

NOTICE!

RPM EDITORIAL OFFICES CLOSED MONDAYS

EFFECTIVE IMMEDIATELY RPM will remain open Fridays, but our editorial offices will be closed MONDAYS as we work to bring you a LARGER RPM. Yes! RPM is growing. We need the extra time to work on the NEW RPM. A hot-line for advertising will be available Mondays. You may reserve your ad space by phoning 489-2167. Deadline for advertising copy and material will be Tuesday NOON (eleven days prior to issue date).

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Beethoven's motives not known to buffs

By Ritchie Yorke

I decided I'd let everyone else do their Beethoven Bi-Centennial pieces during 1970 (a fashionable year, indeed, for perpetrating the praises of Ludwig van B.) and then I'd do my number when everybody else had put away their Beethoven biographies.

For all their claims of enlightened understanding, the world's classical music freaks have traditionally demonstrated very little ability to really get into what Beethoven was putting down.

One of the great composer's best-known proclamations was that whoever should understand his works would be "freed from the misery that burdens mankind."

Two hundred years later, one is tempted (in the opportune light of hindsight) to observe that very few of the multitudes of self-proclaimed Beethoven fans have gotten anywhere near comprehending what their idol was saying in his music.

One is also tempted to note that the current much-maligned youth generation has gone a long way further than any succeeding generation in getting into what Beethoven had to say.

Today's musicians have much in common with Beethoven, more than any generation of musicians which has gone before. They (viz. Dylan, Simon, Cat Stevens, et al) are pointing out man's many follies the way Beethoven did. The difference is that what today's cats are laying down is going down with the majority of concerned people (vis a vis the apathetic morons) whereas

Beethoven struggled in vain. Count Spooninmouth Rothschild might have invited Beethoven over to tickle the ivories from time to time but he took no notice of the social implications and reasoning.

The time has come, I believe, for a mass turning on to Beethoven. It has already started, come to think of it.

It was especially gratifying to me to receive last week a gold record from A&M for the small part I played in the international acceptance of A Song of Joy, the Miguel Rios hit based on the final movement of Beethoven's Ninth Symphony, sometimes regarded as man's most magnificent artistic achievement.

A Song of Joy, started out in Spain and died there, but was reincarnated in spectacular fashion thanks to the unusual actions of some Canadian radio stations. It has since sold in excess of 2,000,000 copies, and it brought Beethoven to a lot of ears which may well have become deaf before they were subjected to the magnificent strains of the Ninth Symphony.

We haven't heard anymore from Miguel but his arranger (and the man who actually conceived the Song of Joy-Ninth Symphony collaboration) has made an album featuring the finest moments of symphonies by Mozart, Mendelssohn, Brahms and others. His name is Waldo de los Rios and the album is called Sinfonias. I had the extreme pleasure of providing the liner notes for Sinfonias.

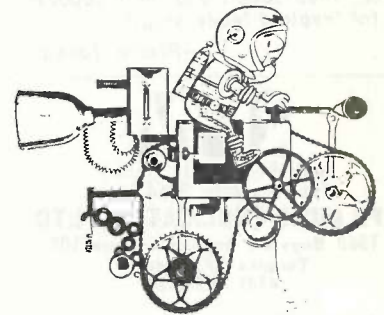
Sinfonias is I believe the next step in the growing youth aware-

ness of classical music.

It is another phase in what I confidently predict will become an accomplished musical transition by the turn of the century. Then, I believe, music will be music -- not rock, not jazz, not classics. Just Music.

And those who understand it will be "freed from the misery that burdens mankind." Today's music offers more potential for universal salvation than any music form in history.

One might easily assume then that Ludwig van Beethoven was a long way before his time. And that his devout followers were and still are a long way behind his times.



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Craig Wood releases on Coast label

Craig Wood began his musical career at the age of eight playing the ukelele. Since then, he has performed at Harrah's Club in Reno, Tahoe and at the Hotel Tropicana. He wrote and performed a song in a Danny Kaye movie in 1965 and did the same song in an MGM movie with the Animals and Nancy Sinatra. After three years of University drama training, Wood dropped out to join Papa Bears, a Vancouver group. After three years of Papa Bear, Wood left and began again as a solo artist. His first release "Nosiree" f/s "Hummingbird" was on the Coast label.

Coast is an affiliate of Van-

couver's PBS Studios who boast a ten-channel eight-track set up in the Panorama Film Studios in West Vancouver. In addition to



the company's involvement with records, it is hard at work on a Mike Nicols' film, "Carnal Knowledge", which is being completely filmed in Vancouver.

The "chosen few" fight back

Who are the "selected few"? Why have they been granted licences to use Canada's airwaves?

In Canada there are 302 AM licence holders, 76 FM licence holders and 99 television stations. Why were these people chosen to control what we hear on Canada's airwaves? Are they respon-

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

—Pierre Juneau

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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

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Three Years	— \$21.00
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Single copy	— .25
Other Countries	
One Year	— \$25.00

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sible people and just how are they using their power?

Throughout the world, the ownership of radio and television stations is very strictly controlled. In no way can it be called free enterprise. In free enterprise anyone can compete. In broadcasting, only the "chosen few" are granted the power to use (or abuse) the publicly-owned airwaves. Regulations of the use of the airwaves are supposedly strictly enforced. From time to time these privileges are abused by those who put profit ahead of all else while staying just within the lines that are spelled out by the regulatory body. Is this a healthy situation? Of course not, but it becomes the obligation of the regulatory body to find anyone who takes upon themselves the awesome responsibility of broadcasting and fails to operate completely beyond reproach.

In Canada, the Canadian Radio and Television Commission is the regulatory body which protects us from any evil elements in broadcasting. They make the rules and they enforce them. Often a situation arises where even this respected group falls back by either not having foreseen a particular problem which will arise, or by choosing to ignore the problem because of insufficient knowledge of a complicated situation.

When the 30% AM music content ruling was proposed by the CRTC, it fell into the background because of the great stress that was placed on the television ruling which came about at the same time. Although a great deal of press was given to the new TV regulations, the AM music ruling was only mentioned in passing.

Television has become a medium of such great interest that radio is being forgotten as a medium that still accounts for a great deal of influence on the listening public.

If the importance of radio was prorated by the amount of press coverage it gets, you would come up with a figure that would lead you to believe that there is no longer any reason to regulate radio stations and no longer any listeners. This is not the case. Radio can make a great many things happen.

The CRTC is primarily interested in television and cable transmissions. At the bottom of the list is radio. Slowly, radio is becoming

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

the bastard child of the communications media. The feeling might be that radio hasn't the impact or influence on the public that TV and cable TV have, but what about the influence of radio on the youth of any country. What about radio as the entertainment media that supplies television, cable and motion pictures with the new bright faces that in some countries are called "stars"?

What about radio as the revenue producer that is causing (if we interpret the Mass Media report properly) the media in general to fall into the hands of a smaller number of the "chosen few"?

Radio is important and broadcasting is important. The public's faith in the holders of broadcast licences should never be diminished by any broadcaster even doing anything that would cause the public to doubt his sincerity in broadcasting for the good of the nation. The broadcasters function should be to enlighten and entertain.

The production of programming should not be confused with the making of phonograph records. The influence of programming on the sale of records is so strong that there is no place for the broadcaster in record production. The broadcaster already has an eternal threat hanging over his head from those who make records because he has the power to play them. He really doesn't need the additional threat of also competing with the record makers for airplay of his own recording investments.

Recently, an article appeared in a Toronto daily that told how overworked and overburdened the CRTC had become. At the time it seemed like a warning that certain matters would be shelved or rushed decisions would be made. The matter of broadcaster record producer versus the record producer needs a



(l to r) Randy Seabrooke; Graydon McCue; Stu Fawcett; Don Prentice; Tom Crone; Denny O'Neil, CKPG Lively Ones during aftermath of recent Canadian talent promo.



Quality's Ontario promotion manager Mark Robbins (centre) with Seals and Crofts during recent appearance at Toronto's Riverboat.



"Countrytime" hostess Myrna Lorrie with Canada's top songwriter Gene "Snowbird" MacLellan.



Cape Breton's Sensational Sound could well be the youngest rock group in Canada. Average age is 13.



London's Frankie Laine is up to his old money raising tricks again. Sales of albums during his engagement at the Beverly Hills' Hook & Ladder go to Sick Kids Hos-



pital. Last year he raised over \$2500. Photo at left shows Laine renewing old friendship with RPM's Jim Smith and wife Cecilia.

Everyday is Tuesday for Greg Hambleton

PART THREE OF A SERIES

The Producers

by Jim Smith

The offices of Greg Hambleton's Tuesday Music are located in the run-down section of Toronto's Yonge Street just south of Bloor. There's just two rooms, which are so tiny that Hambleton must have trouble squeezing the members of his groups in for a meeting. During the summer I referred to Greg's office accommodation as seedy but since that time he has carpeted the floors. But I still wouldn't call it plush.

Greg Hambleton knows what a shoe-string budget is like. He has been working towards his own record company for five years now and he isn't about to blow his opportunity with excessive overhead costs.

Now in his mid-twenties, Hambleton is in the enviable position of being old enough to be well acquainted with the problems of the industry but young enough to relate to his artists, David Jansen, Steel River, Madrigal, and Houston. A particular asset attributable to his youth is the ability to pick a highly commercial sound, as he demonstrated with Ten Pound Note and I Believe In Sunshine (which, incidentally, is a Hambleton composition that dates back several years).

Five years ago, Hambleton was in the same position the people he records now occupy: an extertainer looking for a break. The difference is that several Tuesday acts have found breaks through Hambleton's direction. Hambleton was just another guitarist-singer who "lost interest and got into production because it was more interesting."

The best producers didn't just step directly into production. They served an apprenticeship. Hambleton is no exception. He engineered recordings for many other producers, starting with Stan Klees. Then he moved up to produce a series of budget albums for Quality. Those jobs kept him eating, and what was left over went into the fund that would eventually finance his own work. Tuesday music was formed almost two years ago but no acts were signed until last

January when Hambleton acquired David Jansen.

Jansen was Hambleton's greatest disappointment. "I thought the record was excellent," Hambleton recalled, "But nothing happened." However, Hambleton had enough



GREG HAMBLETON

experience in the record business to know that there is nothing unusual about a first record bombing.

The second Tuesday release was Steel River's Ten Pound Note. The record was a smash hit everywhere in Canada except Toronto where the key top-40 station, CHUM, omitted the record from its play list. However, as Greg quickly notes, even without CHUM the

record did fairly well in the Toronto area. On the strength of that record, and the subsequent Steel River album, Tuesday Music landed an American distribution contract with enough front money to solve Hambleton's financial problems, at least temporarily.

