

RPM

WEEKLY

TWENTY FIVE CENTS

Volume 14 No. 24

January 30, 1971



THE CAPITOL RECORDS GUIDE TO CANADIAN CONTENT PROGRAMMING

An anthology of top Canadian performers and songs in a two record set.



The MAPL Logo is used to identify Canadian content as indicated:
 M—Music composed by a Canadian
 A—Artist featured is a Canadian
 P—Production Wholly recorded in Canada
 L—Lyrics Written by a Canadian
 *Reproduced by kind permission of RPM music weekly

Album concept - Paul White
 Album produced for release by Wayne Patton.
 Research and album information compiled by Jim Ackley, Deborah Kirshenblat, and Sue Pink.
 Jacket layout and design supervised by Roland Legault.

SPROUL STEREO

SIDE I—SPRO 101										SIDE II—SPRO 101									
		(V) VOCAL		(I) INSTRUMENTAL				(V) VOCAL		(I) INSTRUMENTAL				(V) VOCAL		(I) INSTRUMENTAL			
TRACK SELECTION & ARTIST	COMPOSER	PUBLISHER	ALBUM NO.	PERF RIGHTS	INTRO	TIME TOTAL	CON-TENT	TRACK SELECTION & ARTIST	COMPOSER	PUBLISHER	ALBUM NO.	PERF RIGHTS	INTRO	TIME TOTAL	CON-TENT				
1. Twenty Four Hours From Tulsa (Tommy Graham & Friends) (V)	B. Bacharach & David	Arch Music Company Inc.	SKAO 6356	ASCAP	:11	2:30	1	1. Both Sides Now (Glen Campbell) (V)	Joni Mitchell	Sigoma Publishing Corp.	SW 389	BMI	:09	3:40	1				
2. Morning, Noon And Nighttime, Too (Brian Browne) (I)	Brian Browne	Beechwood (Canada)	SKAO 6305	BMI		2:40	2	2. Lara's Theme (Ivan Romanoff) (I)	Maurice Jarre	Robbins Music Corp.	SN 6281	ASCAP		3:02	2				
3. Take My Hand For A While (Glen Campbell) (V)	Buffy Sainte-Marie	Gypsy Boy Music Inc.	ST 210	BMI	19	2:42	3	3. Spinning Wheel (Peggy Lee) (V)	David Clayton Thomas	Bay Music	ST 183	BMI	:08	2:33	3				
4. Sing High, Sing Low (Anne Murray) (V)	Brent Titcomb	Open Hand Music (Tentative February 1971 Release)	ST 6359	BMI	07	2:40	4	4. Jean (Bobby Cortela) (V)	Rod McKuen	20th Century Music Corp.	ST 6354	ASCAP	07	2:37	4				
5. The Call (Al Martino) (V)	Gene MacLellan	Beechwood (Canada)	ST 497	BMI	07	2:26	5	5. You, Me And Mexico (Edward Bear) (V)	Larry Evoy	Eeyor Music	SKAO 6328	CAPAC	08	2:47	5				
6. Rocking Chair (The Band) (V)	J.R. Robertson	Canaan Music	STAD 132	ASCAP	08	3:38	6	6. Thorn In My Shoe (Gene MacLellan) (V)	Gene MacLellan	Beechwood (Canada)	ST 6348	BMI	:07	2:06	6				
7. Canada (British Columbia Bearfeater Band) (I)	Bobby Gimby	Gordon V. Thompson	ST 6345	CAPAC		2:20	7	7. Just Bidin' My Time (Donna Ramsay) (V)	Gene MacLellan	Beechwood (Canada)	ST 6346	BMI	:08	2:45	7				
8.							8.	8. What Can You Do (Pierre Lalonde) (V)	Gene MacLellan	Beechwood (Canada)	ST 6337	BMI	:10	3:03	8				
TOTAL TIME 17:36										TOTAL TIME 21:13									
SIDE III—SPRO 101										SIDE IV—SPRO 101									
		(V) VOCAL		(I) INSTRUMENTAL				(V) VOCAL		(I) INSTRUMENTAL				(V) VOCAL		(I) INSTRUMENTAL			
TRACK SELECTION & ARTIST	COMPOSER	PUBLISHER	ALBUM NO.	PERF RIGHTS	INTRO	TIME TOTAL	CON-TENT	TRACK SELECTION & ARTIST	COMPOSER	PUBLISHER	ALBUM NO.	PERF RIGHTS	INTRO	TIME TOTAL	CON-TENT				
1. Snowbird (Anne Murray) (V)	Gene MacLellan	Beechwood (Canada)	ST 6330	BMI	09	2:07	1	1. Something (Pierre Lalonde) (V)	George Harrison	Harrisons Music Inc.	ST 70 026	BMI	:10	3:01	1				
2. Comme J'ai Toujours Envie D'aimer (Franck Pourcel) (I)	Marc Hamilton	Tournefort	ST 6357	CAPAC		2:38	2	2. Musical Friends (Anne Murray) (V)	Bruce Cockburn	Bytown Music	ST 6350	BMI	:07	2:27	2				
3. Love's Been A Long Time Coming (Mother Lickers Yellow Duck) (V)	P. Caldwell & D. McDougall	Beechwood (Canada)	ST 6352	BMI	30	3:37	3	3. Snowbird (Franck Pourcel) (I)	Gene MacLellan	Beechwood (Canada)	ST 6357	BMI		2:15	3				
4. Vivre Sans Toi (Pierre Lalonde) (V)	H. Nilsson	Rock Music Corp.	ST 70 026	BMI	15	3:10	4	4. Don't It Make You Wanna Go Home (Gary Buck) (V)	Joe South	Lowery Music	ST 6347	BMI	:09	2:30	4				
5. If I Were A Carpenter (Brian Browne) (I)	Tim Hardin	Faithful Virtue Music	SKAO 6305	BMI		3:26	5	5. Silver Threads And Golden Needles (Donna Ramsay) (V)	J. Rhodes & O. Reynolds	Central Songs	ST 6346	BMI	:10	2:17	5				
6. Until It's Time For You To Go (Glen Campbell) (V)	Buffy Sainte-Marie	Gypsy Boy Music Inc.	ST 210	BMI	07	3:00	6	6. Swing Your Bossa Nova (National Band of the Canadian Armed Forces) (I)	A. Wiggins	Le Blanc Publication	ST 6334	ASCAP		2:43	6				
7. Suzanne (Nancy Wilson) (V)	Leonard Cohen	Project Seven Music	ST 429	BMI	07	4:33	7	7. Up On Cripple Creek (The Band) (V)	J.R. Robertson	Canaan Music	STAD 132	ASCAP	:07	4:27	7				
8. I Will Wait For You (Ivan Romanoff) (I)	Michel Legrand	South Mountain Music	SN 6281	ASCAP		2:45	8.	8.											
TOTAL TIME 23:95										TOTAL TIME 18:60									

Capitol lays on silver platter for broadcasters

Capitol sends help to Canadian AM stations

Capitol Records (Canada) Ltd., in keeping with their intensive record push, have put together a Canadian content package which was shipped to radio stations last week. The package, a double album set, features Canadian Capitol artists — and foreign Capitol artist performing Canadian compositions.

Paul White, director of A&R for the company, conceived and executed the set, tagged "Capitol Records Guide To Canadian Content Programming", which is intended to help radio stations in their fulfillment of the 30% AM domestic content ruling.

The back of the jacket lists all thirty songs, their composer, time and artist. Capitol makes full use of the MAPL logo to clearly designate which part of each selection is, in fact, Canadian.

Capitol have really handed it to the broadcasters on the proverbial "silver platter. Among the cuts are Canadians doing American copyrights such as Brian Browne's rendition of "If I Were A Carpenter" and Americans doing Canadian copyrights — Glen Campbell's version of "Both Sides Now". There is also an impressive number of total content selections.

This beautifully impressive and invaluable aid to broadcasters is receiving the personal touch from the label's artist promotion chief, Richard Glanville-Brown, who is currently trekking across Canada in an effort to bring more attention to the "restricted" release. This album is not available to the public.

Packaging was supervised by Roland Legault. Among others who contributed were Wayne Patton, Jim Ackley, Deborah Kirshenblat and Sue Pink.

Montreal's "Like Young" set for syndication

Montreal's "Like Young" television show, an old timer, having survived for nine years, has been syndicated on 40 major U.S. television stations. The syndication follows almost a year of negotiation between CFCF TV Montreal and Dick Clark Enterprises. "Like Young", produced at CFCF, is hosted by Jim McKenna, who has held that position since the show's inception.

McKenna's background includes radio broadcasting at the age of seventeen, working in promotion, writing, production, news and announcing. In 1960, McKenna joined the CBC and hosted a weekly college radio show, "Varsity Varieties". Following the CBC stint, McKenna was asked to audition for the newly-formed "Like Young". He got the

job and has held it ever since.

One of the secrets to the show's long-term success is its music policy. Getting away from the standard, over-worked teen television format, "Like Young" goes with underground groups, folk singers and international acts in addition to the hits of the day. Recent guests to the show include Chilliwack, Andy Kim, Frijid Pink, Anne Murray and Mashmakhan.

McKenna has hosted and produced a number of television specials. Among these are interviews with Frank Zappa, Janis Joplin, Joni Mitchell and others. These specials rely on honesty and natural structure for their popularity.

"Like Young", an hour long, in colour, is produced by Laurence

Vancouver's Mike Neun show a talent showcase

On August 17, 1970, the "Mike Neun Show" premiered in Vancouver over CBC television. From then to now, it has snowballed and become one of the most effective exposure mediums on the Canadian scene. In fact it has come so close to making Neun a star in his own right that one newspaper critic expressed concern that he would soon be heading south (although that's where he come's from). Produced at CBC's Vancouver studios by Ken Gibson, the "Mike Neun Show" follows "In The Round" which Neun hosted. "In the Round" was an interesting interview-variety show which helped lauch Neun's image as a host.

"The Mike Neun Show" is now a prime time Saturday night feature on the CBC in Vancouver. In addition it is seen on the CBC across the country. Critical and audience reaction the show has been more than encouraging for both Neun and Gibson. The show has featured top name internation-

MIKE NEUN continued on page 13

Kimber at CFCF TV in Montreal. In addition to the syndicated airing throughout the U.S., the show is seen in Ottawa on CJOH and of course in Montreal on CFCF. The rest of Canada seems to have no interest, so viewers across the country may have to wait for a U.S. border station to air it.

Fulawka's guitars gaining national sales

With the advent of public recognition of Canada's country recording artists comes similar recognition of Canadian manufacturers of instruments used by these artists. One such manufacturer is Ed Fulawka whose steel guitars carry his logo.

After fifteen years of research, Fulawka guitars have attained what is considered by many, "a level of technical and esthetic excellence unsurpassed by any manufacturer."

Fulawka custom builds each instrument to the requirements of its owner which is one of the reasons his steel guitars are the choice of many of Canada's steel guitarists including Al Brisco of TV's "Jamboree" and Bev West who plays steel for Chart recording artist Dianne Leigh.

NOTICE!

RPM EDITORIAL OFFICES CLOSED MONDAYS

RPM's offices are closed MONDAYS to facilitate more time to work on bringing you a BETTER RPM. A hot-line for advertising is available Mondays. You may reserve your ad space by phoning 489-2167. Deadline for advertising copy and material is TUESDAYS at noon. (eleven days prior to issue date).

**THE SPECIAL HOT-LINE FOR AD RESERVATIONS
ON MONDAYS - 489-2167**



Where There's FLAME There's Fire!