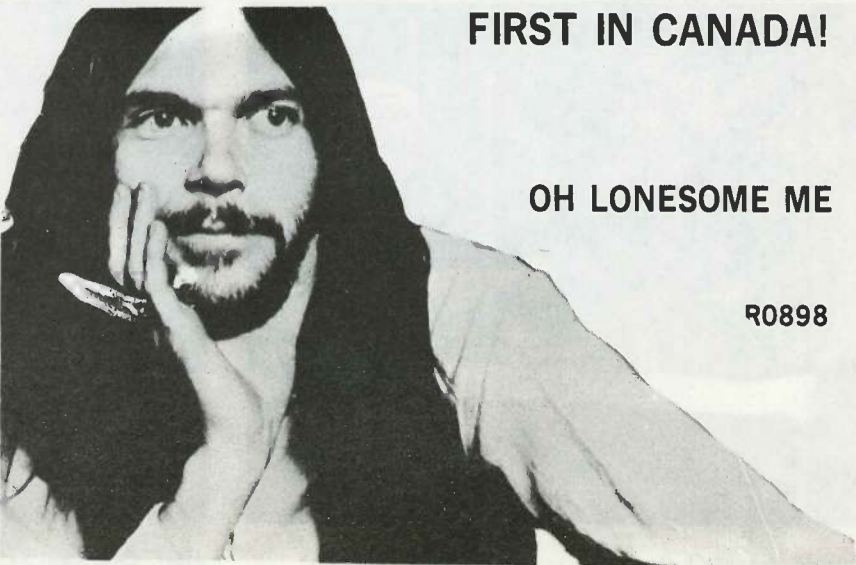
It was Hambleton's next release, the Sunshine disc by Madrigal, that established Tuesday Music as a force in Canadian music. "The important thing in this business is not so much getting that first hit as to keep the ball rolling; to follow up each hit with another and another," Greg said at the time of Madrigal's release. I Believe In Sunshine was not as big a hit as Ten Pound Note but it did attract a lot of attention and showed that Hambleton had moved the ball a little further.

The fourth Tuesday act was Houston, whose Sally Bumper single is currently slated for American release. There are also a Houston album and a Madrigal album available.

Greg has not put so much effort into the Canadian music business without forming some personal opinions about the state of the domestic market.

"I don't think there is a distinctive Canadian sound. I believe we are competing in a global market and that music is an international medium. I like to think there's a distinctive Tuesday sound and there's a distinctive (Jack) Rich-

HAMBLETON continued on page 19



FIRST IN CANADA!

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NEW RELEASES

RPM MOR PLAYLIST

SONGBIRD – Sweet Elaine – GRT 1230-02-T

(3:07) (J. Caress) INDIANA MUSIC/JACK HERSCHORN MUSIC-BMI
Prod: Mike Flicker/Terry Gottlieb.

MOT: A group of landed immigrants who caught the ear of Vancouver's Jack Herschorn. Side is a very heavy blues offering that should pick up plays from progressive programmers.

Flip: Spread The Word (J. Caress) INDIANA MUSIC/JACK HERSCHORN MUSIC-BMI reveals more of the up-front singer who could turn on the Top Forty programmers.

THE PERTH COUNTY CONSPIRACY – You've Got To Know Columbia C4-2963-H

(3:55) (Cedric Smith/Dylan Thomas) NO PUBLISHING LISTED-CAPAC
Prod: John Williams.

MOT: Williams has waved his magic edit wand over this popular cut from their album with hopes of enticing AM programmers over to the side of this great new Canadian soft folk-rock duo. They are already enjoying top exposure on FM outlets and gaining favour with the middle of the roaders through their album release. This is one of the better album cuts displaying the satiny soft melodic talents and a lilting contagion that should tag disc as a top-play item at all Canadian radio stations.

Flip: Keeper Of The Key (Richard Keelan) NO PUBLISHING LISTED-CAPAC also contained on their album and should be listed as an important Canadian release.

SUGAR 'N' SPICE – Angeline – Franklin QC 652-K

(2:51) (Gorling & Currie) SABALORA MUSIC-BMI – Prod: Lorne Saifer

MOT: Not too much information available on where production was taped. Winnipeg group made national noise with previous release, a couple of years ago. This side reveals large vocal sound with a smattering of blue-eyed soul. Female voices not as predominant as in past release.

Flip: It's Been A Long Time (B. Miessner) SABALORA MUSIC-BMI.

SUNNYWIDE – Strawberry Fields – Tuesday GH 204X-M

(2:18) (Greg Hambleton) BLUENOSE MUSIC-CAPAC – Prod: Greg Hambleton.

MOT: If you're looking for that Canadian instrumental to lead into your news, this one fills the bill nicely. Middle of the roaders shouldn't be frightened to experiment.

Flip: Ride Alone (Fergus Hambleton) BLUENOSE MUSIC-CAPAC.

Decca's "Superstar" ...phenomenal reaction

The rock opera "Superstar" by Britishers Tim Rice and Andrew Lloyd Webber has kept the MCA pressing plant busy for several weeks. The Opera, based on the last days of Christ, has yet to hit the stage, although it has been in the works for several years now. The title track from the two record set, by Murray Head was released almost a year ago, and although making a dent on the trade charts, couldn't seem to really get off the ground. Now with the high pitch of interest generated to the album release, MCA is preparing to release the single. This time around, with a virtual guarantee of exposure, the single is expected to bring much attention to the album

West's Damron set to produce Davies set

Dick Damron, prolific performer/composer/producer of Canadian country music, has been chosen by Jury Krytiuk of Canadian Music Sales and Dominion Records, to produce an album by Western Canada's Lois Davies. Krytiuk flew to Edmonton recently to meet with Damron and straighten out details on the set. Miss Davies is currently happening with her Dominion single, "The Single Girl's Song". The deck is receiving especially heavy action in Ontario, British Columbia and Alberta. The album will be released in the opening months of 1971.

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



- 1 MY SWEET LORD
George Harrison (Apple) 2995-F
- 2 WATCHING SCOTTY GROW
Bobby Goldsboro
(United Artists) 50727-J
- 3 THE GREEN GRASS STARTS TO GROW
Dionne Warwick (Scepter) 12300-J
- 4 I DON'T BELIEVE IN IF ANYMORE
Roger Whittaker (RCA) 74-0355-N
- 5 IF YOU COULD READ MY MIND
Gordon Lightfoot (Reprise) 0974-P
- 6 IT'S IMPOSSIBLE
Perry Como (RCA) 0387-N
- 7 BEAUTIFUL PEOPLE
New Seekers (Elektra) 45710-P
- 8 YOUR SONG
Elton John (UNI) 55265-J
- 9 LONELY DAYS
Bee Gees (Atco) 6795-P
- 10 TA VIE C'EST TON AMOUR
New Christy Minstrels (RCA) 75-5068-N
- 11 OLD BILL JONES
Mersey Brothers (Columbia/Can.
Talent Library) C4-2941-H
- 12 SWEET CAROLINE
Bert Kaempfert (Decca) 32772-J
- 13 MOZART
Manuel de Falla Ork.
(Daffodil) 1003-F
- 14 SING HIGH SING LOW
Anne Murray (Capitol) 72631-F
- 15 FRESH AS A DAISY
Emitt Rhodes (Dunhill) 4267-N
- 16 FEELI N' KINDA SUNDAY
Nancy/Frank Sinatra (Reprise) 0980-P
- 17 SINCE I DON'T HAVE YOU
Vogues (Reprise) 0969-P
- 18 IT'S BEEN A LONG TIME
Anthony Green & Barry Stagg
(Gamma) 5009-K
- 19 I REALLY DON'T WANT TO KNOW
Elvis Presley (RCA) 47-9960-N
- 20 KELLY
Alan Moberg (London) 17396-K
- 21 MEDLEY FROM SUPERSTAR
Assembled Multitude (Atlantic) 2780-P
- 22 FLESH AND BLOOD
Johnny Cash (Columbia) 4-45269-H
- 23 HIGH FALOOTIN'
Jay (Celebration) 1988-M
- 24 CARRY ME
Stampede (MWC) 1003-M
- 25 I THINK IT'S GOING
TO RAIN TODAY
Tom Northcott (UNI) 55267-J
- 26 THEME FROM LOVE STORY
Henry Mancini Ork (RCA) 47-9927-N
- 27 PROBLEM CHILD
Mark Lindsay (Columbia) 4-45266-H
- 28 LOVE THE ONE YOU'RE WITH
Stephen Stills (Atlantic) 2778-P
- 29 CHERYL MOANA MARIE
John Rowles (Kapp) 2102-J
- 30 1900 YESTERDAY
Liz Damon's Orient Express
(White Whale) 368-J
- 31 BEIN' GREEN
Frank Sinatra (Reprise) 0981-P
- 32 CHILDREN
Jim Aiello and The Happy Feeling
(Barry) 3525-M
- 33 TUNEFUL SPOONFUL
Fitzpatrick (Freedom) 1995-M

CBC and Sackville co-op on new album

by Walt Grealis

For those purist jazz buffs, and John Norris believes there are many alive and well in Canada, Sackville Records and the International services of the Canadian Broadcasting Corporation have released one of the finest domestic jazz sets ever to grace the shelves of Canadian.....and international record bars. The double set, one tagged "The Old Man and The Child", by Sonny Greenwich the other "Love Song For A Virgo Lady" by Don Thompson, has already chalked up good sales at Toronto's Jazz and Blues Record

editor and publisher of Canada's only jazz magazine - Coda, which boasts an international readership almost three times that of Canada, has been publishing this fine vehicle of jazz news for over 12 years and has experienced success in very small doses which makes every rare happening, a traumatic experience. Such is the Greenwich/Thompson set, a beautiful example of the Norris belief that exquisite packaging is the album opener for the goodies in the grooves. Norris and his right hand man, Bill Smith obviously spent many hours in designing this new Sackville album for which Smith receives full credit. The cover painting is the creation of young and gifted Canadian, Charles Estes, unfortunately unknown and now retired to Kilaloo, Ontario.

Recorded in Montreal with Gilles Vaudeville looking after engineering duties and supervision by Edward Farrant, the Greenwich

SACKVILLE continued on page 23

30% continued from page 4

great deal of consideration. The record industry side of the argument should be heard.

As this series of articles is being written, the CRTC has indicated that they consider the complaints from record producers and interested parties of "no validity".

As things stand presently, radio stations can produce and play their own product on the publicly owned airwaves as long as they don't show preference to their own productions. How much is too much - would be all but impossible to prove. Abuse of the airwaves-would be impossible to prove. Conflict of interest or combines-would be foolish to suggest and all but impossible to prove.

That is where the situation stands at the moment and any investors in record production have the right to know that even normally the deck is stacked against them. Possibly it is more stacked against them now.

Last year in Ottawa, the broadcasters claimed there was no talent in Canada. Obviously they meant there was no talent but their own and their talents are unlimited in many areas and very convincing, or they wouldn't be broadcasters.