From South Africa by way of England comes one of
the brightest new groups in a long time - Flame -
four incredible musicians with a mind-burning, new
kind of sound

See The Light

f/s Get Your Mind Made Up

A hot new single by FLAME

72635



January 18th, a day like any other...

After a year of anxiety and excitement — and several hundreds of thousands of dollars later, January 18th. came, and it was a day like any other day. We tuned into our favourite Canadian station and found it JUST as Americanized as it had been a year ago — except for several

clever innovations. The station had taken the past year to find every marginal Canadian content record it could dig up and if they reached 30% in any given hour, it most certainly must have taken them months to compile that list of dubious Canadian content.

"...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

published weekly since
February 24th, 1964 by

RPM MUSIC PUBLICATIONS LTD

1560 Bayview Avenue — Suite 107
Toronto 17, Ontario
(416) 489-2166

Editor & Publisher — Walt Grealis
Editorial Assistant — John Watts
Subscriptions — Sabina Rubins
Art & Design by MusicAd&Art

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

A&M	W	MCA	J
Allied	C	Musimart	R
Ampex	V	Phonodisc	L
Arc	D	Polydor	O
CMS	E	Quality	M
Capitol	F	RCA	N
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

Agreed — not all radio stations took this outlook. But, one of the most important hit parade stations in Canada did concentrate mainly on playing their own production. They tossed in a few records that would be as qualified as Canadian content as beer and hot dogs at a baseball game.

Revenge is sweet, but I felt particularly sad that this radio station was thumping its nose at the CRTC. The philosophy of the 30% AM radio ruling was used as just an extension of the biased and rotten propaganda that some broadcasters have been feeding into the U.S. through a "tip sheet" they have acquired as a vehicle for their poison and venom.

January 18th. can be chalked up as the day Canadian broadcasting crapped itself on Ottawa's doorstep. The actions of one station reflected on the whole broadcast community (and it is a pity that although so many stations did take the ruling seriously, one rotten apple has caused many Canadians — I for one — to wonder if this little game that some broadcasters are playing shouldn't end in ONE CHOICE LICENCE cancellation, which would end the problem once and for all).

The only joyful aspect of this whole situation is that the one offender might get a little tired of playing "footsy" with the regulatory body and be forced to play Canadian content by the other stations — but not everyone will agree with me. It was very quickly brought to my attention that the most influential stations have grouped together. They think as ONE and many of us suspect who that ONE is.

So the six year struggle to make the Canadian airwaves Canadian may take a few months longer.

You can count on one major opposition to this obvious affront to Canadian lawmakers. There are many investors in Canadian content (several of whom have been losing money on the industry for seven and eight years) who

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.

aren't willing to just sit back and let the leading broadcasters grind them into the dirt.

There is no way you can lobby the losers. Many of the fence-sitters are beginning to take sides. The industry is growing up — and a few record companies that have been guilty of sitting back and saying "let someone else do it" are finding they have acquired domestic budgets tagged "do or die" and they must have the exposure. They aren't going to let the CRTC 30% AM regulations be made a sham by some ego-tripping media mogul.

The deck is slowly being stacked against the broadcasters and they aren't going to be able to buy, or get rid of the opposition that is growing every day.

Well gentlemen — you have cornered a wounded animal and now.....make your best move.

(part four next week.)

CRMA approve change to embrace industry

Mr. A.L. (Bert) Betts, Executive-Secretary of the Canadian Record Manufacturers' Association, advises of the altering of this Association name to Canadian Recording Manufacturers' Association.

The resolution for the name change was made in September of 1970 and became effective Jan. 4, 1971.

In making the announcement Betts reported "It was unanimously agreed that "RECORDING" would better embrace the advancement of pre-recorded tapes and other contrivances by means of which sounds may be mechanically performed or delivered as vehicles for the reproduction of literary, dramatic or musical works."



Vancouver's CBC-TV weekly "The Mike Neun Show" has become one of the most successful pop/variety



shows on the network. Host Mike Neun is seen "In The Round" at left and Graham Kerr guesting at right.



Some of the people who are featured each week: the Jack Card Dancers, Marty Gillan, Pat Hervey, Howie



Vickers and Mike Neun at left. Dance scene showing huge studio orchestra (right). Story on page 2.



CFCF-TV's host of "Like Young Show", Jim McKenna (r) completing negotiations with Dick Clark for syndication of the popular Montreal show through the U.S.



"Oh Coward" celebrates its 300th performance Feb 2. Starring in the Theatre In The Dell production are (l to r) Gordon Thomson, Patricia Collins and Jack Creley.

Terry Brown - believing in the abstract

PART FOUR OF A SERIES

The Producers

by Jim Smith

Terry Brown is very young for a man who is successfully running his own show. Moreover he has the confidence in himself that breeds greater success. At 23 years of age, Terry is one-half of the rapidly developing Dr. Music team that also includes Doug Riley.

Brown has been prominent in Canadian music almost since the day he arrived from his Watford, England home to join Mort Ross and Riley at Revolution Sound. One of the toughest decisions Terry ever had to make must have been the decision to move. After all, in England Terry had worked as an engineer on records by Traffic, Hendrix, Manfred Mann, Herman's Hermits, and the usual many others. In other words, Brown left a career for the uncertainties of the Canadian scene.

The decision was explained by Terry. "I was attracted by Canada's enthusiasm. There's a sense of freedom in the open-ness of the country which can't be found in the country south of here. I think that the freedom is reflected in the music." That's rather an abstract element on which to base one's future but Terry did. And he hasn't regretted it.

The first Canadian projects for Terry were recordings by Motherlode and Dianne Brooks. These came early in the Revolution

history. Within a year of joining Revolution, however, Terry had left to run his own show. And Doug Riley came with him.

The walls of Brown's office are covered with pictures of the groups he has handled during the past year. There are several photographs of Edward Bear taken during a 1969 O'Keefe Centre concert: they are reminders that Brown produced both of the highly regarded Bear albums, Bearings



TERRY BROWN

and Eclipse. Besides the Edward Bear pictures is a poster showing a small yellow duck surrounded by mountains of speakers. The duck is playing a recorder; it stands for Mother Tucker's Yellow Duck. Both groups were produced as independent productions for Capitol before Dr. Music was begun.

The back wall holds large posters of King Biscuit Boy and Crowbar, two acts that Brown engineered for Frank Davies' Love Productions. The signed comments on the picture of Crowbar indicates that the group liked the results. And there's a sketch of Allan J. Ryan, Columbia's folk artist who really isn't into folk. All the sessions were done at Toronto Sound Studios, close by Brown's office.

But there aren't any pictures of Everyday People, Terry Bush, or Beverly Glenn-Copeland, the Dr. Music artists. Yet these are the musicians who will form the base on which Dr. Music will rise or fall. Everyday People's You Make Me Wonder has been doing well in all markets, despite a lack

of major station airplay in the Toronto area. Do You Know What You're Doing is (deservedly) shaping up as a major smash for Terry Bush. And Brown expects big things for Miss Glenn-Copeland whose folky-type album is being prepared.

Dr. Music productions are distributed in Canada by GRT. Brown credits GRT with aggressive promotion. "We had trouble with the rackers in Toronto. They buy off the major chart and You Make Me Wonder was not on that chart. That was because the station refused to play the record. However GRT placed the records by promising to take back the unsold product. GRT are really fine people."

American distribution is still open. The GRT Canada contract allows the American parent company to pick up any Dr. Music product - but must meet any competitive offer tendered by other distributors. "So far the offers have been higher than I believe GRT was expecting," Terry allowed, although he did not appear particularly displeased about being placed in a solid bargaining position.

Which isn't to say that Terry doesn't have problems. "The greatest problem is a lack of funds," Terry indicated. "There's a lot of good talent around here that I know we could record successfully in New York but there's not enough money here for us to record them. We've had to be very selective about whom we choose to record. We turned down many good groups before we finally decided on Everyday People. Because it's mostly our money, we're putting our company on the line with every release.

"We've been fortunate that all our artists are good writers. We don't have trouble finding good material for them. And it builds up our publishing arm, too." Dr. Music is developing a large collection of new material.

"Above all we have problems with the big stations and rackers. I think radio station insensitivity may be the biggest general problem in Canada."

And that's a point which doesn't require any elaboration.

Write re: membership CIRPA

**Canadian
Independent
Record
Producers'
Association**

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

MORE NEXT WEEK

The Producers

NEW RELEASES

THE GUESS WHO – Hang On To Your Life – Nimbus 9 74-0414-N

(3:20) (Cummings/Winter) CIRRUS MUSIC/SUNSPOT MUSIC/EXPRESSIONS MUSIC-BMI – Prod: Jack Richardson.

MOT: Culled from their "Share The Land" album probably in view of its popularity with the FM free formers. Most AMers already charting deck. Early back-ordering indicates a rapid chart gainer.

Flip: Do You Miss Me Darlin' (Same credits as plug side)

THE BELLS – Stay Awhile – Polydor 2065046-Q

(3:15) (Kenny Tobias) NO PUBLISHING LISTED – Prod: Cliff Edwards.

MOT: Highly professional Montreal group have finally released what could be described as their "real sound". Critics can go out on the limb with this one and be ready to take the bows when it becomes a national breakout. Beautifully expressed by sincere and soft vocal effort by Jacki Ralph adding a touch of horniness to overall sound qualities. Middle of the roaders should also treat their listeners.

Flip: Sing A Song Of Freedom (Bobby Darin) NO PUBLISHING LISTED is contained on their album, "Fly Little White Dove, Fly" as is plug side. Heavy message bit.

BUXTON-KASTLE – Kagie – RCA 75-1041-N

(2:40) (Buxton-Kastle) SUNBURY MUSIC-CAPAC – Prod: Mark Smith.

MOT: No need for label to be slow in boosting the sound of this group. Whether it's the added operating hours in the studios, the feel of the board by novice producer Smith or the highly professional musicianship and creative vocal beauty of the group – this one's got it. It's probably a combination of all three studio necessities. This is one of the finest productions to come out of the Sun-Bar Production camp and has already been given the nod by those music directors, both MOR and MOT, who have a feel for "hit" material. RCA has reason to be excited with Buxton-Kastle.

Flip: Riverside Girl (Same credits as plug side) FM free formers should lay an ear on this side.

JERRY LANE – Step Into The Darkness – Big Chief JL 6921-E

(2:34) (Keith MacKay) BEECHWOOD MUSIC-BMI – NO PRODUCER LISTED.

COUNTRY: Lane has a strong personable and very country voice that should see him receive immediate recognition.

Flip: Every Mothers' Child (Dick Damron) BEECHWOOD MUSIC-BMI is really the side to watch. Lane has a feeling for the Damron lyrics and with the female obbligato adding sincere compassion, could catch.

DAVE PAUL – In My Old Fashioned Way – Big Chief JL 6922-E

(2:26) (Gary Buck) CENTRAL SONGS-BMI – Prod: Gary Buck.

COUNTRY: Paul received good play on his previous release which could influence spins on this outing.

Flip: I'd Be Farther Ahead To Go Back (Keith MacKay) BEECHWOOD MUSIC-BMI.

MAC BEATTIE & THE OTTAWA VALLEY MELODIERS

Snowmobiles – Rodeo RO 3342-K

(2:42) (Mac Beattie) MELBOURNE MUSIC-CAPAC – Prod: Ralph Carlson.

COUNTRY/NOVELTY: With current controversy raging over the new-found winter sport, this side could pick up airplay.