(Part three next week)

RPM SINGLES ALPHABETICALLY

- After Midnight (72)
- Amazing Grace (34)
- Amos Moses (66)
- Ape Man (30)
- Band Bandit (58)
- Beautiful People (77)
- Beautiful Second Hand Man (53)
- Be My Baby (28)
- Black Magic Woman (7)
- Born To Wander (27)
- Bridget The Midget (47)
- Burning Bridges (84)
- Can't Stop Loving You (48)
- Carry Me (89)
- C'est Toujours Comme Ca La Premier (91)
- Church Street Soul Revival (62)
- Dickens (68)
- D.O.A. (60)
- Does Anybody Really Know What Time (9)
- Domino (19)
- (Don't Worry) If There's No Hell....(67)
- Flesh And Blood (41)
- Fly Little White Dove, Fly (40)
- For The Good Times (13)
- Fresh As A Daisy (38)
- Games (26)
- Give Us One More Chance (82)
- Groove Me (43)
- Gypsy Woman (50)
- He Ain't Heavy He's My Brother (74)
- Heartbreak Hotel (49)
- He Called Me Baby (79)
- Hello Melinda Goodbye (55)
- I Believe In Sunshine (87)
- If You Could Read My Mind (11)
- If You Were Mine (69)
- I Hear You Knocking (22)
- Immigrant Song (4)
- I Really Don't Want To Know...(18)
- Isn't It A Pity (2)
- I Think I Love You (17)
- I Think It's Going To Rain Today (46)
- It's Impossible (64)
- It's Up To You Petula (97)
- Je Chante (99)
- Knock Three Times (1)
- Let Your Love Go (37)
- Like An Eagle (100)
- Lonely Days (5)
- Love The One You're With (8)
- Mean Mistreater (32)
- Mixed Up Guy (71)
- Most Of All (25)
- Mother (23)
- Mozart (94)
- Mr. Bojangles (33)
- Mr. Guder (78)
- My Home Town (76)
- 1900 Yesterday (21)
- No Matter What (42)
- Oh Lonesome Me (83)
- One Bad Apple (90)
- One Less Bell To Answer (16)
- One Man Band (6)
- Only Love Can Break Your Heart (70)
- Pay To The Piper (15)
- Precious Precious (93)
- Problem Child (57)
- Put Your Hand In The Hand (88)
- Remember Me (44)
- Ride A White Swan (81)
- River Deep Mountain High (52)
- Rocking Chair Ride (92)
- Rose Garden (24)
- Ruby Tuesday (63)
- Sacroiliac Boop (75)
- Sally Bumper (65)
- Share The Land (56)
- Shoes (96)
- Silver Moon (20)
- Sing High Sing Low (12)
- Solution For Pollution (95)
- Somebody's Watching You (51)
- Stoned Love (10)
- Stoney End (14)
- Stop The War Now (31)
- Sweet Mary (39)
- Temptation Eyes (45)
- The Green Grass Starts To Grow (35)
- The Long Way Around (80)
- The Shape I'm In (85)
- They Can't Take Away Our Music (36)
- Things Ya Say (59)
- Tomorrow Tomorrow (86)
- Un Nouveau Jour Va Se Leve (98)
- Watching Scotty Grow (61)
- We Gotta Get You A Woman (29)
- When I'm Dead And Gone (54)
- You Make Me Wonder (73)
- Your Song (3)



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Arc	D	Polydor	O
AMS	E	Quality	M
Capitol	F	RCA	N
Caravan	G	Trans World	Y
Columbia	H	WB/Atlantic	P
GRT	T		Z
London	K		

HANDY PULL-OUT CHART

1	2 2	KNOCK THREE TIMES Dawn-Bell-938-M	34 44 48	AMAZING GRACE Judy Collins-Elektra-45709-P	67 71 75	(DON'T WORRY) IF THERE'S A HELL BELOW Curtis Mayfield-Buddah-1955-M
2	1 1	ISN'T IT A PITY George Harrison-Apple-2995-F	35 41 42	THE GREEN GRASS STARTS TO GROW Dionne Warwick-Scepter-12300-J	68 76 91	DICKENS Leigh Ashford-Revolver-0010-N
3	3 5	YOUR SONG Elton John-Uni-55265-J	36 45 45	THEY CAN'T TAKE AWAY OUR MUSIC Eric Burdon & War-MGM-14196-M	69 74 81	IF YOU WERE MINE Ray Charles-ABC-11271-Q
4	7 11	IMMIGRANT SONG Led Zeppelin-Atlantic-2777-P	37 62 73	LET YOUR LOVE GO Bread-Elektra-P	70 50 32	ONLY LOVE CAN BREAK YOUR HEART Neil Young-Reprise-0958-P
5	9 18	LONELY DAYS Bee Gees-Atco-6795-P	38 60 80	FRESH AS A DAISY Emitt Rhodes-Dunhill-4267-N	71 77 90	MIXED UP GUY Joey Scarbury-Lionel-L3208-Q
6	6 12	ONE MAN BAND Three Dog Night-Dunhill-4262-N	39 49 55	SWEET MARY Wadsworth Mansion-Sussex-209-V	72 38 31	AFTER MIDNIGHT Eric Clapton-Polydor-2001 096-Q
7	5 4	BLACK MAGIC WOMAN Santana-Columbia-45270-H	40 29 15	FLY LITTLE WHITE DOVE, FLY The Bells-Polydor-2065 040-Q	73 61 60	YOU MAKE ME WONDER Everyday People-GRT-1233-01-T
8	11 16	LOVE THE ONE YOU'RE WITH Stephen Stills-Atlantic-2778-P	41 47 50	FLESH AND BLOOD Johnny Cash-Columbia-45269-H	74 31 13	HE AIN'T HEAVY, HE'S MY BROTHER Neil Diamond-UNI-55264-J
9	4 3	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? Chicago-Columbia-4-45264-H	42 26 10	NO MATTER WHAT Badfinger-Apple-1822-F	75 57 47	SACROILIAC BOOP Happy Feeling-Barry-3523-M
10	12 9	STONED LOVE Supremes-Tamla Motown-1172-V	43 46 49	GROOVE ME King Floyd-Atco-CH435-P	76 83 78	MY HOME TOWN Seeds of Time-Coast-1971-K
11	14 22	IF YOU COULD READ MY MIND Gordon Lightfoot-Reprise-0974-P	44 55 61	REMEMBER ME Diana Ross-Tamla Motown-1176-V	77	BEAUTIFUL PEOPLE New Seekers-Elektra-45710-P
12	20 19	SING HIGH SING LOW Anne Murray-Capitol-72631-F	45 63 72	TEMPTATION EYES Grass Roots-Dunhill-4263-N	78 84 86	MR GUDER Carpenters-A&M-1236-W
13	19 29	FOR THE GOOD TIMES Ray Price-Columbia-45178-H	46 53 63	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J	79 89 ...	HE CALLED ME BABY Candi Staton-Fame-1476-F
14	18 33	STONEY END Barbra Streisand-Columbia-45236-H	47 52 74	BRIDGET THE MIDGET Ray Stevens-Barnaby-2024-H	80	THE LONG WAY AROUND Linda Ronstadt-Capitol-3021-F
15	17 26	PAY TO THE PIPER Chairmen of the Board-Invictus-9081-F	48 21 17	CAN'T STOP LOVING YOU Tom Jones-Parrot-40056-K	81	RIDE A WHITE SWAN Tyrannosaurus Rex-Blue Thumb-7121-Q
16	15 14	ONE LESS BELL TO ANSWER Fifth Dimension-Bell-940-M	49 59 38	HEARTBREAK HOTEL Frijid Pink-Parrot-352-K	82 64 58	GIVE US ONE MORE CHANCE Pagliarini-Much-1001-K
17	10 7	I THINK I LOVE YOU Partridge Family-Bell-910-M	50 36 21	GYPSY WOMAN Brian Hyland-Uni-55240-J	83	OH LONESOME ME Neil Young-Reprise-R0898-P
18	22 52	I REALLY DON'T WANT TO KNOW (f/s) Elvis Presley-RDA-9960-N	51 58 79	SOMEBODY'S WATCHING YOU Little Sister-Stone Flower-9001-P	84 88 93	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M
19	8 8	DOMINO Van Morrison-Warner Brothers-7434-P	52 28 20	RIVER DEEP MOUNTAIN HIGH Supremes/Four Tops-Tamla Motown-1173-V	85 98 ...	THE SHAPE I'M IN Band-Capitol-2870-F
20	13 28	SILVER MOON Michael Nesmith-RCA-0399-N	53 35 23	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrot-40053-K	86 75 67	TOMORROW TOMORROW Joey Gregorash-Polydor-2065034-Q
21	24 46	1900 YESTERDAY Liz Damon's Orient Express-White Whale-368-J	54 67 92	WHEN I'M DEAD AND GONE McGinnis Flint-Capitol-3014-F	87 79 70	I BELIEVE IN SUNSHINE Madrigal-Tuesday-GH102-M
22	25 37	I HEAR YOU KNOCKING Dave Edmunds-Man-3601-K	55 68 68	HELLO MELINDA GOODBYE 5 Man Electrical Band-Polydor-2065042-Q	88	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D
23	30 53	MOTHER John Lennon/Plastic Ono-Apple-1827-F	56 48 24	SHARE THE LAND Guess Who-Nimbus 9-74-0388-N	89	CARRY ME Stamperders-MWC-1003-M
24	32 64	ROSE GARDEN Lynn Anderson-Columbia-45252-H	57 65 77	PROBLEM CHILD Mark Lindsay-Columbia-45286-H	90 93 ...	ONE BAD APPLE Osmonds-Polydor-2065 044-Q
25	27 34	MOST OF ALL B.J. Thomas-Scepter-12299-J	58 81 89	BAND BANDIT Tundra-A&M-307-W	91	C'EST TOUJOURS COMME CA LA PREMIERE FOIS Pierre Lalonde-Capitol-85060-F
26	33 35	GAMES Redeye-Pentagram-204-F	59 69 69	THINGS YA SAY Tommy Graham-Capitol-72632-F	92	ROCKING CHAIR RIDE Christopher Kearney-MCA-2008-J
27	39 41	BORN TO WANDER Rare Earth-Rare Earth-5021-V	60 82 85	D.O.A. Bloodrock-Capitol-3009-F	93 94 ...	PRECIOUS PRECIOUS Jackie Moore-Atlantic-2681-P
28	16 6	BE MY BABY Andy Kim-I-Steed-729-M	61 72 76	WATCHING SCOTTY GROW Bobby Goldsboro-U.A.-5072-J	94 96 100	MOZART Manuel de Falla Ork-Daffodil-DF51003-F
29	37 39	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V	62 70 71	CHURCH STREET SOUL REVIVAL Tommy James-Roulette-7093-T	95 95 ...	SOLUTION FOR POLLUTION Wright & Watts Band-Warner-7451-P
30	43 51	APE MAN Kinks-Pye-45016-L	63 34 25	RUBY TUESDAY Melanie-Buddah-202-M	96 97 ...	SHOES Brook Benton-Cotillion-44093-P
31	23 27	STOP THE WAR NOW Edwin Starr-Tamla Motown-7104-V	64 73 99	IT'S IMPOSSIBLE Perry Como-RCA-0387-N	97 99 ...	IT'S UP TO YOU PETULA Edison Lighthouse-Bell-960-M
32	40 43	MEAN MISTREATER Grand Funk Railroad-Capitol-2996-F	65 78 84	SALLY BUMPER Houston-Tuesday-GH103-M	98	UN NOUVEAU JOUR VA SE LEVER Macques Michel-Jupiter-1212-K
33	42 44	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty-56197-K	66 96 88	AMOS MOSES Jery Reed-RCA-9904-N	99	JE CHANTE Les Sinners-RCA-755064-N
					100 100 ..	LIKE AN EAGLE Miguel Rios-A&M-AMX310-W

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

Jan 23, 1971

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1 week ago
2 weeks ago

RPM 100

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Allied	C	Musimart	R
Ampex	D	Phonodisc	L
Arc	E	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	1 1	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	34	37 48	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M 8TC-6045-M	67	51 47	TO BE CONTINUED Isaac Hayes-Enterprise-ENS1014-Q N/A N/A
2	3 3	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R N/A N/A	35	38 51	VERY DIONNE Dionne Warwick-Scepter-SP587-J N/A N/A	68	66 57	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J 69175-J
3	2 2	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F 8XT 3372-F	36	39 35	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H CA30106-H	69	83 ...	REACH FOR THE SKY Cowboy-Atco-SD33-351-P N/A N/A
4	4 4	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H CA 30130-H	37	46 37	GOLD Neil Diamond-UNI-73084-J 173 3084-J 16 3084-J	70	80 ...	SUNSHINE AND BAKED BEANS Madrigal-Tuesday-GHL1002-M N/A N/A
5	5 5	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	38	44 42	THE BLACK MAN'S BURDON Eric Burdon & War-MGM-SE 4710-2-M N/A N/A	71	65 64	MAD DOGS & ENGLISHMEN Joe Cocker-A&M-SP6002-W CS 6002-W 8T 6002-W
6	6 7	ELTON JOHN UNI-73090-J N/A N/A	39	33 31	GET YER YA-YA'S OUT Rolling Stones-London-NP55-K M 57176-V M72176-V	72	67 73	EVERYTHING IS EVERYTHING Diana Ross-Tamla Motown-MS724-V N/A N/A
7	9 9	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	40	41 39	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P CWX 1871-P	73	81 83	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST Columbia-ELS 375-H N/A 18 1E 0375-H
8	8 8	STEPHEN STILLS Atlantic-SD7202-P CS7202-P TP7202-P	41	29 25	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N P8S 4359-N	74	70 66	SUGARLOAF Liberty-LST7640-K C 1091-K LTR 9091-K
9	7 6	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W 8T 4271-W	42	43 29	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F 8XT 471-F	75	60 69	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q 3801 022-Q
10	10 10	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F	43	40 30	NO DICE Badfinger-Apple-ST3367-F 4XT3367-F 8XT3367-F	76	82 77	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F 8XT425-F
11	11 22	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A N/A	44	47 63	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A N/A	77	72 60	BLOOD, SWEAT & TEARS Columbia-KC 30090-H CT 30090-H CA 30090-H
12	12 12	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H CA30325-H	45	31 28	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K THM-24803-K	78	84 79	SYRINX True North-TN2-H N/A N/A
13	13 11	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P 8WM 1843-P	46	55 72	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A N/A	79	77 61	GLEN CAMPBELL GOODTIME HOUR Capitol-SW493-F 4XT493-F 8XT493-F
14	14 13	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P A8TC 7201-P	47	42 34	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L N/A N/A	80	TUMBLEWEED CONNECTION Elton John-UNI-73096-J N/A N/A
15	15 16	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2A8T500-P	48	59 70	WATT Ten Years After-Deram-XDES18050-K N/A N/A	81	76 67	JESSE WINCHESTER Ampex-A 10104-V M 51004-V M 81004-V
16	16 14	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F 8XT 6330-F	49	57 71	THE FLIP WILSON SHOW Little David-LD2000-M N/A N/A	82	85 ...	THE OWL AND THE PUSSYCAT Original Soundtrack-Columbia-S39401-H N/A N/A
17	17 18	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J 6-9175-J	50	48 43	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P A8TC 7200-P	83	I THINK THEREFORE I AM R. Dean Taylor-Rare Earth-RS522-V R75 522-V R8 1522-V
18	18 15	TAP ROOT MANUSCRIPT Neil Diamond-UNI-73092-J 73-3092-J 6-3092-J	51	79 ...	LOVE STORY Original Soundtrack-Paramount-PA56002-M N/A N/A	84	73 ...	THE MAGNIFICENT SEVEN Four Tops/Supremes-Tamla Motown-MS717-V M 75 717-V M81717-V
19	26 32	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A N/A	52	36 33	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718-V M8 718-V	85	75 76	LOOKING IN Savoy Brown-Parrot-PA571042-K M79 642-K M79 842-K
20	27 36	EMITT RHODES Dunhill-DS50089-N N/A N/A	53	50 44	I (WHO HAVE NOTHING) Tom Jones-Parrot-XPAS71039-K PKM-79639-K PEM-79839-K	86	93 80	INDIANOLA MISSISSIPPI SEEDS B.B. King-ABC-ABCS713-Q N/A N/A
21	30 52	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	54	56 53	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A N/A	87	86 85	CHUNGA'S REVENGE Frank Zappa-A-Bizarre-2030-P N/A N/A
22	19 19	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V 88402-V	55	49 46	THE JOHNNY CASH SHOW Columbia-KC 30100-H CT 30100-H CA 30100-H	88	CHIMO Revolver-LSP4470-N N/A N/A
23	20 20	NEW MORNING Bob Dylan-Columbia-KC 30290-H CT 30290-H CA 30290-H	56	45 41	UNTITLED The Byrds-Columbia-G 30127-H CT 30127-H CA 30127-H	89	74 58	THE FIRST TEN YEARS Joan Baez-Vanguard-6560/1-V N/A N/A
24	22 24	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A N/A	57	54 59	SESAME ST BOOK & RECORD Original TV Cast-Columbia-CS1069-H 16 10 1069-H 18 10 1069-H	90	87 81	HERITAGE Christmas-Daffodil-SBA-16002-F N/A N/A
25	21 27	13 The Doors-Elektra-EKS74079-P N/A N/A	58	69 74	BLOODROCK 2 Capitol-ST491-F N/A N/A	91	88 75	BEAUCOUPS OF BLUES Ringo Starr-Apple-SMAS 3368-F 4XT 3368-F 8XT 3368-F
26	24 23	CHICAGO Columbia-KGP 24-H 16 BO 0858-H 18 BO 0858-H	59	58 54	WASHINGTON COUNTY Arlo Guthrie-Reprise-RS 6411-P M5 6411-P M8 6411-P	92	61 55	THE STRAWBERRY STATEMENT Original Soundtrack-MGM-2SE 14-M N/A N/A
27	23 21	STEPHENWOLF 7 Dunhill-DSX 50090-N N/A N/A	60	62 68	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H 18 10 0750-H	93	89 89	ANDY WILLIAMS SHOW Columbia-KC30105-H N/A N/A
28	28 40	CANDIDA Dawn-Bell-6052-M C-6052-M 8TC-6052-M	61	63 62	ATOM HEART MOTHER Pink Floyd-Harvest-SKAO 382-F N/A N/A	94	90 86	JAMES GANG RIDES AGAIN ABC-ABCS 711-Q 5022711-Q 8022711-Q
29	32 26	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P 8RM 6383-P	62	64 56	U.S.A. UNION John Mayall-Polydor-2425 020-Q N/A N/A	95	91 84	FIRE & WATER Free-Polydor-2310 040-Q 3100 040-Q 3801 029-Q
30	35 45	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	63	71 ...	CHRISTMAS AND THE BEADS OF SWEAT Laura Nyro-Columbia-KC30259-H CT 30259-H CA 30259-H	96	92 88	PLANET EARTH Tommy Graham/Friends-Capitol-SKAO 6356-F N/A N/A
31	68 ...	BLOWS AGAINST THE EMPIRE Paul Kantner-RCA-LSP4448-N PK 1654-N P8S 1654-N	64	78 ...	MOST OF ALL B.J. Thomas-Scepter-SP586-J N/A N/A	97	94 87	BAND OF GYPSYS Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P 8RM 5195-P
32	25 17	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A 8XT 6350-F	65	53 50	LAYLA Derek & the Dominoes-Polydor-2625 005-Q N/A N/A	98	95 90	ALMOST IN LOVE Elvis Presley-RCA-CAS2440-N N/A N/A
33	34 38	LOLA VERSUS POWERMAN AND THE MONEYGOROUND Kinks-Pye-6423-L N/A N/A	66	52 49	JAMES TAYLOR Apple-SKAO 3352-F 4XT 352-F 8XT 352-F	99	98 96	MAVERICK CHILD David Rea-Capitol-SKAO548-F N/A N/A
						100	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F N/A N/A

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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Note: Cassette numbers appear on left, 8 Track numbers on right of each listing

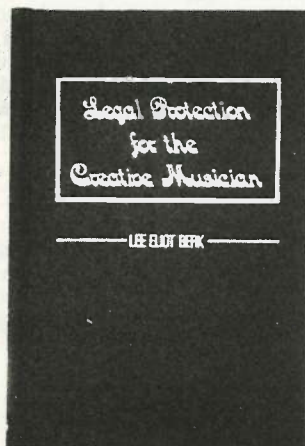
Jan 23, 1971

BOOK REVIEW

LEGAL PROTECTION for the CREATIVE MUSICIAN

by Lee Eliot Berk
Canadian Distributor:
The Frederick Harris
Music Co. Limited
Box 670, Oakville, Ontario
Price: \$12.00

This 400 page, hard cover, reference book is designed to inform the musician of his legal rights to his creative endeavours in the music industry. The author has credits with A.B. Brown University, J.D. Boston Univer-



sity, and is Vice President of the Berklee College of Music. He also acts as a legal advisor for the National Association of Jazz Educators.

In this book he takes the high points of the legalities that are available to the creative musician and lays down the ground rules for the musician. His plea throughout the book is that the musician be more than a creator, that the musician be at least somewhat aware of his rights by law to be paid fairly for his creative

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endeavour.

As the book progresses he draws from past precedents that have come from various court actions. The names and artists used in his references are very familiar. The problems that faced the courts are likewise familiar to any busy musician.