Flip: Tribute To Frank Ryan (Same credits as plug side) an interesting and very commendable industry tribute to one of the big boosters of country sounds in the Ottawa Valley.

ELLIE – To The Family – Gamma GA 5007-K

(3:25) (Ellie/L. Aronson) NO PUBLISHING LISTED – Prod: H. Hagopian.

MOT: Now Gamma's got it. The pure, simple, uncluttered sound of a female folkster that should penetrate the ear balls of all Canadian music directors – even those who proudly display an apathetic ear for domestic product. We don't have many talents like Ellie which is good enough reason to give her top exposure and treat her like a star.

Flip: Eternal Circle (Ellie) NO PUBLISHING LISTED should also pick up important play from MOT, MOR and free form programmers.

RPM

MOR PLAYLIST

- 1 WATCHING SCOTTY GROW
Bobby Goldsboro
(United Artists) 50727-J
- 2 I DON'T BELIEVE IN IF ANYMORE
Roger Whittaker (RCA) 74-0355-N
- 3 SWEET CAROLINE
Bert Kaempfert (Decca) 32772-J
- 4 MOZART
Manuel de Falla Ork.
(Daffodil) 1003-F
- 5 LONELY DAYS
Bee Gees (Atco) 6795-P
- 6 TA VIE C'EST TON AMOUR
New Christy Minstrels (RCA) 75-5068-N
- 7 I REALLY DON'T WANT TO KNOW
Elvis Presley (RCA) 47-9960-N
- 8 FRESH AS A DAISY
Emitt Rhodes (Dunhill) 4267-N
- 9 FEELIN' KINDA SUNDAY
Nancy & Frank Sinatra
(Reprise) 0980-P
- 10 IT'S BEEN A LONG TIME
Anthony Green & Barry Stagg
(Gamma) 5009-K
- 11 THEME FROM LOVE STORY
Henry Mancini Ork (RCA) 47-9927-N
- 12 THE GREEN GRASS STARTS TO GROW
Dionne Warwick (Scepter) 12300-J
- 13 MEDLEY FROM SUPERSTAR
Assembled Multitude (Atlantic) 2780-P
- 14 MY SWEET LORD
George Harrison (Apple) 2995-F
- 15 IF YOU COULD READ MY MIND
Gordon Lightfoot (Reprise) 0974-P
- 16 IT'S IMPOSSIBLE
Perry Como (RCA) 0387-N
- 17 BEAUTIFUL PEOPLE
New Seekers (Elektra) 45710-P
- 18 OLD BILL JONES
Mersey Brothers (Columbia/Can.
Talent Library) C4-2941-H
- 19 SING HIGH – SING LOW
Anne Murray (Capitol) 72631-F
- 20 CARRY ME
Stamperders (MWC) 1003-M
- 21 HIGH FALOOTIN'
Jay (Celebration) 1988-M
- 22 SINCE I DON'T HAVE YOU
Vogues (Reprise) 0969-P
- 23 KAGIE
Buxton-Kastle (RCA) 75-1041-N
- 24 1900 YESTERDAY
Liz Damon's Orient Express
(White Whale) 368-J
- 25 STAY AWHILE
The Bells (Polydor) 2065 046-Q
- 26 BEIN' GREEN
Frank Sinatra (Reprise) 0981-P
- 27 TUNEFUL SPOONFUL
Fitzpatrick (Freedom) 1995-M
- 28 PROBLEM CHILD
Mark Lindsay (Columbia) 4-45266-H
- 29 CHILDREN
Jim Aiello and The Happy Feeling
(Barry) 3525-M
- 30 YOUR SONG
Elton John (UNI) 55265-J
- 31 KELLY
Alan Moberg (London) 17396-K
- 32 LOVE THE ONE YOU'RE WITH
Stephen Stills (Atlantic) 2778-P
- 33 CHERYL MOANA MARIE
John Rowles (Kapp) 2102-J

DMG...a far out studio

By Marg Raynard

DMG is a "Far Out" Studio - - it's located more than 1,000 miles from the urban sound sprawls of Montreal, Toronto and Vancouver.

Established one year ago, the young studio has already produced ten artists and groups and all but two were quickly placed with major companies - - RCA, Columbia and Quality.

Songs recorded by the majority of the artists are published by D&L Music Publications (BMI) another side of the studio's multi-faceted operation.

The history of DMG goes back much further than one year. It actually started in 1965, when Gaiety Records was formed - - solo artist Jerry Palmer, president Don Grashey and vice-president Chuck Williams forming the nucleus. The threesome moved the base of operation to Hollywood where they met with fairly good success with Jerry's "Walkin' The Dog" and "That'll Be The Day".

In the next three years they went on to record more Canadian artists - - The Checkerlads, The White Nights, The 49th Parallel, The Dewline, Tomorrow's Keep-sake, Sandi Shore, The Lexington Avenue, Lyn McEachern - - all of whom made some headway in the U.S. and were constantly on RPM's Canadian Charts. Myrna Lorrie, who scored four number one hits in the RPM country-

western chart, debuted on the Gaiety label.

They believed in Canadian talent and were producing Canadian content records long before the CRTC ruling came into being.

The stimulating years were also filled with frustrations and Grashey and Williams often spoke longingly of their own studio.

A studio where they'd have all the time needed to do things they just couldn't try in Hollywood.

Leaving Canada with less than \$7,000 and independently competing with well over 5,000 record companies, including the giants of the industry, left little time for experimentation in the control room.

In their four years of "operation Hollywood" they had a gross expenditure of \$24,000 and while progress was continually being made, it was hampered by lack of capital so desperately required for all-important promotion purposes.

Added to their confusion was the new sound emanating from Hollywood studios. Reluctant to become another purveyor of that sound, the pair decided to pull up stakes and re-locate. While Williams stayed in Hollywood, Grashey commuted between the glittery home of the stars and down-to-earth Thunder Bay, where DMG Sound Studio was being established. The Holly-

DMG continued on page 23

RPM SINGLES ALPHABETICALLY

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

**DO
YOU
KNOW
WHAT
YOU'RE
DOING
?**

A Canadian Release on

GRT

RECORDS
BY

Terry Bush

FLIP

"FARE THEE WELL"



1233-03

This week
1 week ago
2 weeks ago

RPM 100

SINGLES

Gold Leaf Award For
Outstanding Record Sales

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

HANDY PULL-OUT CHART

1	1 2	KNOCK THREE TIMES Dawn-Bell-938-M	34	34 44	AMAZING GRACE Judy Collins-Elektra-45709-P	67	71 77	MIXED UP GUY Jeely Scarbury-Lionel-L 3208-Q
2	2 1	ISN'T IT A PITY George Harrison-Apple-299 5-F	35	36 45	THEY CAN'T TAKE AWAY OUR MUSIC Eric Burdon & War-MGM-14196-M	68	79 89	HE CALLED ME BABY Candi Staton-Fame-1476-F
3	3 3	YOUR SONG Elton John-Uni-55265-J	36	17 10	I THINK I LOVE YOU Partridge Family-Bell-910-M	69	81 ...	RIDE A WHITE SWAN Tyrannosaurus Rex-Blue Thumb-7121-Q
4	4 7	IMMIGRANT SONG Led Zeppelin-Atlantic-2777-P	37	39 49	SWEET MARY Wadsworth Mansion-Sussex-209-V	70	56 48	SHARE THE LAND Guess Who-Nimbus 9-74-0388-N
5	5 9	LONELY DAYS Bee Gees-Atco-6795-P	38	28 16	BE MY BABY Andy Kim-I Steed-729-M	71	83 ...	OH LONESOME ME Neil Young-Reprise-RO898-P
6	8 11	LOVE THE ONE YOU'RE WITH Stephen Stills-Atlantic-2778-P	39	61 72	WATCHING SCOTTY GROW Bobby Goldsboro-U.A.-5072-J	72	85 98	THE SHAPE I'M IN Band-Capitol-2870-F
7	11 14	IF YOU COULD READ MY MIND Gordon Lightfoot-Reprise-0974-P	40	45 63	TEMPTATION EYES Grass Roots-Dunhill-4263-N	73	88 ...	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D
8	12 20	SING HIGH SING LOW Anne Murray-Capitol-72631-F	41	47 52	BRIDGET THE MIDGET Ray Stevens-Barnaby-2024-H	74	... ..	HANG ON TO YOUR LIFE Guess Who-Nimbus 9-75 0414-N
9	14 18	STONEY END Barbra Streisand-Columbia-45236-H	42	51 58	SOMEBODY'S WATCHING YOU Little Sister-Stone Flower-9001-P	75	... ..	HAVE YOU SEEN THE RAIN f/s Creedence Clearwater-Fantasy-655-R
10	24 32	ROSE GARDEN Lynn Anderson-Columbia-45252-H	43	54 67	WHEN I'M DEAD AND GONE McGinnis Flint-Capitol-3014-F	76	89 ...	CARRY ME Stampeders-MWC-1003-M
11	16 15	ONE LESS BELL TO ANSWER Fifth Dimension-Bell-940-M	44	42 26	NO MATTER WHAT Badfinger-Apple-1822-F	77	... ..	MAMA'S PEARL Jackson 5-Tamla Motown-1177-V
12	15 17	PAY TO THE PIPER Chairmen of the Board-Invictus-9081-F	45	19 8	DOMINO Van Morrison-Warner Brothers-7434-P	78	78 84	MR GUDER Carpenters-A&M-1236-W
13	18 22	I REALLY DON'T WANT TO KNOW (f/s) Elvis Presley-RDA-9960-N	46	58 81	BAND BANDIT Tundra-A&M-307-W	79	84 88	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M
14	22 25	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	47	41 47	FLESH AND BLOOD Johnny Cash-Columbia-45269-H	80	94 96	MOZART Manuel de Falla Ork-Daffodil-DFS1003-F
15	13 19	FOR THE GOOD TIMES Ray Price-Columbia-45178-H	48	60 82	D.O.A. Bloodrock-Capitol-3009-F	81	... ..	CHERYL MOANA MARIE John Rowles-Kapp-2102-J
16	7 5	BLACK MAGIC WOMAN Santana-Columbia-45270-H	49	57 65	PROBLEM CHILD Mark Lindsay-Columbia-45286-H	82	98 ...	UN NOUVEAU JOUR VA SE LEVER Jacques Michel-Jupiter-1212-K
17	21 24	1900 YESTERDAY Liz Damon's Orient Express-White Whale-368-J	50	35 41	THE GREEN GRASS STARTS TO GROW Dionne Warwick-Scepter-12300-J	83	... ..	THEME FROM LOVE STORY Henry Mancini-RCA-9081-N
18	23 30	MOTHER John Lennon/Plastic Ono-Apple-1827-F	51	52 28	RIVER DEEP MOUNTAIN HIGH Supremes/Four Tops-Tamla Motown- 1173-V	84	... ..	EVERYTHING IS GOOD ABOUT YOU Lettermen-Capitol-3020-F
19	6 6	ONE MAN BAND Three Dog Night-Dunhill-4262-N	52	31 23	STOP THE WAR NOW Edwin Starr-Tamla Motown-7104-V	85	73 61	YOU MAKE ME WONDER Everyday People-GRT-1233-01-T
20	25 27	MOST OF ALL B.J. Thomas-Scepter-12299-J	53	46 53	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J	86	97 99	IT'S UP TO YOU PETULA Edison Lighthouse-Bell-960-M
21	26 33	GAMES Redeye-Pentagram-204-F	54	20 13	SILVER MOON Michael Nesmith-RCA-0399-N	87	92 ...	ROCKING CHAIR RIDE Christopher Kearney-MCA-2008-J
22	27 39	BORN TO WANDER Rare Earth-Rare Earth-5021-V	55	62 70	CHURCH STREET SOUL REVIVAL Tommy James-Roulette-7093-T	88	91 ...	C'EST TOUJOURS COMME CA LA PREMIERE FOIS-Pierre Lalonde- Capitol-85060-F
23	29 37	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V	56	64 73	IT'S IMPOSSIBLE Perry Como-RCA-0387-N	89	... ..	KAGIE Buxton Kastle-RCA-75 1041-N
24	30 43	APE MAN Kinks-Pye-45016-L	57	67 71	(DON'T WORRY) IF THERE'S A HELL BELOW-Curtis Mayfield- Buddah-1955-M	90	93 94	PRECIOUS PRECIOUS Jackie Moore-Atlantic-2681-P
25	10 12	STONED LOVE Supremes-Tamla Motown-1172- -V	58	65 78	SALLY BUMPER Houston-Tuesday-GH 103-M	91	96 97	SHOES Brook Benton-Cotillion-44093-P
26	44 55	REMEMBER ME Diana Ross-Tamla Motown-1176-V	59	59 69	THINGS YA SAY Tommy Graham-Capitol-72632-F	92	... ..	WHOLE LOTTA LOVE C.C.S.-Rak-2574501-H
27	37 62	LET YOUR LOVE GO Bread-Elektra-P	60	55 68	HELLO MELINDA GOODBYE 5 Man Electrical Band-Polydor-2065042-Q	93	... ..	THEME FROM LOVE STORY Francis Lai-Paramount-0064-M
28	43 46	GROOVE ME King Floyd-Atco-CH435-P	61	... ..	IF I WERE YOUR WOMAN Gladys Knight & Pips-Soul-35078-V	94	99 ...	JE CHANTE Les Sinners-RCA-755064-N
29	33 42	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty-56197-K	62	77 ...	BEAUTIFUL PEOPLE New Seekers-Elektra-45710-P	95	100 100	LIKE AN EAGLE Miguel Rios-A&M-AMX310-W
30	32 40	MEAN MISTREATER Grand Funk Railroad-Capitol-2996-F	63	90 93	ONE BAD APPLE Osmonds-Polydor-2065 044-Q	96	... ..	TOGETHER WE TWO Archies-Kirshner-5009-N
31	9 4	DOES ANYBODY REALLY KNOW WHAT TIME IT IS?-Chicago-Columbia-4-45264-H	64	68 76	DICKENS Leigh Ashford-Revolver-0010-N	97	... ..	STAY AWHILE Bells-Polydor-2065 046-Q
32	38 60	FRESH AS A DAISY Emitt Rhodes-Dunhill-4267-N	65	69 74	IF YOU WERE MINE Ray Charles-ABC-11271-Q	98	... ..	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H
33	66 96	AMOS MOSES Jerry Reed-RCA-9904-N	66	80 ...	THE LONG WAY AROUND Linda Ronstadt-Capitol-3021-F	99	... ..	WHERE ARE WE GOING Bobby Bloom-Roulette-7095-T
						100	... ..	SUPERSTAR Murray Head-Decca-732603-J