No matter how many paid advisors an artist may have, it is good for the artist or musician to have as wide a knowledge of his legal rights as possible. It is a book that should travel...with the musician wherever he goes, as a handy reference. To the musician, it is an excellent reference to the very basic problems that arise. Possibly, it should have

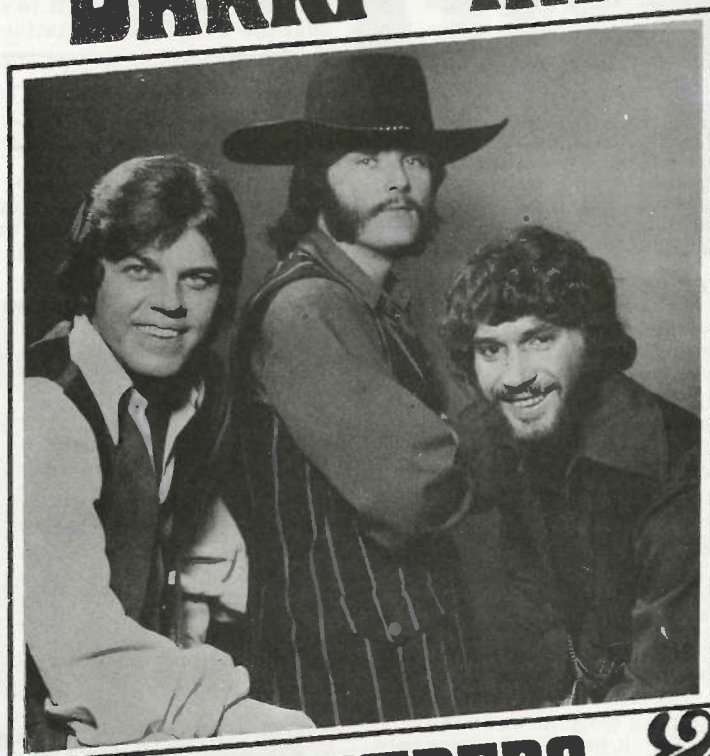
been subtitled "What To Do 'Til The Lawyer Comes".

Although the book is principally written around U.S. law, the basis of law is universal and no Canadian can ignore the fact that international dealings are the order of the day.

With a complete lack of writing on the subject of the music industry as a business, this book becomes even more important. Don't expect to become a music business lawyer after reading it, but be aware that you will be better equipped to face the next deal or negotiation or contract with some common sense evaluations of the law as it protects the creative musician.

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MUSIC MEN LOOK AT 1971

Door now open for Canadian composers and lyricists...John Mills QC

The time has come to review the year 1970 and to assess what the year 1971 has in store.

Undoubtedly the highlight of the year 1970 from the point of view of C.A.P.A.C. and its members was the C.R.T.C. regulation as to Canadian content.

This most important decision of the C.R.T.C. brought into being a



JOHN MILLS

position first argued by C.A.P.A.C. on behalf of Canadian composers and lyric writers in 1961 in a brief filed with the then Board of Broadcast Governors. The same position was put forward in the Association's brief to the Committee on Broadcasting on the 23rd. of September 1964 and in a letter to Robert Stanbury, Chairman of the Committee on Broadcasting dated February 7, 1967.

C.A.P.A.C. was particularly gratified in noting the final form of the regulations inasmuch as it was the only body in Canada to file a brief on behalf of composers and lyric writers advocating the amendment of the regulations as first proposed to insure that a percentage of the Canadian music content must be filled by music originally created in Canada. The C.A.P.A.C. brief led to the inclusion of the 5% original music regulation. In C.A.P.A.C.'s view, this aspect of the regulation is the most important for the success of the total Canadian content regulation because original

musical creation is the cornerstone on which a musical industry is built.

Despite the importance of the C.R.T.C. regulations in the year 1970, the year 1971 will perhaps be more crucial to Canadian composers and lyric writers than the year 1970.

This is not because of the formal application of the C.R.T.C. regulations in January but rather the year 1971 will see the report of the Economic Council with respect to proposals for a new Canadian Copyright Act.

The importance of the Economic Council report and the position that the Canadian government takes with respect to new copyright legislation cannot be stressed too strongly. It is obvious that the C.R.T.C. regulations as

to the use of Canadian material in broadcasting will be of no avail if the Canadian government does not introduce new copyright legislation which will continue to insure to the creative people of Canada the financial rewards for the use of their material as a result of the C.R.T.C. regulations.

It is therefore essential that all creative people in Canada must be aware of the Economic Council Report on copyright legislation in Canada and must be prepared to fight as strenuously for adequate copyright protection in Canada as they did throughout 1970 with respect to the C.R.T.C. regulations.

There is no question that the combination of the Canadian Content Regulations plus strong domestic copyright protection for creative people will at last open the doors for Canadian composers and lyric writers to the international markets.

Future in the hands of individuals not giants...Rodeo's George Taylor

It is clear that Canada has emerged in the 70's as a country with a progressively commercial musical identity. Much of the

productions will hilitate the musical scene with substantial capital to back and promote the many misses that are inevitable in the business.



GEORGE TAYLOR

success has been due to the individual genius of private producers and less to the commercial ability of large corporate productions.

However, the signs for the 70's indicate that such corporate

It is my opinion that this situation will last as long as profitable capital expenditure will permit and my prediction that, emerging from the heat of Canadian Content, the heart of the business will revert to the genius of individual producers more qualified to match changing conditions, than large corporate bodies.

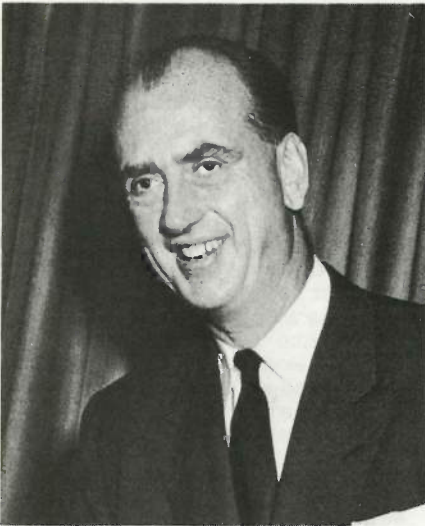
It is not, therefore, inconceivable that during the 70's there will emerge a conglomerate of private producers amalgamated with limited capital to manage, promote, produce and direct their artists; manufacture and arrange distribution of their own product with a universal identifying label.

It is also my opinion that radio exposure of such product might not necessarily be the competitive obstacle as may now appear, since commercial radio will be quick to react to a possible success story, because it is just that which has kept it in business throughout the years.

1970, the year of the talent breakthrough ...S.D. Roberts, MCA Canada

Every year since 1959 the recording industry has had an increase and although 1970 shows a four per cent drop in record sales, this is more than made up by the increase in sales of pre-recorded tapes.

Our consumer market is steadily growing and we can all see how



S.D. (Red) ROBERTS

big an influence the young people have on our industry - where they have insisted on the type of music that is theirs and expresses the

moods and changes that are going on in our society to-day.

The most important facet to the recording industry to-day is in the areas of distribution. With steadily mounting costs in labour, supplies, distribution, tighter control on inventories and marketing costs is mandatory. When you are riding high on the hit parade it is very easy to become careless with expenses.

Thousands of words have been written about our Canadian recording industry and the poor representation given to Canadian artists. I think that in the past year we can say a definite breakthrough has been made and Canadian artists will continue

this trend during 1971.

We, e. MCA, are proud of our involvement with Canadian artists and with our world-wide set-up can offer proper recognition to any talent which shows promise.

Home entertainment provided by the recording industry-is continually changing and it always amazes me how the industry provides better merchandise year after year. The opportunities in our field are unlimited and our growth and prosperity belong to the young people.

The year 1971 will be a good year for us but the remaining years in the 70's will be great ones.

To everyone connected with our industry please accept my best wishes for your continued success and prosperity in the coming year.

1971...a year of profitable growth ...GRT's Ross Reynolds

1970 was a year of maturing for both the tape segment of the Canadian music industry and for GRT in particular. We are pleased to have continued to grow at a profitable pace and to have made significant gains on both records and tape in spite of a market that slipped below its previous growth trend. The first six months of 1970 appears to have been hurt

by a combination of tight money and the over-optimism that existed towards the end of 1969. This relatively slower pace of business provided us with added incentive



ROSS REYNOLDS

to increase the efficiency of our marketing and manufacturing organizations and to improve our product lines. 1970 saw GRT strengthen its marketing branch in Ontario and open a marketing branch in Montreal. Promotional activities were stepped up to include a number of press parties across Canada, a weekly newsletter, additional promotional material provided to our distribution points, and a much closer rapport with radio stations. Our manufacturing has developed to the point where we now manufacture all aspects of our product in Canada with the exception of raw tape.

REYNOLDS continued on page 14

A&M's first year an indication of the future...Gerry Lacoursiere

The first year in business of any record company is always hectic, with the setting up of operations, etc. 1970 was such a year for



GERRY LACOURSIERE

A&M Records of Canada Limited.

During the year we were blessed with many hits, three of which were #1 nationally, including

"Song Of Joy" by Miguel Rios which Canada first broke as an international SMASH. Sales to-date are in excess of 4 million. We also saw the blossoming of "Burt Bacharach", "Joe Cocker" "Carpenters", "Procol Harum", and "Lee Michaels" as strong selling album acts. These, in addition to our already established artists, made 1970 a very good year.

We are very optimistic going into '71. Our first Canadian production, "Band Bandit" by Tundra, is receiving excellent exposure throughout Canada. A Maple Leaf winner! Charted top 20 on many stations! We expect to be even more involved with Canadian productions throughout '71 and to firm up some of our weaknesses which have become evident in the past year.

This year there will be a great deal of excitement over E.V.R. and Quadrasonic devices, with the latter the one to be accepted by the public

A softer sound for the seventies...Phonodisc's Don McKim

1970 brought many changes in distribution practices and organizational structures throughout the recording industry. Sales volume, nevertheless, remained practically static for the first time in a decade and 1971 appears to be a year in which uncertainties will again be abundant and wide shifts in public acceptance of pop music in its varied shades and shapes will fail to resolve into a positive pattern.

If there is any recognizable international trend at all as this year begins, it is to a softening of the predominantly hard sounds of the past three years, a rather refreshing return to a degree of romanticism in pop music, and a waning of hard rock could conceivably find themselves playing to empty halls by the end of this year.

Perhaps some substantial segment of the youth population has tired of looking upon itself and its environment with such unremitting seriousness and is ready to accept escapism in its musical diet in the same way, although not in the same form, that a previous generation did during the thirties. Music can effectively reject the hard realities of an era or dolefully reflect upon them. Just as pop music itself is a study in

extremism, youth will swing full circle from reflection and frustration to rejection and escapism when it feels it has had enough.

The Canadian music scene presents a confused and unsettled mosaic. While Canadian talent is



DON McKIM

gaining more and more exposure in its own environs and there have been a few notable international successes, the past year seemed to dissipate much of the excitement and starry-eyed optimism of '68 and '69. The feverish rush to the studios has resulted in far more failures than successes.