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

Compiled from record company, radio station and record store reports

Jan 30, 1971

This week
1 week ago
2 weeks ago

RPM 100

ALBUMS

Gold Leaf Award For Outstanding Record Sales

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

Jan 30, 1971

1	1	1	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F	8XTSTCH639-F	34	23	20	NEW MORNING Bob Dylan-Columbia-KC 30290-H CT 30290-H	CA 30290-H	67	71	65	MAD DOGS & ENGLISHMEN Joe Cocker-A&M-SP6002-W CS 6002-W	8T 6002-W
2	2	3	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R 58410-R	88410-R	35	35	38	VERY DIONNE Dionne Warwick-Scepter-SP 5587-J 5019-587-T	8019-587-T	68	83	...	I THINK THEREFORE I AM R. Dean Taylor-Rare Earth-RS522-V R75 522-V	R8 1522-V
3	3	2	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F	8XT 3372-F	36	36	39	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H	CA30106-H	69	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	41	29	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N	P8S 4359-N	70	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	27	23	STEPPENWOLF 7 Dunhill-DSX 50090-N N/A	N/A	71	56	45	UNTITLED The Byrds-Columbia-G 30127-H CT 30127-H	CA 30127-H
6	7	9	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M	8TC-6050-M	39	42	43	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F	8XT 471-F	72	59	58	WASHINGTON COUNTY Arlo Guthrie-Reprise-RS 6411-P M5 6411-P	M8 6411-P
7	6	6	ELTON JOHN UNI-73090-J N/A	N/A	40	33	34	LOLA VERSUS POWERMAN AND THE MONEYGROUND Kinks-Pye-6423-L N/A	N/A	73	72	67	EVERYTHING IS EVERYTHING Diana Ross-Tamla Motown-MS724-V N/A	N/A
8	8	8	STEPHEN STILLS Atlantic-SD7202-P CS7202-P	TP7202-P	41	44	47	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A	8WH1884-P	74	82	85	THE OWL AND THE PUSSYCAT Original Soundtrack-Columbia-S39401-H N/A	N/A
9	10	10	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F	8XT633-F	42	80	...	TUMBLEWEED CONNECTION Elton John-UNI-73096-J N/A	N/A	75	57	54	SESAME ST BOOK & RECORD Original TV Cast-Columbia-CS1069-H 16 10 1069-H	18 10 1069-H
10	9	7	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W	8T 4271-W	43	46	55	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A	8WM1893-P	76	81	76	JESSE WINCHESTER Amplex-A 10104-V M 51004-V	M 8 1004-V
11	13	13	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P	8WM 1843-P	44	63	71	CHRISTMAS AND THE BEADS OF SWEAT Laura Nyro-Columbia-KC30259-H CT 30259-H	CA 30259-H	77	...	...	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N	P8S1665-N
12	12	12	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H	CA30325-H	45	50	48	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P	A8TC 7200-P	78	...	...	TWELVE DREAMS OF DR SARDONICUS Spirit-Columbia-E30267-H N/A	N/A
13	11	11	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A	N/A	46	49	57	THE FLIP WILSON SHOW Little David-LD2000-M LDC 2000-T	LD8 2000-T	79	73	81	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST Columbia-ELS 375-H N/A	18 1E 0375-H
14	14	14	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P	A8TC 7201-P	47	38	44	THE BLACK MAN'S BURDON Eric Burdon & War-MGM-SE 4710-2-M N/A	N/A	80	75	60	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q	3801 022-Q
15	15	15	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2A8T500-P	2A8T500-P	48	45	31	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K	THM-24803-K	81	...	...	2 YEARS ON Bee Gees-Atco-SD33 353-P N/A	N/A
16	16	16	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F	8XT 6330-F	49	43	40	NO DICE Badfinger-Apple-ST3367-F 4XT3367-F	8XT3367-F	82	...	...	ROSE GARDEN Lynn Anderson-Columbia-C 30411-H N/A	N/A
17	20	27	EMITT RHODES Dunhill-DS50089-N N/A	N/A	50	37	46	GOLD Neil Diamond-UNI-73084-J 173 3084-J	16 3084-J	83	84	73	THE MAGNIFICENT SEVEN Four Tops/Supremes-Tamla Motown-MS717-V M 75 717-V	M8 1717-V
18	19	26	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A	EK875010-P	51	40	41	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P	CWX 1871-P	84	85	75	LOOKING IN Savoy Brown-Parrot-PA571042-K M79 642-K	M79 842-K
19	18	18	TAP ROOT MANUSCRIPT Neil Diamond-UNI-73092-J 73-3092-J	6-3092-J	52	39	33	GET YER YA-YA'S OUT Rolling Stones-London-NP 55-K M 57176-V	M72176-V	85	100	..	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F N/A	N/A
20	21	30	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A	N/A	53	53	50	I (WHO HAVE NOTHING) Tom Jones-Parrot-XPAS71039-K PKM-79639-K	P EM-79839-K	86	86	93	INDIANOLA MISSISSIPPI SEEDS B.B. King-ABC-ABCS713-Q N/A	N/A
21	22	19	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V	88402-V	54	58	69	BLOODROCK 2 Capitol-ST491-F N/A	N/A	87	76	82	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F	8XT425-F
22	24	22	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A	N/A	55	64	78	MOST OF ALL B.J. Thomas-Scepter-SP 5586-J 5019-586-T	8019-586-T	88	88	...	CHIMO Revolver-LSP4470-N N/A	N/A
23	17	17	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J	6-9175-J	56	55	49	THE JOHNNY CASH SHOW Columbia-KC 30100-H CT 30100-H	CA 30100-H	89	90	87	HERITAGE Christmas-Daffodil-SBA-16002-F N/A	N/A
24	25	21	13 The Doors-Elektra-EKS74079-P EK74079-P	EK874079-P	57	60	62	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H	18 10 0750-H	90	77	72	BLOOD, SWEAT & TEARS Columbia-KC 30090-H CT 30090-H	CA 30090-H
25	26	24	CHICAGO Columbia-GGP 24-H 16 BO 0858-H	18 BO 0858-H	58	65	53	LAYLA Derek & the Dominoes-Polydor-2625 005-Q N/A	N/A	91	79	77	GLEN CAMPBELL GOODTIME HOUR Capitol-SW493-F 4XT493-F	8XT493-F
26	48	59	WATT Ten Years After-Deram-XDES18050-K N/A	N/A	59	62	64	U.S.A. UNION John Mayall-Polydor-2425 020-Q N/A	N/A	92	74	70	SUGARLOAF Liberty-LST7640-K C 1091-K	LTR 9091-K
27	28	28	CANDIDA Dawn-Bell-6052-M C-6052-M	8TC-6052-M	60	52	36	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718-V	M8 718-V	93	92	61	THE STRAWBERRY STATEMENT Original Soundtrack-MGM-2SE 14-M N/A	8RJ2031-P
28	30	35	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P	8RM 6392-P	61	66	52	JAMES TAYLOR Apple-SKAO 3352-F 4XT 352-F	8XT 352-F	94	94	90	JAMES GANG RIDES AGAIN ABC-ABC5 711-Q 5022711-Q	8022711-Q
29	51	79	LOVE STORY Original Soundtrack-Paramount-PAS6002-M N/A	N/A	62	61	63	ATOM HEART MOTHER Pink Floyd-Harvest-SKAO 382-F N/A	N/A	95	96	92	PLANET EARTH Tommy Graham/Friends-Capitol-SKAO 6356-F N/A	N/A
30	29	32	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P	8RM 6383-P	63	54	56	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A	N/A	96	...	...	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A	N/A
31	31	68	BLOWS AGAINST THE EMPIRE Paul Kantner-RCA-LSP4448-N PK 1654-N	P8S 1654-N	64	47	42	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L 5090-1032-T	8090-1032-T	97	...	...	I WALK THE LINE Soundtrack-Columbia-S30397-H N/A	N/A
32	32	25	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A	8XT 6350-F	65	67	51	TO BE CONTINUED Isaac Hayes-Enterpri se-ENS1014-Q N/A	N/A	98	...	...	BACK HOME AGAIN Norman Greenbaum-Reprise-6422-P N/A	N/A
33	34	37	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M	8TC-6045-M	66	68	66	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J	69175-J	99	...	...	GYPSY Metromedia-M2D 1031-L N/A	N/A
										100	...	...	WRONG END OF THE RAINBOW Tom Rush-Columbia-C30402-H N/A	N/A

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

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

MUSIC MEN LOOK AT 1971

1970...a year of creative growth for Ampex...Joe Pariselli

Ampex isn't a new name to records or tape, but in 1970 Ampex Music of Canada became a company to reckon with in disc and cartridge and cassette. It became a year of growth for the creative end of Ampex and a year that proved to the industry that a tape company can sell discs and that a great potential market exists for cassettes.