That "Toronto sound" that we once heard so much about seems to have extinguished itself in a mass effort to imitate the dollar sound of established U.S. groups. But perhaps the "Toronto sound" was only the somewhat unprofessional product of aspiring groups attempting to do their own thing before the Canadian content regulations started the scramble for U.S. recognition and dollars. Today there is more genuine originality emanating from other parts of Canada than from Toronto's round-the-clock studio operations.

It seems ironic that the great, nationalistic effort on behalf of home-grown talent has resulted -- in almost every case where it has been at all successful -- primarily in contracts with American-owned corporations or Americanization of the product, and a shift of the talent itself to America.

The objective of the Canadian Radio and Television Commission in the broadcasting field is to guarantee 80% of the industry is Canadian-controlled. But its approach to the recording industry reaches only as far as the talent itself and, because "our" Canadian recording industry is more

than 80% AMERICAN-controlled, the CRTC's Canadian-content rules only succeed in "Americanizing" the Canadian talent that becomes prominent enough to be considered commercially valuable.

It's obvious that as long as the CRTC maintains its present method of "protecting" Canadian talent in an industry under U.S. domination...as long as that talent and its management seek out contracts with the subsidiaries of American corporations and turn to a small Canadian record company only as a last resort... and as long as those subsidiaries are able to sell the cream of the Canadian crop to their U.S. parents...Canada can be nothing more than a breeding ground for the U.S. recording industry. You cannot build a viable, self-sustaining and growing industry of ANY kind while the cream of your talent is constantly being siphoned off the top. Our Canadian content regulations insure only that the most commercial of Canadian talent will be Canadian no longer than it takes to gain entry into the U.S. as a direct result of those regulations.

Perhaps this, after all, was the true objective of the "nationalists" who campaigned for bureaucratic rule over broadcasting. The results are paradoxical, to say the least.

MORE FROM CANADA'S

MUSIC MEN

-NEXT WEEK

Record stores not keeping up their end

A situation which needs examination has been brought up by CHYR, Leamington. The station has been playing the Dorians' "Help For My Waiting" extensively and listener reaction has taken the record up to the number fourteen position on the station's chart. However when the station's news department went to seven retail record stores in the area to see if a copy could be bought, they met with no success. Lou Tomasi, program director of the station pointed out that CHYR was at present playing 30% Canadian content yet no assistance in promoting the product was forthcoming from retailers. Ironically, the record is selling well in the Detroit area where dealers have faith enough to stock it.

REYNOLDS continued from page 13

Primarily, because of the actions taken in 1970, we are looking forward to 1971 with a great deal of enthusiasm. We expect profitable growth in the following areas as well as benefiting from the industry's return to a more normal growth pattern:

- Additional product from artists in Canada, from our U.S. affiliates, and from new licensors.
- A new accessory line, one of the strongest available.
- A new merchandising program for blank tape.
- Additional French product. Our first French release will be off next week.

We are particularly excited by our recent developments in signing Canadian artists. While this area will continue to be plagued by problems of product exposure, we feel strongly that the overall improvement in the quality of Canadian productions will begin to break down some of the present barriers. Also, the continually growing strength of a publication such as RPM, will assist in the development of a viable Canadian music scene.

Monitor your favourite station - Yorke

The few of us who helped to instigate the CRTC local content legislation, and the multitudes who will ultimately benefit from it, are watching with some cynicism this week as Canada's radio stations enter the first period of the new 30 percent laws.

At this precise moment, any Canadian radio station in your hearing should be playing one out of three local discs. But will they be? Will the big stations in the big cities -- willing slaves to the dubious devices of Gavin, Randal, Hamilton, et al -- actually be fulfilling the new content laws to the letter.

If you'll pardon my scepticism and my anxiety, I must tell you that I have a lot of doubts about it. I really doubt if there are too many music directors out there who can listen to a new record and judge its commercial potential without a garbage can full of hype and hit lists.

My suspicions may well be confirmed by the horrifying track record of the Maple Leaf System, which right now needs a hit more than Stan Kenton. Of course MLS music directors will say it was the music that prevented them from making more hits, but actually in most cases, it was a lack of a sincere belief in a record (viz. according to equal play with new U.S. hits) which has kept the System in the lower basement.

Add to that the "hit-or-miss" situation on the MLS and you can

see why so many of us have been shaking our heads. If you don't win, even non-MLS stations drop your record. If you do win, your



by Ritchie Yorke

chances are about one in ten of staying on the playlist more than two weeks. Little play and little reaction. That excuse is as boring as a new Bobby Sherman single.

But regardless of all this, the fact is that our radio stations must now be playing about 13 Canadian records out of a 40 record playlist. Very few will be. Many will play a lot of Canadian oldies (I know there isn't a lot of Canadian oldies but they'll play what there is -- a lot).

You'll hear American Woman once a day. You'll even hear old Canadian singles that the stations turned down when they were first released. You'll hear Joni Mitchell album tracks till you hate them (if you don't already) and Paul Anka may stage a revival.

Anything to avoid playing new Canadian singles by new Canadian artists, which obviously was the whole point of the legislation.

I regret if I give the impression of being negative about this exciting new era of Canadian broadcasting (the first era, in a musical sense) but any country which has to make its broadcasters

play domestic records obviously has a lot of internal disorders.

Naturally I'm generalizing, but there are stations (and you know which ones I mean) which would rather play Je T'Aime than anything Canadian. Now there is a law making them play Canadian records, and until we see whether or not the CRTC will actually take rightfully strong action against content offenders, it's up to us to do what we can to keep rocking the boat.

Firstly, we should make a lot of noise about doubtful Canadian records. I am one of Neil Young's greatest fans, but he is not a Canadian artist because he has taken out American citizenship. Neil Young does not count as Canadian content.

Secondly, we should do random monitorings of radio stations in our respective areas (the stations we know couldn't give a damn about young Canadian musicians) and we should forward the results to the CRTC, 100 Metcalfe Street, Ottawa, to the attention of Pierre Juneau. If possible, your monitoring should extend over a complete day, up until midnight at least. You should then mark what records you consider fill the content laws, work out the percentage played over at least a 12-hour period, and shoot them off to the CRTC.

You might also send a copy to myself or Walt Grealis at RPM. Occasionally we might publish some of our own findings.

Do not be afraid to add your name to your CRTC letters, because they will no doubt be treated as strictly confidential. Everyone knows the retaliatory power of some radio stations.

You will notice that I have

YORKE continued on page 19

RPM REGIONAL ACTION

LOVE KEPT ON

Mike Graham (Rodeo) 3340-K

(We're All Singing) THE SAME SONG
Fitzpatrick (Freedom) 1995-M

FRONTS

Christopher Robin
(Music World Creations) 1002-M

KELLY

Alan Moberg (London) 17396-K

MR. FORTUNE

Hitch-Hikers/Mighty Pope
(Heart) 62442-K

I'D LIKE TO KNOW

Tobias (MGM) 106-M

I WISH THAT WE WERE FREE

Jimmie Knight (Pacific Star 01-K

ORDINARY MAN

Freedom North (Aquarius) 5008-K

NOSIREE

Craig Wood (Coast) 1973-K

LADY

Major Hoople's Boarding House
(Much) 1004-K



ATTN: CTL STATIONS

MOR INSTRUMENTAL:

"YOU'RE MY LIFE"

by GERRY HOELKE

CTL 477-5135

BLUENOSE MUSIC

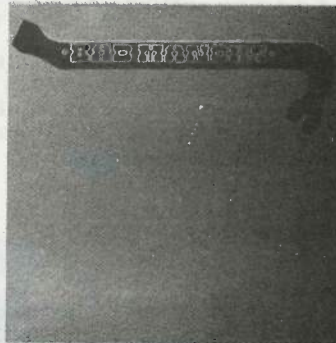
NEW ALBUMS

JAIME BROCKETT 2

(Capitol) SKAO 601-F
Country-folk is the music for the post-Beatle era and helping to lead the way is Jaime Brockett. All eight cuts stand by themselves but if put on the spot we'll stick with "Down River".

**BARRY McGUIRE & THE DOCTOR**

(Ode 70) SP 77004-W
Beautiful Dobro, wind and toe bell, fiddle, pedal steel, harmonica, 12 string acoustic bottleneck guitar, a lot of Barry McGuire and a little bit of a great Eric Hord make this one a must for the long hard listener. Not much for the AM programmer. All cuts over 5 minutes.

**CROWBAR'S GOLDEN HITS VOL. 1**

(Daffodil) SBA 16004-F
The funny thing about hype is that the people who need it don't get it and vice versa - so ignore the bull-shit and listen to the album and make up your own mind.

MASH

(Columbia Masterworks) OS 3520-H
A devastating soundtrack from a devastating movie. Kicking off with the haunting "Suicide Is Painless" and moving into some of the more hilarious dialogues from the flick, MASH will score doubly as a soundtrack and one of the better comedy sets.

**NEWFIE GIRL**

Roger Bourque
(Paragon) ALS 217-C
This Nova Scotian is big noise throughout the Atlantic Provinces. His single release, "Newfie Girl" was written by Bill Sweeney who also hails from the east coast. Country stations already giving good exposure to set.

**TEA FOR THE TILLERMAN**

Cat Stevens
(A&M) SP 4280-W
It's about time this Britisher made it and this set could be the one. "Wild World" has been skedded as a single and the progressive programmers should tack Stevens up on their library wall as one to keep up with.

VAN MORRISON

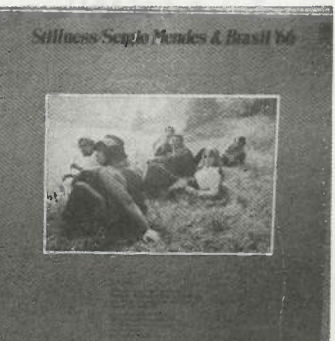
His Band and The Street Choir
(Warner Bros.) WS 1884-P
Announcement of a new Van Morrison album was sufficient to create good back-ordering. Has climbed into good position on the RPM 100 Albums chart. Contains current chart single, "Domino".

**ELVIS COUNTRY**

(RCA) LSP 4460-N
What better compliment for a Canadian songwriter than to have Presley record one of his compositions. "Snowbird", the big hit of Anne Murray and written by Gene MacLellan gets the nod which adds much more importance to the potential of this songwriting community.

STILLNESS

Sergio Mendes & Brasil '66
(A&M) SP 4284-W
Should have no difficulty getting through to the MOR programmers. Set introduces Gracinha on acoustical and 12 string guitar. Bass flute on "Stillness" courtesy of Thomas W. Scott. Mike Lang is on piano, Mark Stevens, drums and Joe Osborn, bass.