The 8-track business was a known factor in 1970, but the cassette sales potential was highly



JOE PARISELLI

underrated by the industry. Ampex set out to show it could be done, and we can presently report, that cassette sales with Ampex are such a major factor, that we are prepared to put our money where our merchandise is, and offer to take any company's cassettes, manufacture and distribute same and prove our point - and make you dollars (Contact Joe Pariselli at Ampex).

In the disc department, Ampex Music of Canada has only started. We have acquired major lines in 1970 and overnight we became a name to contend with in the disc business. Now we are a full facility company of music and sound and.....

Entering the picture right now are pictures with sound on tape. In that area Ampex is already a leader, but more about this throughout 1971.

What will 1971 bring to Canada? The potential of canned entertainment is just being skimmed. The whole story will unfold in 1971. It is our feeling at Ampex

that this year will add dimensions to the growing interest in leisure time activities.

Tape sales (in all modes) will increase. As RPM noted recently: "Tape will travel..." and the trip will be right into the top sales figures. Discs will still be an important part of sound. Interest in records and tape increases each year, as more and more hardware reaches the consumer.

New regulations from the Government of Canada will help the sale of our foreign product. Meanwhile, the 30% airplay of domestic product is causing excitement in the Canadian music industry as never before. In the past we were little more than distributors. Today, we will create the sound that the world will hear. Ampex Music of Canada will be up front

in Canadian production. In February we will release a new Jesse Winchester album, an example of what we can offer in domestic production.

If Canada can become a FAIR marketplace for its own culture, we can guarantee that the money, the talent, the creativity will come overnight.

We suggest that all companies enter Canadian production, carefully. We will. We will take a long and hard look at how our product is treated and received by the media and the public. If successful, there is financing and talented people to demonstrate freshness of mind, talent and capable inspired leadership (to paraphrase one of the leaders of the new record industry). Ampex Music of Canada will be watching and participating in this new adventure.

1971 will be the most exciting year in history for Ampex. Other companies are welcome to join with us in this adventure.

Each succeeding year more productive ...BMI's Harold Moon

Each new year provides another opportunity to try and peer into the future. It also provides an ideal vantage point to observe where we have come from as we try to ascertain where we will be going.

Savants have said that history is the best key to the future. Taking



HAROLD MOON

that viewpoint it is interesting and enlightening to appraise Canada and its music.

I believe it goes without question

that 1970 was the most successful year ever for Canadian music. It even surpassed the achievements enjoyed in 1969 which topped all earlier years for BMI Canada and its affiliated writers and publishers.

During those two years Canadian popular music established itself on the international marketplace and Canadian tunes consistently appeared on the hit charts south of the border as well as in Canada. Our Canadian music had broken out internationally from time-to-time prior to 1969, but the truly significant fact was that consistently through 1969 and 1970 our Canadian music was on the top hundred charts in the U.S. trade papers.

With this behind us our Canadian music has proven its acceptance in the world's music markets.

The added domestic interest in Canadian music resulting from the Canadian content rulings of the CRTC is bound to be important and productive in '71. Probably one of the most lasting and real benefits of these hearings and rulings is that it has become

Nationwide contact a definite goal

by John Watts

Anyone who has ever lived in Vancouver migrates to other parts of Canada only reluctantly. It is undeniably a very beautiful city. It is also a lively, vital, interesting city, and it is only too easy for people who have grown to love it to be over-defensive of it. I know, it happened to me. Musically speaking, it is my personal belief that Vancouver is approaching the point where a flood of talent from it will be internationally accepted. The first signs of the flood have already begun, the Poppy Family, Tom Northcott, Chilliwack and so on. In fact, when you come to think of it, how many American cities can match even these successes. Seattle only had one Hendrix.

The business end of the industry, recording studios, management companies, promoters etc. is steadily growing. The city boasts

the best Canadian underground/music paper, the Georgia Straight, and at one time supported a well produced pop magazine, Poppin. In Vancouver, it is happening and no one says otherwise. Kit Morgan, in an article on the city's music scene in the current issue of BMI's Music Scene, points that out in no uncertain terms. She does however perpetrate one tremendous gaffe, and a decidedly unfair one at that. She notes that the music trade papers (which, by some unknown thought process, she brings down to two American trade papers) ignore Vancouver. Furthermore she states that their correspondents have never even visited the city.

I contacted both (one was slightly harder to reach than the other) and found out that both had visited Vancouver in the past two months, one of them twice. Furthermore, the trade paper which has provided the most coverage of the city (and in all modesty, it is RPM) wasn't even mentioned. This of course, in the sake of journalistic ex-

pediency. It would ruin a good complaint to have to temper it by mentioning that the Canadian trade paper, sustained a correspondent and sometimes two, for almost two years in Vancouver. Although that became economically unfeasible at the end of two years, a good rapport had developed with many people on the coast and the weekly Vancouver column was replaced by news stories throughout the paper and supplemented by the album picks and new releases column.

I believe it is fairly apparent that this paper is not only interested in, but anxious, to publish news of all of Canada. Although due to the size of the Canadian music industry at the present time it is simply not a reasonable proposition to maintain correspondents throughout the country. This is a long range goal and as soon as the industry can help sustain such offices, RPM will be more than happy to maintain direct contact with people in the industry everywhere.

Liberty/UA Nashville head a Canadian

The United States' "music city" of Nashville has long been considered that country's mecca of recording. Therefore the operation of a company's branch in that city is a matter of no small importance. To head up their Nashville operations, Liberty/UA Inc. chose a Canadian, Scott Turner.

Turner, a songwriter/producer,

began in the disc business with A&M in Hollywood. After the A&M stint, he moved on to Liberty/UA where he headed the firm's country operation. As a producer, Turner has dealt with such recording greats as Del Reeves and Slim Whitman. As a songwriter, Dean Martin, Tennessee Ernie Ford, Eddy Arnold, the Tijuana Brass and many others have recorded from his list of over three hundred compositions.

Lalonde to receive award on own TVer

Capitol recording artist and one of French/Canada's top artists, Pierre Lalonde, will be presented with his two Gold Leaf Awards on his own television show "Jeunesse d'Aujord'hui" ("Youth of Today").

Lalonde certified for the Gold for his two singles, "Caroline" and "Quand T'Auras Vingt Ans". This is a "first" for a Canadian artist in that he qualified for "outstanding sales" of his French single and duplicated this feat with an English recording.

Lalonde is one of the modern thinking Canadians in that he has mastered both our national languages and commands respect from both factions. His weekly Channel 10 (CBMT) show is viewed by more than a million Quebecers (English and French). Lalonde had a similar variety-type show, in English, out of New York in which he went under the name of Peter Martin, which was also highly rated.

Tony White eyeing pop market for new releases

Tony White's first move into the recording field restricted him somewhat to the country field. His first Columbia deck, "Big Window", climbed the RPM Country Fifty back in July of 1970 and with a little promotion push by the label's Bill Eaton, the disc broke into the Eastern Canadian market. His follow-up album, released on Harmony was the first indication that White was wrongly tagged. In RPM's New Albums of July 25 it was noted

that "White comes up with a set which ranges a wide spectrum. 'Big Window' culled from the set is currently selling well due to country radio exposure, although White is not strictly in the country vein."

White has proven his versatility, which is one of the reasons for his successful clubbing throughout the west, and will gather a sizable "pop" following when he bows his new release, "Can You See Your Own Sign", a self penning.

The 28 year old White has been entertaining professionally for six years. Backing him are Cyril Smith on bass and drummer Russ Betheridge. He writes most of his own material and publishes through

April/Blackwood Music.

White records at Edmonton's Century II Sound Studios under the direction of Tommy Banks and Bob Cairns. An album will be put together for a possible Spring release.

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

Gamma making strong bid for English market

Gamma Records, the Montreal-based firm that pioneered the French/Canadian market with some of the top-name acts including: Robert Charlebois, Claude Gauthier, Pauline Julien, La Nouvelle Frontiere, Georges Dor and others, has made a strong bid to become an important part of the English/Canadian recording industry.

Daniel Lazare, who heads up the Gamma complex, has already made a good impression on the English market, both internationally and on the domestic front, with his initial single and album release by Montreal's Anthony Green and Barry Stagg. Their single, "To Love Means To Be Free" became a strong chart item throughout Canada and went on to gain international recognition. Unfortunately it's been a long time between releases for the talented duo which, by the way, is the title of their new release, also a Stagg/Green original. They've changed their styling somewhat which was picked up in RPM's New Releases of Jan 16/71: "They've departed from their usual puritan folk styling, dirtying their sound somewhat and making their bid for the charts that much stronger." Green and Stagg made many friends during their last release

MIKE NEUN continued from page 2

al entertainers but the emphasis is definitely on Canadian talent. In fact the show has been an excellent vehicle for the promotion of domestic talent, western in particular. In line with bringing top international talent to the airwaves, Gibson recently produced a show with George Hamilton IV. Hamilton taped the show in Vancouver a couple of weeks ago and performed three songs, "Urge for Goin'", "Take My Hand For Awhile" and a Lightfoot composition, "Steel Rail Blues." Air date is Feb. 1st.

One of the big problems with the "In the Round" series was its air time, 2:00 PM on Saturday afternoons, so in spite of the big name talent such as Russell Thornberry, Tiny Tim, R.B. Greaves etc., the show didn't get a fair shake. In addition the CBC continually pre-empted the show for such intellectual alternate programming as football games.

However, the "Mike Neun Show" does appear in prime time and has been so successful that its chances for regular airing are much better.

through a self-propelled tour of Canada which should create a ready market for this very strong follow-up.

Don and Francine Graham have joined the Gamma roster under the tag, Country Fair. Their initial release, "Shelter In The Sky", their own composition, has already received strong radio play in the Province of Quebec.

Ellie, regarded as having much potential as a songwriter makes her disc debut with "Eternal Circle" which is also enjoying good local play (Montreal). This outing falls into the free-former bag but should pick up play from the Top 40 outlets as well.

Gamma is distributed in Canada by London Records.

MCA "Care Package" to needy broadcasters

MCA have put together a Canadian "Care Package" which they shipped to every radio station in Canada - in time for the January 18th date of the 30% Canadian content legislation. The package includes product for middle of the road, music of today and country stations. Says Allan Matthews, national promotion for MCA, "These records are all excellent examples of the very best in Canadian talent and all will, without doubt, garner much airplay in the coming months."

The mailing involved more than 4000 albums and singles and included Tom Northcott's "I Think It's Going To Rain Today"; Christopher Kearney's "Rocking Chair Ride"; "The Marvelous Toy" by the Irish Rovers and Ed

Biscuit/Crowbar with Los Angeles PR firm

Two Love Productions acts, King Biscuit Boy and Crowbar have signed with Gershman, Gibson and Stromberg for publicity representation. The Los Angeles-based firm already handles the Guess Who plus many other major acts including Elton John, Traffic, Joe Cocker and Jimmy Webb.

King Biscuit Boy has now made inroads on the U.S. scene with a listing in Billboard's 200 LP's. His second single, "Biscuit's Boogie" has just been released in the U.S. by Paramount. Crowbar's first LP, "Bad Manors" has just been released in Canada, with

Charbonneau to head up Phonodisc promo

J. Marcel Charbonneau has taken over responsibility of promotional duties for Phonodisc, with headquarters in Toronto.

One of Charbonneau's first tasks is the readying for the trade of Jubilee's new release of James Taylor & The Original Flying Machine. This set was recorded in 1967 when Taylor was the group's up-front singer. Release date has been set as Jan. 15 and early indications have this one as moving into the top seller list even before release. The album will be released on Jubilee's Euphoria label, tagged "free form".

A recent article in Cash Box revealed that this set was produced by Chip Taylor and Al Gorgoni for their Rainy Day label. Jubilee distributed this label at the time. Six of the seven selections are Taylor penings while the seventh is an instrumental with Taylor playing lead guitar. One cut, "Night Owl" was released in 1967 to tie-in with the group's opening at New York's Night Owl Cafe.

Charbonneau is also hot on Don Gibson's country deck, "Guess Away The Blues" which is issued on the Hickory label. The single has already shown strong chart moves in the U.S. with similar action expected to follow in Canada.

Evanko's first Decca LP release.

Country artists included in the package are: Jimmy Arthur Ordge and his "Muk-Tuk Annie" single; Spade Neilson's "Oh Mama" and "Ode To Suburbia" by Bob Smith.

U.S. release to follow. The group flies to Los Angeles in the near future for appearances at the Whisky A Go Go and other clubs.

Five Man Electrical on Nashville North

Ottawa's Five Man Electrical Band appeared on CTV's "Nashville North" on January 19th. The group shared the bill with Conway Twitty, Gloria Loring, the Great Speckled Bird and host Ian Tyson. The Ottawa group's contribution to the show was a rousing rendition of "Signs". "Nashville North" is produced at CTV's Toronto affiliate, CFTO by Gerry Rochon and is directed by Michael Steele.

Toronto to lead folk renaissance ...Jury Krytiuk, CMS

Trends for music in 1971 will show a return to the type of music that was prevalent in the early sixties. The sound of acid-rock, and all that was termed "heavy" in the late sixties will be replaced by a still heavier type of music, but the music will be of the un-amplified type, indicating a trend to a possible folk-revival, although it appears that the music will at this stage be meaningful, rather than trite, ear-pleasing lyrics.

Canadian talent will finally come into its own, and many Canadian writers will find their material being recorded by American artists, although this material will finally be recognized as being Canadian. Rather than Canadians going to the states to 'make it', Americans will be coming to Canada, especially Toronto, which appears to be turning into a new major center for the recording industry. Canadians will be starting new world wide trends in music. The Nashville sound and 'love triangle' style of song are on their way out even though many artists will still continue recording in this vein.

Toronto will become the capital

of another folk-revival, although in this case it will be seen as a renaissance, rather than just a return of the old. Jazz will remain where it is today, although it will try to make a comeback. The big band sound will become popular

MOON continued from page 11

almost stylish to know and recognize which are tunes of Canadian origin. This is an important change for the better from the days when too many listeners and users of music took no consideration of the music they heard and used and didn't realize that any of it was of Canadian origin.

Every sign indicates that 1971 will surpass the successes of 1969 and 1970. More and more people are getting involved in the various facets of Canada's music business.

Added to the small old guard who have been trying to bring recognition to Canada's composers and their music for the past three decades are a host of new and young enthusiasts who want to

in the late part of the year. Experimental music will at last begin to be appreciated by the masses, and material relevant to new experimental instruments will soon be heard. The industry itself will be taken over by many independent producers who will lease material to the majors while the role of the majors in the production field will decline.

participate in this growing business.

Probably the best assurance for the success of Canadian music is the fact that it is truly national in origin. Canadian music has no Tin Pan Alley, but comes from talented Canadians in every province in our country.

Whether it be east coast, west coast or almost anywhere in-between, Canadian tunes and talent have emerged that have proven that our music is national and capable of earning international acceptance and respect.

Such being the facts I and my associates at BMI Canada's offices in Toronto, Montreal and Vancouver look forward to the new year and the opportunities that we feel sure will guarantee continuing success to the writers and publishers affiliated with us.

**TAKING AIM
WITH 3 GREAT SINGLES
BY 3 GREAT CANADIAN ACTS**

- MA PL "TO THE FAMILY" - ELLIE GA-5007
- MA PL "IT'S BEEN A LONG TIME" - GREEN & STAGG GA-5009
- MA PL "SOUL CRUSADE" - COUNTRY FAIR GA-5020

GAMMA RECORDS - RIGHT ON IN '71

DISTRIBUTED BY **LONDON** records

Canada in grips of mass media-ocrity



by Ritchie Yorke

One of the most significant points emerging from the current CIRPA versus broadcasters' conflict-of-interest record companies is the astonishing lack of coverage given it by Canadian media outside the music trade.

Undoubtedly this is the biggest story to break in the Canadian music business since the announcement of legislation for local content, but there hasn't been a line about it in any of Toronto's three daily rags. At least that's what I'm told by people who read the daily rags in Hogtown. Since parting company with the Telegram in the Fall, I haven't even glanced at a daily here.

From time to time, my lady buys a paper for two reasons, neither of them having to do with literacy. We wrap the garbage in newspaper and also liberally scatter it around

the living room where the two Pekinese have a habit of peeing.

Walt Grealis tells me that someone from the Telegram rang him about CIRPA when the story broke in Billboard and Cashbox and RPM. The guy sounded hot to trot, or so Walt recalls, but nothing ever turned up in the typographical error-ridden Telegram print.

Could it be that the Telegram finds that such an issue, no matter how important, falls just a little too close to several of its own dubious involvements in entertainment related areas."

All of this leads me to the inescapable conclusion that Canada is suffering from a very serious and obnoxious malady - - mass media-ocrity.

Sen. Davies and his band of media men have just issued their first three-parter, so I trust you won't mind my firing a few shots into this weed-ridden pasture.

Although many of us regard radio as the chief culprit in the long-overdue development of a Canadian music scene, it should not be forgotten that other media didn't contribute a lot either.

If the press, for example, had been anywhere near well-informed, radio could not have kept its doors barred to Canadians for so long. If TV had presented young Canadian musicians in 1965, radio would have been forced to act.

Ah no folks, radio may be mainly responsible, but the rest of the media aren't ever going to win any valor medals for pointing out the broadcasting industry's historic faults in this area.

In the gnarled entanglement of newspaper holdings in radio and TV, there never has been much room for the conflict of interest controversy to arise. Sen. Davies has pointed out the inherent dangers of media monopolies, but you can bet your favorite hooker that this section of the report will be shelved faster than a plan to divert the Niagara River through downtown Hamilton.

In mass media, the golden rules of free enterprise are acted out like The Merchant of Venice. As Arthur Godfrey was pointing out the other night on the Dick Cavett talk show, business completely disregards what happens along the way, as long as the balance sheet is bulging with red ink. Anything goes. Do what you like. Wail on baby, boogie down Bay Street.

This is no doubt why no Governmental action has been taken against radio stations entering record production. As long as the profits are ringing in, as long as the sacred interests of the balance sheet are reverently considered the total idiocy screams on unabated.

Canada, dear Canadians, is on the verge of the greatest cultural explosion in its history. With hit records will come a star system, TV shows (God forbid) on the local rock scene, national magazine stories, maybe even a snide ripoff in our great Canadian benefactor, Time magazine, and perhaps even books about it all.

Yet what serious objectivity and explanation are you seeing on this subject in newspapers, on TV or in magazines? Sweet f... all.

Our grand rock critics, with sadly few exceptions, view the situation with boredom or ignorance, ripping off as many Canadian discs as possible. A few of the smarter ones, such as dear Joey Cee, jump on the wagon and put out newsletters about the Canadian rock scene. Now I ask you? What was Joey doing for domestic talent when he was ensconced on the badly battered music director's chair at CKFH? Now you'd think he was the one who discovered Canadian talent.

It's all a bit sickening friends. It's nauseating because so few can do so much, as evidenced by our rock progress thus far in Canada. So very few, who gained nothing and lost a lot of acquaintances along the way.

Come on Canadians. This is your country. You killed the French and built forts to frighten off the Yanks to get to occupy this lump of territory.

Why not do something today for Canadian culture. Not the Winnipeg ballet doing a traditional European work. Not the Toronto Symphony playing Beethoven's Ninth. Not the CBC Youth Choir singing Oh Canada.

Just Canadian musicians playing contemporary music.

Just a few cats trying to get their gigs together.

Some Canadians expressing themselves in music for the entire world to hear.

For Chrissake, let's do something about this mass media-ocrity in the music vein. If you cats who

RPM REGIONAL ACTION

ORDINARY MAN

Freedom North (Aquarius) 5008-K

NOSIREE

Craig Wood (Coast) 1973-K

HELP FOR MY WAITING

The Dorians (London) 17395-K

MR. FORTUNE

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

FRONTS

Christopher Robin (Music World Creations) 1002-M

KELLY

Alan Moberg (London) 17396-K

YOU'VE GOT TO KNOW

Perth County Conspiracy (Columbia) C4-2963-H

DO YOU KNOW WHAT YOU'RE DOING

Terry, Bush (GRT) 1233-03-T

I'D LIKE TO KNOW

Tobias (MGM) 106-M

ANGELINE

Sugar 'N' Spice (Franklin) 652-K

SWEET ELAINE

Songbird (GRT) 1230-02-T

MA
PL

NEW ALBUMS

TUMBLEWEED CONNECTION

Elton John (UNI) 73096-J
One of the few true and reasonably clear message sets on the market. This British duo are no strangers to the charts having just completed a fair run with "Your Song". Free formers will have much to discuss after airing John and Bernie Taupin penning.



CHRISTMAS AND THE BEADS OF SWEAT

Laura Nyro
(Columbia) KC 30259-H
This is not a holiday season album but one that could become a perennial seller. Miss Nyro will become one of this continent's top female performers. She is already highly regarded as a songwriter with excellent samplings here.



THE STROKE OF GENIUS

Charlie Byrd
(Columbia) C 30380-H
Byrd fans should pick up on this latest well put together set. Those who have seen Charlie Byrd in person will appreciate this effort which is very close to his club act. Middle of the roaders will appreciate the softness of the Byrd guitar.



ED AMES SINGS THE SONGS OF BACHARACH & DAVID

(RCA) LSP 4453-N
Title and jacket should be sufficient to stir the easy listening buyers to invest in this beautifully put-together set of fine MOR selections. "Alfie", "Make It Easy On Yourself", "Do You Know The Way To San Jose" - a man's sound.



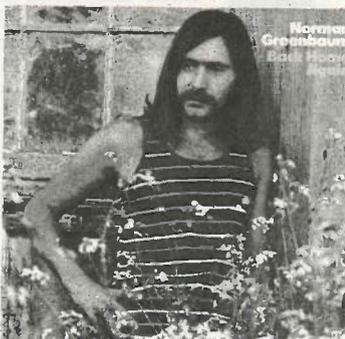
JOHNNY MATHIS SINGS THE MUSIC OF BACHARACH AND KAEMPFFERT

(Columbia) G 30350-H
Mathis is perhaps the only male singer that can truly transfer the real feelings of a composer. Bacharach and Kaempfert have their other side revealed with this Mathis two record classic. A must for the programmer with a sensitive listening audience.



I WALK THE LINE

Soundtrack
(Columbia) S 30397-H
No money-conscious dealer or racker would ever want to be without disc product even remotely connected with Johnny Cash. This is another money maker scored by Cash and containing his current happenner, "Flesh And Blood".