**COUNTRY FEELIN'**

Roy Warhurst
(MCA) 7004-J
Here's one Canadian instrumentalist who can stand up with the world's best. In spite of being produced in a foreign country, Warhurst has a Canadian feel to him and one that a Canadian studio could do justice with. This is a country instrumental that'll get a lot of play mileage.

HAMBLETON continued from page 6

ardson sound. I do things one way and other people do them another." Greg's philosophy is consistent with a world in which instant communications puts everyone within reach of everyone else's ideas. A very good idea or sound from one country will quickly be assimilated into the sound of any other country's music.

Not only does Canada not have a distinctive sound, Hambleton, for one, is not content with competing solely in the American market. "I make records for the international market," he states bluntly. "I don't think the American market alone is good enough to compete in. Most people don't realize just how important record sales in Europe and Asia are. Those are the markets I want to compete in."

And Greg feels that there is no reason why he cannot compete in those markets on solid footing. Greg obviously has the ability. All he wants is constantly im-

YORKE continued from page 17

directed this column at Top 40 stations. There is a reason for that, and I believe, a good one. Top 40 stations can find no excuses not to meet the 30% ruling; in the MOR fields, it's a little tougher. Traditionally, the rock industry supports other music forms elsewhere, and the rapid growth of a virile Canadian rock disc scene will result in an accompanying blossoming of the MOR production field.

The whole point is that we have waited a long time for this week. Some of you have waited for many years, and poured thousands of dollars down the drain because of the atrocious attitudes of some radio stations.

Finally the Government has recognized your predicament. Now it is up to you to see that what took so much sacrifice and effort will finally reach fruition. It is up to us to aid the CRTC to quickly show radio stations that local content is no toothless lion. Because if we don't, we'll be back in that sinking ship of pre-1970. And that's a terrible position to be in.

Your future is up to you. But you've got some friends.

proving recording facilities. That doesn't worry Hambleton. "The very best studios in New York are much better equipped than the ones we have in Toronto. But the question is: what constitutes a good studio? Is it one with the very best equipment or one with unbelievable sound? Excellent records have come out of terrible studios. Anyway, our studios are good. We can get anything out of our studios that anyone can get anywhere else. There is no reason for a Canadian to go to the States for production anymore."

Marsden's radio tip sheet expanding

Dave Marsden has announced the appointment of Dennis Menard and Kate Stephenson to his organization which publishes the Marsden Canadian Music Service, a tip sheet to the broadcast industry. Menard, a noted Canadian broadcaster and resident of New Brunswick, will keep the sheet up-to-date on activities in the Maritimes. Miss Stephenson, former librarian for CKGM FM, Montreal, will head the public relations department. She will continue as the sheet's free form reviewer.

Greg's confidence applies not only to his own work but to that of all other producers. "I don't think Canadian records have been good enough. But they're getting better — and it's not just because we're getting more talented. People are getting more confident and putting more money into the business. And the ability of producers is cumulative. When one producer does something good, he inspires all other producers in his area to do better things." It's a case of giving birth to an industry.

"In fact, the greatest problem is not turning out good productions, it's in finding the best musicians."

Hambleton is also an economic nationalist. The present CRTC regulations do not go far enough in his view. "I definitely think that records should be produced in Canada. Economically it doesn't matter where the artist is from. But the production location and where it is written do matter because that is where the royalties end up."

But Hambleton doesn't dwell on matters like regulated radio. He is too busy making his own breaks; moving the ball a little further with each release. Greg Hambleton is a producer who really does believe in sunshine.

"MR. FORTUNE"

a new single

by

THE HITCH-HIKERS

FEATURING

THE MIGHTY POPE

HEART RECORDS

(H62442)

Distributed by London Records

RECORDED AT SOUND CANADA

RECORDING CENTER

1262 Don Mills Road

Don Mills, Ontario

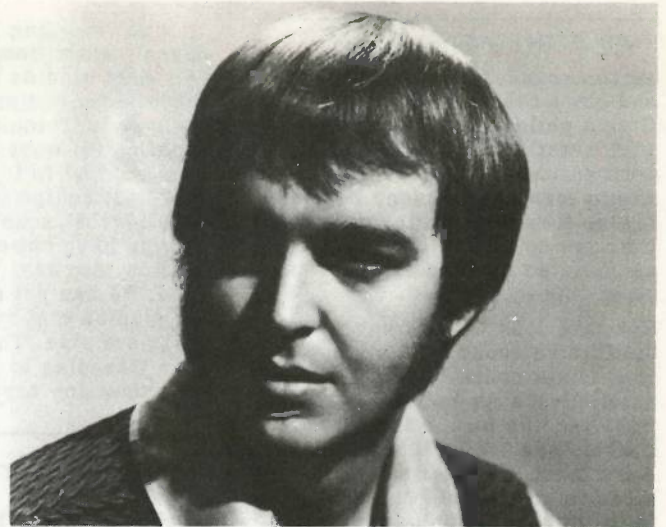
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VOTE!

Fill in your ballot
& vote in the Annual
RPM JUNO AWARDS!



Counter display of new Disneyland series, "Aristocats" has created good sales from the small fry market.



Now residing and recording in Nashville, Blake Emmons picking up plays with his "Dearest Man Alive" deck.



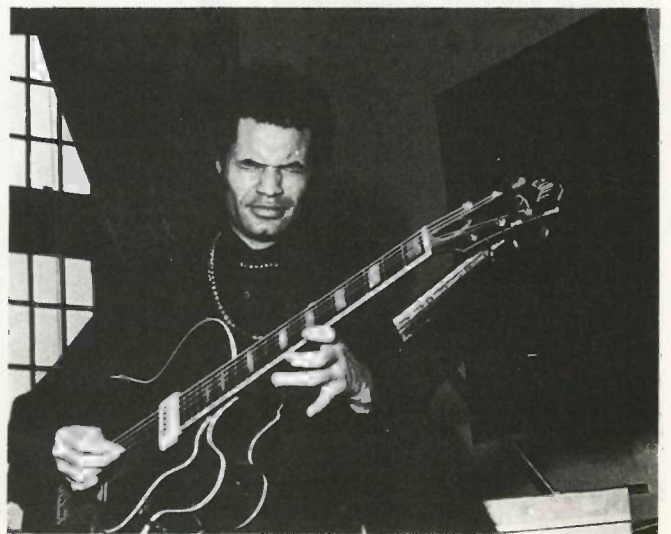
Manitoba recently recognized Canada's top fiddler, Andy DeJarlis on his 35th Anniversary. (l to r) Wes Downey; Peter Burtiak DeJarlis and London's Gerry Young.



Self produced single and album product of Capitol's Tommy Graham receiving extensive radio play across Canada. New single "Sahajiya" being readied.



Columbia's Tony White will surprise many of his disc fans with his new single, "Can You See Your Own Sign".



Montreal's Sonny Greenwich shares a double set Sackville/CBC album with Vancouver's Don Thompson

Jackson Browne turns on NYC again

The legendary songwriter/singer Jackson Browne came back to New York City this past week following a three year absence. He was officially in to open the show at the Fillmore East for Laura Nyro, his friend, who he



LISA ROBINSON

has been travelling and appearing with on her current concert tour of the U.S.

When Jackson last performed in New York it was with Nico at the Dom; he accompanied her singing on the piano and guitar as well as performing his own songs. Those songs are beautiful, not since Lou Reed of the Velvet Underground have I heard such incredibly revealing and beautiful words, and his voice is very much like an early Van Morrison, personal and soulful.

Tom Rush has recorded some of Jackson's songs as well as Nico

on her great "Chelsea Girls" album.

Jackson Browne opened the show at the Fillmore - singing to the maniacal Laura Nyro fans. When the spotlight shone on Laura's rose they all screamed, and of course when the lady herself appeared it was bedlam. It's all a bit too much for me-the whole dramatic bit with the Carmen red dress and the non-moving . . .but Jackson Browne was sheer joy. Watch for him - he will be recording soon, with the product being distributed by Atlantic Records. He's going to be a big star.

John Sebastian gave a few performances at Carnegie Hall last week also - I really was wishing for Neil Young to come and tell the crowd to shut up. What an audience! It was more like a football stadium . . . screaming, yelling for requests, throwing balloons at the stage, asking John questions . . . but Sebastian accepts it all; taking it in his stride, almost seeming to encourage it. He is certainly the Prince of good vibes, the most charming rock and roll performer around today. After awhile you

wonder about how he can always be so NICE, but he just keeps rolling on. The audience seemed most bent on hearing songs from the Lovin Spoonful days - like "Daydream", "Fishing Blues", "Younger Girl", "Do You Believe In Magic" and so forth. When John tried to sing a new song or two the reception was much milder.

He also performed the songs from his latest Warner Brothers album - including "Red Eye Express" (definitely the favorite of the night), "Rainbows All Over Your Blues" and others. He did his cute rock and roll Chuck Berry medley ("White Convertible", "Rooty-Toot") and closed with "In The Still Of The Night" asking everyone to sing along.

"Inside Creedence", the official biography of Creedence Clearwater, will be published by Bantam Books. Written by John Hollowell, former Life magazine correspondent, the first printing will be 400,000 copies. The book will be made available all over the world, and will feature a wide range of photographic illustration by several top rock photographers.

RPM COUNTRY 50

- | | | |
|---|--|--|
| 1 8 FLESH AND BLOOD
Johnny Cash (Columbia) 45269-H | 17 18 MEM-RIES OF HOME
Carol Baker (Columbia) C4-2959-H | 33 33 COME THE MORNING
Hank Snow (RCA) 9907-N |
| 2 3 MORNING
Jim Ed Brown (RCA) 47-9909-N | 18 20 BIG RIVER
Johnny Cash (Sun) 33-M | 34 30 WAITING FOR A TRAIN
Jerry Lee Lewis (Sun) 1119-M |
| 3 10 PADRE
Marty Robbins (Columbia) 45273-H | 19 22 GOOD MORNING WORLD
Julie Lynn (Dominion) 127-E | 35 35 SWEET CAROLINE
Anthony Armstrong Jones (Chart) 5100-L |
| 4 7 THE WONDERS YOU PERFORM
Tammy Wynette (Epic) 10687-H | 20 21 DAY DRINKIN'
Dave Dudley & Tom T. Hall (Mercury) 73139-K | 36 36 PROMISED LAND
Freddie Weller (Columbia) 45276-H |
| 5 15 GUESS WHO
Slim Whitman (United Artists) 50731-J | 21 23 RAININ' IN MY HEART
Hank Williams Jr./Mike Curb Con. (MGM) 14194-M | 37 ... SING HIGH SING LOW
Anne Murray (Capitol) 72631-F |
| 6 1 ROSE GARDEN
Lynn Anderson (Columbia) 4525-H | 22 25 LISTEN BETTY
(I'm Singing Your Song)
Dave Dudley (Mercury) 73138-K | 38 38 THE SINGLE GIRL'S SONG
Lois Davis (Dominion) 126-E |
| 7 14 BED OF ROSES
Statler Bros (Mercury) 73141-K | 23 28 LOVE KEPT ON
Mike Graham (Rodeo) 3340-K | 39 40 KELLY
Alan Moberg (London) 17396-K |
| 8 2 I CAN'T BE MYSELF
Merle Haggard (Capitol) 2891-F | 24 24 THE SHERIFF OF BOONE COUNTY
Kenny Price (RCA) 9932-N | 40 45 RAGGEDY ANDY RAGGEDY ANN
Christopher Kearney (MCA) 2008-J |
| 9 9 WILLY JONES
Susan Raye (Capitol) 2950-F | 25 16 SHE GOES WALKING THROUGH MY MIND
Billy Walker (MGM) 14173-M | 41 ... PORTRAIT OF MY WOMAN
Eddy Arnold (RCA) 47-9935-N |
| 10 19 JOSHUA
Dolly Parton (RCA) 9928-N | 26 26 CANADIAN COUNTRY MUSIC MAN
Angus Walker (Rodeo) 3339-K | 42 ... SWEET MISERY
Ferlin Husky (Capitol) 2999-F |
| 11 4 A GOOD YEAR FOR THE ROSES
George Jones (Musicor) 1425-J | 27 29 24 HOURS FROM TULSA
Tommy Graham (Capitol) 72632-F | 43 ... COME SUNDOWN
Bobby Bare (Mercury) 73148-K |
| 12 5 LUKE'S GUITAR
Tom Connors (Dominion) 124-E | 28 46 WATCHING SCOTTY GROW
Bobby Goldsboro (United Artists) 5072-J | 44 ... NEWFIE GIRL
Roger Bourque (Paragon) 1034-C |
| 13 13 MARY'S VINEYARD
Claude King (Columbia) 45248-H | 29 49 ONE HUNDRED CHILDREN
Tom T.Hall (Mercury) 73140-K | 45 ... CARRY ME
Stampede (MWC) 1003-M |
| 14 6 OLD BILL JONES
Mercury Brothers (Columbia/Can Talent Library) C4-2941-H | 30 48 THE LAST ONE TO TOUCH ME
Porter Wagoner (RCA) 9939-N | 46 ... DEADEST MAN LIVING
Blake Emmons (Bell) 238-M |
| 15 11 BACK WHERE IT'S AT
George Hamilton IV (RCA) 9890-N | 31 47 FANCY SATIN PILLOWS
Wanda Jackson (Capitol) 2986-F | 47 ... BAR ROOM TALK
Del Reeves (United Artists) 50743-J |
| 16 12 SWEET DREAMS OF YESTERDAY
Hank Smith (Quality) 1962-M | 32 34 WROTE A SONG
Rainvilles (Melbourne) 3362-K | 48 44 COUNTRYFIED
Dick Damron (Apex) 77110-J |
| | | 49 ... WHERE IS MY CASTLE
Connie Smith (RCA) 47-9938-N |
| | | 50 ... A WOMAN ALWAYS KNOWS
David Houston (Epic) 5-10696-H |

Read the trades ... stay informed- Elvira

AN INFORMED INDUSTRY! I would like to bring your attention to the excellent trade papers that each week keep the entertainment industry informed. You should read Variety, Billboard, Cashbox and Record World. Billboard does an excellent job of informing the trade of the entire international



**ELVIRA
CAPREESE**

scene. In the January 16th issue, page 77, a good example is the coverage given to activities in England, Sweden, Italy and Austria...as well as other items that should be of interest to every music person. Beg, borrow or steal a copy and check it over carefully. (Ed: If you say that that is the most informative page, I intend to read every word!!! I'm that interested in the industry!!!)

ELVIRA'S SPECIAL AWARDS. My new "Hanky Panky Award" goes to 13 stations across Canada who deserve it! My "Number One Killer Award" goes to the broadcast - record producers and music publishers who have done the most to hold back new talent!!! My "Fancy Footwork Award" goes to the medicine man media mogul (Ed: OH! Who is that???). My "Writer of the Year Award" goes to all those who spent all the money on the Mass Media study (all three volumes) for some very good reading that will be ineffectual!!! (Ed: That's bureaucracy!!!). My "Peter's Principle Award" to the big record company that still finds that money will buy anything, but a good staff that can GET ORGANIZED!!! (Ed: I RESIGN!!! On the other hand,

Canadian Independent Record Producers' Association

For membership information, write:
CIRPA - RPM - Box 1569 - 1560
Bayview Avenue - Suite 107 -
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that remark would be too deep for them!!!). My "Mule or Donkey Award" (Ed: That's the big one!) to the gentleman who came into RPM to launch the war between the broadcasters and the record people and threatened us with all his paraphernalia for war games!!! (Ed: You mean we were actually threatened!!!). My "Contraceptive Award" (wear it in good health) to the %&#\$% who keeps writing letters that shock the hell out of our mail sorter! He or she must have acquired great basic training through obscene telephone calls to old maids!

MY SPIES TELL ME...there is prattle before the MLS calls. Apparently the stations involved are chit-chatting before the voting and this kind of idle talk might be considered by some as being detrimental to the true and sincere purposes of the MLS (whatever they may be) and could undermine their

CANADIAN ARTISTS' BIOS

HANK SMITH

QUALITY RECORDING ARTIST

Hank Smith, slowly descending the RPM Country Fifty with his Quality deck "Sweet Dreams Of Yesterday", is one of the busiest people in music.

Since coming to Canada from Germany 13 years ago and working his way across the country from Montreal to Edmonton with nothing more than a few dollars, he has become more than just a moderate success in the music business.

He first tried his hand in the rock field and had one of the first large rock groups in Edmonton, tagged Rock-A-Tunes. He later formed the Madisons and has recorded for several labels including Columbia.

Smith swung to country music and recorded 3 Bluegrass LP's for Point and had a number of singles released on Apex. He also recorded for Banff and Rodeo for a short time. To date he has recorded 8 LP's and 32 singles.

Smith has worked the rodeo circuit with Rex Allen every summer for the past eight years and has played Washington, Iowa, Oregon, Idaho, Montana and California. He was also part of the first rodeo and country package to ever play Hawaii. He also tours Canadian and American bases in Europe.

Seven years ago Smith opened Hank Smith Music Co. Ltd. in

whole SCHEME!!!!!!!!!!!!

I GOT ONE OF THOSE MES-SAGES... that says do a little "hype" on Ronnie Hawkins new group. Being limited in space, I tried to abbreviate the name of the Fenville University Collegiate Klan and went into SHOCK when I took the first letter of each word in the name. The group is great, but you better write the name in full and in its entirety!!! (Ed: Just give me a minute to figure that one out!).

DO YOU KNOW...that a certain record company with FULL FACILITIES to release their own product...has a production out on a broadcaster-owned label. My question is...when will other companies be forced to go...the... same...route!!! (Ed: That item may be your biggest SCOOP of 1971, and you made it just under the wire!!!).

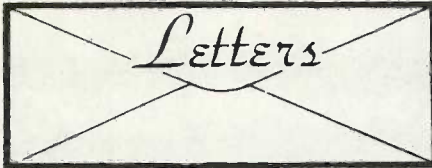
Edmonton and has built it into one of Western Canada's largest retail outlet's handling Gibson, Traynor, Fender, Gretsch, Espana and many other top name lines. A large number of the professional musicians in the area deal at



HANK SMITH

Smith's store which features an all Canadian record rack.

When Smith is not on the road he plays in and around Edmonton with his group The Country Two. For the past year he has joined forces with Dick Dameron. Beefed up with an eight piece group they recently played two shows at Fort Saskatchewan Provincial Jail regarded as an overwhelming success.



NO PLAY FOR LENNON SET

CHAM Radio aired exclusively in Ontario the John Lennon album in its entirety on December 7, 1970. Of course, we "beeped" out certain words and phrases in the album.

This is also to inform you that due to reaction and due to our policy of playing music worth playing to the majority of people, CHAM will not air any more of the John Lennon album.

We feel strongly that the album in its content does not reflect

SACKVILLE continued from page 8

disc features himself on guitar; Don Thompson, piano; Michel Donato, bass; Clinton Houston, bass; and Clayton Johnston on drums. Thompson is featured on his own disc with Greenwich on guitar; Ron Park, tenor saxophone; Michel Donato, bass; and Jerry Fuller on drums.

It should be noted that although both featured artists are from different parts of Canada, Greenwich from Montreal and Thompson from Vancouver, they are also musical comrades in a well respected quartet now breaking out of the confines of Montreal and showing good form in Upper Canada. They recently played Toronto's Meat and Potatoes club and are expected back in Toronto the last week in March and a date at the Colonial.

The Don Thompson contribution of this package contains two of his own originals: "Mumba" and the title song, "Love Song For A Virgo Lady" and strangely enough contains a Greenwich penning, "Living", sadly lacking on the Greenwich disc. Norris has a few interesting descriptions of Thompson as well. One being: "Although Don plays piano on this recording, his facility as a bassist is just as impressive while his vibraphone playing and drumming would make many musicians envious."

To review a heavy message album of this type is not for a novice. Suffice to say that purist jazz buffs will dig and those young sophisticates looking for music to identify with should try this one for size.

the good tastes necessary in today's music industry.

Chuck Camroux,
Group Program Director,
CKJD - CHAM, Hamilton

RADIO NOD FOR RANVILLE TRIO

Gentlemen:
It has been some time now since I have had the opportunity to write to you about music, particularly country music, since other correspondents to RPM have someway or other gotten the upper hand on me.

Last week, December 7th, to be exact, a lady walked into our station with a record, like so many artists or reps, do. But this time it was different. The record handed me was recorded by an all-native group playing out of Winnipeg, Manitoba.

The group's name, "Sterling Ranville and the Ranville Trio". Sterling on rythm guitar and vocal, brothers, Walter on bass and Donald on drums. Lead guitar by one of the best in Manitoba and anywhere else, Willy Nepinak.

From the day I first aired the record on my "Ranch House" program, our switchboard has

been literally lighting up with inquiries about the record, group and about where the record could be purchased. The reaction by my country music audience has been incredible.

As everyone knows by now, the legislation requiring stations in Canada to air 30% of Canadian content beginning January 18th., is inevitable.

With the release of "No One to Care" written and sung by Sterling, it is my firm belief that country D.J.'s who get hold of this record will be more than happy to add this recording to their Canadian talent playlist.

Sterling and the Trio play the bars in and around Winnipeg, and have already performed on stage for the residents of Cross Lake and Norway House, in northern Manitoba. Featured guests on the show is Seaweed and the Woods, a native rock group also playing out of Winnipeg.

It is my intention to continue airing this record to add to the already 50% Canadian content country music show that I host daily.

Bill Flamond
Music Director
CKDM, Dauphin,
Manitoba



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their first, it's called "Bad Manors*

(Crowbar's Golden Hits Vol 1)"

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On Daffodil SBA-16004, Distributed by Capitol.

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