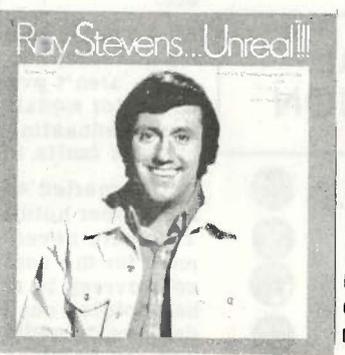
BACK HOME AGAIN

Norman Greenbaum
(Reprise) RS 6422-P
It's the homespun sincerity that made Greenbaum's "Spirit In The Sky" such a monster and here he bounces back with a passle of earthy-type self penning. Strange, how the moog synthesizer, washboard and mandolin become so very personable.



WATT

Ten Years After
(Deram) XDES 18050-K
Already making an impressive showing on the RPM 100 Albums chart. Programmers will get a lot of chatter out of the "Sweet Little Sixteen" cut which was taped "live" at the Isle Of Wight Festival. "Gonna Run" should pick up extra plays.



UNREAL

Ray Stevens
(Barnaby) Z 30092-H
Stevens has a large sized following in Canada much of it due his recent weekly TV shows, taped in Canada. This set showcases his two recent U.S. hits "Sunset Strip" and "America, Communicate With Me". Canadians probably prefer the real Stevens - on album.



ORANGE COLORED SKY

Bert Kaempfert
(Decca) DL 75256-J
Always good for top plays and sales, this German instrumental giant was one of the first to record Gene MacLellan's "Snowbird", an outstanding example of today's music. He also reaches back for some of yesteryear material, "Bye Bye Blackbird" and others.

J. Geils Band-best in a long time

The best band I have heard in a long time was at Unganos recently for a private party - people came to eat and drink and be part of the Christmas spirit, for many the band was quite secondary. And yet, by the end of the party - people were actually

Pop Wire

LISA ROBINSON



dancing, and screaming for the J. Geils Band to come back and do some more.

The J. Geils Band is made up of a bunch of Boston boys who are most definitely into the blues, and early rock and roll. This is seen by the selections that they perform and are on their Atlantic lp, songs written by Smokey Robinson, Otis Rush, John Lee Hooker, Albert Collins, and many by members of the J. Geils Band themselves.

The lead singer, Peter Wolf, is fantastic on stage, he dances and carries on - his voice is great and

his sense of humour FABULOUS. Peter Wolf is an almost legendary figure out of Boston, he used to sing with a group called The Hallucinations, and was a well-known Boston radio personality.

The rest of the band is equally together - Magic Dick plays the best rock and roll harmonica I've ever heard, J. Geils' guitar work is superb....if the album is released in Canada try and get it, you won't be sorry! I really think that the J. Geils Band is as good as the early Rolling Stones, and isn't something like that what we've been waiting for?.....

Rock and roll goes on...with the 1970's firmly established, and the new year upon us, there is no apparent lagging in groups recording. The Flamin' Groovies were in New York recently to do another album, Lou Reed is busy writing new songs in Long Island, the Stooges are at work on new material for their next album, and there seems to be a lot of new energy about to be released all over. (And of course, the J. Geils Band.....)

Grand Funk Railroad are going to England. The incredibly successful group flew to the U.K.

for one engagement only, recently, at the Royal Albert Hall, and then will immediately return to the U.S. the following day to begin work on another album. They don't plan to talk to the press there either.....

Jeffrey Hammond-Hammond has joined Ian Anderson and Jethro Tull as bass player to fill the spot left vacant when Glen Cornick announced he was leaving the quartet to form a group of his own. The mysterious Jeffrey has been well-known to Jethro Tull fans as the subject of many songs written by Ian: "A Song For Jeffrey", "Jeffrey Goes To Leicester Square", "For Michael Collins, Jeffrey and Me". Jeffrey is a long time former schoolmate of Ian Andersons.

Surprise, surprise.....Bob Dylan has a gold lp for his latest "New Morning"...his eighth. (Eighth gold lp that is.)

CAN WE BE OF SERVICE? RPM maintains a team of knowledgeable people who will go out of their way to help you with information. It's all part of the institutional approach that we have maintained and you can thank the advertisers and supporters of RPM for this service.

WE HAVE A HIT RECORD.

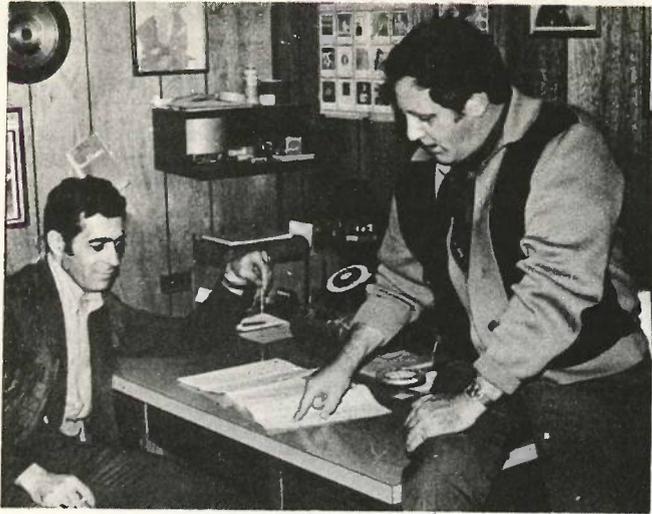
Mixed Up Guy-Joey Scarbury

Lionel 

L. 3208.

Manufactured and distributed in Canada
by Polydor Records, Canada Ltd.

 polydor



DMG's Don Grashey (l) and Chuck Williams discussing chart action on their recent productions.



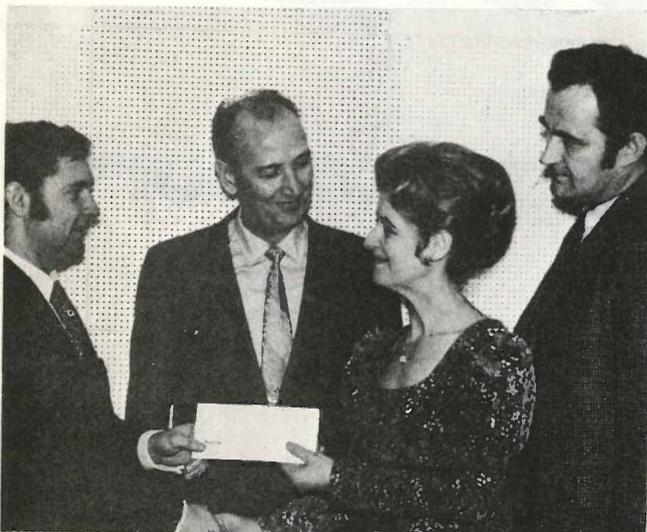
Grashey and engineer Brian Biesenthal (r) setting up for a run through at DMG Studios. (Story on page 8)



Bev West, steel guitarist for Dianne Leigh with her Fulawka custom-built steel guitar. (Story on page 2)



Karen Jones is subject of film to be shown on CBC-TV's "The New Majority", Sunday Jan 31 at 4 PM.



Winners of Polydor's "Two of You" contest, Mr. & Mrs. Roy Hollis, receive tickets for European holiday from label's John Turner (l). CKFM's Carl Banus looks on.



Daffodil's new Crowbar album was titled after their country mansion, "Bad Manors" which is located near Toronto. (Photo Annette Yorke).

Elvira strains expertise

In an effort to keep the music industry informed, I will devote this column to answering some of the many questions that have been submitted to me over the last few weeks. You may find many of them very interesting. I would also like to invite any of



my audience who have questions to send them to me care of this weekly, and I will attempt to strain my expertise and reply! (Ed: What?)

Q: What does it take to get a good Canadian record played on Canadian radio stations? W.G. Toronto.

A: What we need to compliment these good records are some good music directors in some good radio stations. That would solve the problem.

Q: If Canadian record producers are so hot, why aren't they in

the States where the action is? W.G. Toronto

A: 'Cause if they went to the States then that is where all the action would continue to be.

Q: If you were a radio station, would you like to be forced to play 30% Canadian music? W.G. Toronto

A: If I were a radio station, I would have been playing 30% or more for so long, that the ruling wouldn't effect me at all.

Q: Why is Ritchie Yorke, who writes in your magazine, so down on the 30% music ruling? W.G. Toronto

A: I have never met anyone so in favour of domestic record play. What Mr. Yorke is objecting to is all the bullshit from the radio stations and all the wailing and finally the invasion of the record industry by all these Johnny-come-lately broadcast-producers. Read his great writings again.

Q: Do you think playing 30% music on Canadian radio will create a record industry in Canada? W.G. Toronto

A: This may be a by-product of

some Canadian art and culture on our airwaves, but the important thing is that it will create a greater nationalism in Canada, and that will be to everyone's benefit.

Q: Why would anyone want to produce records in Canada, when there are so many good records being produced in the U.S. and elsewhere? W.G. Toronto

A: Goodness gracious! I never thought of that before!

Q: Do you think the MLS has done a lot for Canadian records? W.G. Toronto

A: In what way?

Q: Why are radio stations in Canada so against playing Canadian records? W.G. Toronto

A: I don't understand the question.

Q: How would RPM like it if the law said that 30% of what was in RPM had to be Canadian content? W.G. Toronto

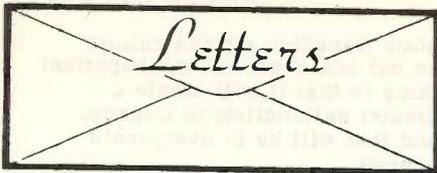
A: We would fight such a ruling. We wouldn't want to be restricted to only 30%. I've never heard of such a thing!!!

Q: Do you go along with the theory that there is no talent in Canada? W.G. Toronto

ELVIRA continued on page 23

RPM COUNTRY 50

- | | | | | | |
|----|--|-------|--|--------|--|
| 1 | FLESH AND BLOOD
Johnny Cash (Columbia) 45269-H | 16 28 | WATCHING SCOTTY GROW
Bobby Goldsboro
(United Artists) 5072-J | 33 39 | KELLY
Alan Moberg (London) 17396-K |
| 2 | 4 THE WONDERS YOU PERFORM
Tammy Wynette (Epic) 10687-H | 17 37 | SING HIGH - SING LOW
Anne Murray (Capitol) 72631-F | 34 50 | A WOMAN ALWAYS KNOWS
David Houston (Epic) 5-10696-H |
| 3 | 2 MORNING
Jim Ed Brown (RCA) 47-9909-N | 18 | 8 I CAN'T BE MYSELF
Merle Haggard (Capitol) 2891-F | 35 41 | PORTRAIT OF MY WOMAN
Eddy Arnold (RCA) 47-9935-N |
| 4 | 3 PADRE
Marty Robbins (Columbia) 45273-H | 19 13 | MARY'S VINEYARD
Claude King (Columbia) 45248-H | 36 42 | SWEET MISERY
Ferlin Husky (Capitol) 2999-F |
| 5 | 5 GUESS WHO
Slim Whitman
(United Artists) 50731-J | 20 18 | BIG RIVER
Johnny Cash (Sun) 33-M | 37 43 | COME SUNDOWN
Bobby Bare (Mercury) 73148-K |
| 6 | 10 JOSHUA
Dolly Parton (RCA) 9928-N | 21 12 | LUKE'S GUITAR
Tom Connors (Dominion) 124-E | 38 49 | WHERE IS MY CASTLE
Connie Smith (RCA) 47-9938-N |
| 7 | 7 BED OF ROSES
Statler Bros (Mercury) 73141-K | 22 15 | BACK WHERE IT'S AT
George Hamilton IV (RCA) 9890-N | 39 38 | THE SINGLE GIRL'S SONG
Lois Davies (Dominion) 126-E |
| 8 | 6 ROSE GARDEN
Lynn Anderson (Columbia) 4525-H | 23 23 | LOVE KEPT ON
Mike Graham (Rodeo) 3340-K | 40 45 | CARRY ME
Stamperders (MWC) 1003-M |
| 9 | 21 RAININ' IN MY HEART
Hank Williams Jr./Mike Curb Con.
(MGM) 14194-M | 24 20 | DAY DRINKIN'
Dave Dudley & Tom T. Hall
(Mercury) 73139-K | 41 47 | BAR ROOM TALK
Del Reeves (United Artists) 50743-J |
| 10 | 22 LISTEN BETTY
(I'm Singing Your Song)
Dave Dudley (Mercury) 73138-K | 25 14 | OLD BILL JONES
Mersey Brothers (Columbia/Can.
Talent Library) C4-2941-H | 42 44 | NEWFIE GIRL
Roger Bourque (Paragon) 1034-C |
| 11 | 11 A GOOD YEAR FOR THE ROSES
George Jones (Musicor) 1425-J | 26 26 | CANADIAN COUNTRY MUSIC MAN
Angus Walker (Rodeo) 3339-K | 43 46 | DEADEST MAN LIVING
Blake Emmons (Bell) 238-M |
| 12 | 9 WILLY JONES
Susan Raye (Capitol) 2950-F | 27 27 | 24 HOURS FROM TULSA
Tommy Graham (Capitol) 72632-F | 44 ... | GUESS AWAY THE BLUES
Don Gibson (Hickory) 1588-L |
| 13 | 29 ONE HUNDRED CHILDREN
Tom T. Hall (Mercury) 73140-K | 28 24 | THE SHERIFF OF BOONE COUNTY
Kenny Price (RCA) 9932-N | 45 ... | RUSSIAN POLKA MEDLEY
Gaby Haas (Apex) 26475-J |
| 14 | 17 MEM-RIES OF HOME
Carrol Baker (Columbia) C4-2959-H | 29 30 | THE LAST ONE TO TOUCH ME
Porter Wagonner (RCA) 9939-N | 46 ... | WASHINGTON D.C.
Al Hooper (Paragon) 1036-C |
| 15 | 19 GOOD MORNING WORLD
Julie Lynn (Dominion) 127-E | 30 31 | FANCY SATIN PILLOWS
Wanda Jackson (Capitol) 2986-F | 47 ... | I'D RATHER LOVE YOU
Charley Pride (RCA) 9952-N |
| | | 31 16 | SWEET DREAMS OF YESTERDAY
Hank Smith (Quality) 1962-M | 48 ... | THAT'S WHAT IT'S LIKE TO BE LONESOME
Cal Smith (Decca) 32768-J |
| | | 32 32 | WROTE A SONG
Rainvilles (Melbourne) 3362-K | 49 ... | IF YOU THINK I LOVE YOU NOW
Jody Miller (Epic) 10699-H |
| | | | | 50 ... | STEP INTO THE DARKNESS
Jerry Lane (Big Chief) 6921-E |



BROADCASTER PRAISE

Please find enclosed one completed ballot on behalf of CFJC for RPM's annual Juno Awards.

This would seem to be an appropriate time for commending your publication, as many others have done, for the contributions made to the music and broadcast industry in this country.

RPM has done much in opening the lines of communication between broadcasters and the music industry, and, as a member of the former, I really appreciate the role RPM plays in acting as a sounding board for attitudes, ideas and opinions.

A number of exciting developments have been and are taking place in this area, and I hope to be able to elaborate further on the action and reaction to the Canadian Content Regulation, as well as some of CFJC's promotional activities in the near future.

Hugh McLennan
Production Manager
CFJC Kamloops

with several music stores in Halifax, and the twin city of Dartmouth, and received the same results as Stan had done. Stan told me that he intended to mention this to Diane when he met her backstage at a recent CBC Country-time taping in Dartmouth, N.S. But he was so overwhelmed by her attractiveness, meeting her for the first time in person, that he completely forgot about it.

How about our Canadian record companies, and music stores getting together on some information, and promotion on ALL our national Canadian artists.

Joseph Edwards
Spryfield, Nova Scotia

KUDOS FOR MAPL LOGO

We are very impressed with the Canadian Content logo which you people have created and feel it could be extremely useful in keeping our library and program material together. As you requested, I am writing to ask permission to use your logo for in-station music identification at CKLC.

Gary R. Parr
Program Supervisor &
Music Director
CKLC Kingston.

NEW YORK'S MY HOME

Regarding Ritchie Yorke's column "New York...rats racing through a jungle", I was not surprised. However, as an enlightened citizen of New York, I've become enlightened to the problems of our civilization. As a native of New York, I have a love affair with this city. Toronto is a lovely city with some beautiful people, but there just is no comparison. With industrialization you must accept certain problems. However, this is the cultural center of the world and don't let anybody tell you different (even those people who live in L.A.) For the sheer excitement of the city, there is nothing to compare with it.

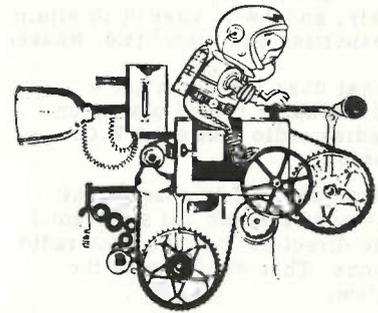
Harriet Wasser

RETAILERS - CATCH UP

With the new 30 per-cent Canadian content now into full swing for 1971, I wonder if the same enthusiasm will be shown by some of our Canadian music stores, and record bars. My reason for saying this stems from a recent experience a friend of mine had, and which I later confirmed myself.

Stan Farnsworth whose favorite recording artist is Diane Leigh, dropped into a local music store in Halifax, N.S. for a copy of one of her recent recordings. To his amazement the salesclerk was unaware that Diane had made any recordings, and explained the store did not have a Canadian artists listing, only American. The same situation was repeated at several other music stores in the city, with the exception of two stores where the salesclerk did not appear, even to know of the artist. Other Leigh's and Lee's were offered, and in one store Stan noticed an album on display by a seemingly unknown artist from the other side of the world. Yet this same store could not order a new single of a Canadian artist voted by RPM the top in her field, and seen every week for several years on Canadian national television, namely Diane Leigh.

When I heard about this I checked



THIS IS NOT A *MOOG SYNTHESIZER

*WE HAVE THE
REAL THING
AT MANTA

WE'RE BUILDING IT AT

311 ADELAIDE ST. EAST



204 KING ST. EAST - TORONTO
PHONE - 863-9316

A BIG ONE - LEFT OUT

One of the many reasons why there was always this giant gap between Eastern Canadian singles and Western Canadian singles for the last several years, was that service to either market was so slow it was painful, or, there was no service at all.

CKVN is a 50,000 watt, 24-hour Rock Station. We play albums and 45's and if you would like your product aired, would you please add us to your DIRECT mailing list. In other words, when you supply Toronto, please supply us at the same time so we can give your product a fair and full chance at making our survey.

Terry David Mulligan
Program Director
CKVN Vancouver

DMG continued from page 8

wood operation was phased out and all operations moved to Thunder Bay a little over a year ago.

In the newly-amalgamated city of 110,000, the pair have escaped the scrambled confusion of metropolis life. Yet, they remain in the centre of Canada and only one and a half hours from Toronto, where all studio masters have been placed. Now they have the time to ponder problems and to leisurely work at solutions. DMG can open any time of day or night and groups are free to record when they feel they're at their best - - 2 a.m. or 2 p.m. They've attained their dream of a friendly, relaxed atmosphere and time is blocked off in days - not hours. Groups leave with a session and sound they're completely satisfied with, regardless of the time it took.

This, and the fact, that the studio is working with four track, two track, mono Scully and Ampex recorders and is constantly making improvements, attracts many in-and-out-of-town groups to the studio. With the assistance of competent engineer Brian Eiesenthal, builder of the studio's custom console, the studio is currently working on stereo LP's by The Souls of Inspiration and The Merriday Park and Carroll Baker is scheduled to record her country LP there. In addition, the Jarvis Street Revue, who recently placed their first LP and single with Columbia for a January release date, recorded their records at DMG and have booked the studio for their second album.

(Marg Raynard is Woman's Editor for the News Chronicle, Thunder Bay.)

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

YORKE continued from page 17

are in there now can't get it together, get off the road and go listen to your Herman's Hermits albums. Let the doors in, before they break your doors down.

(Ed: note - this column was written in the waning moments of the pre-Canadian content era - i.e. Jan. 17. Mr. Yorke pointed out that he was monitoring several Toronto stations at the time and the last records played by both CHUM and CKFH before the CRTc ruling took effect was My Sweet Lord by George Harrison. There's more than a little irony in that.)

ELVIRA continued from page 21

A: Only when it's said by talented Canadians.

Q: Are things planted in RPM?
W.G. Toronto

A: I wouldn't recommend it, but I understand it does a good job on the bottom of your birdcage.

Q: Is Elvira a man or a woman?
W.G. Toronto

A: Yes.

Q: Of what value is a column like yours?
W.G. Toronto

A: Now that you mention it, I think I'm due for a raise. Then we'll both know exactly.

Q: Do you feel guilty about the

rotten things in your columns?
W.G. Toronto

A: Yes I feel terrible about them and they shouldn't go on.

Q: How far will you go with your column?
W.G. Toronto

A: Usually to the end of the page and then if there is still more, it is continued elsewhere in the magazine.

Q: Why do advertisers continue to support RPM when you write so nasty about all of them?
W.G. Toronto

A: Well, it is better than a sandwich board!

Q: What would you say if I said I wouldn't read RPM anymore because your column is in it?
W.G. Toronto

A: Goodbye.

NEW RELEASES continued from page 7

COUNTRY FAIR - Shelter In The Sky - Gamma GA 5020-K

(2:25) (Francine and Don Graham) NO PUBLISHING LISTED - Prod: Bill Hill.

MOT: Label making strong bid for English/Canadian market and they've picked a beautiful vehicle to get their foot in the door. Young husband and wife duo have a lot of love going for them and although tagged a pop sound they have strong country tendencies. They obviously are able to transfer their charm to jocks in live meetings which has caused local Montreal stations to give airplay.

Flip: (Same credits as plug side).



RPM Subscription Service

ATTACH THE ADDRESS PORTION OF YOUR MAILING WRAPPER HERE WHENEVER YOU RENEW OR CHANGE YOUR ADDRESS TO ASSURE PROMPT SERVICE.

When you have occasion to write us about a new subscription, a renewal, change of address, or any enquiries you may have regarding your subscription, simply attach the address portion of your mailing wrapper from your latest RPM. This will assure quick service from our subscription service. To renew - complete below.

Rates: Canada & U.S. 1 year \$10 3 years \$21 Air Mail (1 year) \$15

Enclosed \$ _____ Bill me later

name _____

(please print)

address _____

zone _____ province _____

city _____

RPM SUBSCRIPTION SERVICE

1560 Bayview Avenue
Toronto 17, Ontario, Canada

New York, L.A., Miami and all the one-niters in-between. The Bells have paid their dues.



Brand new album includes latest hit,
Stay Awhile, 2065046



Manufactured and distributed in Canada
by Polydor Records, Canada Ltd.