

RPM

WEEKLY

TWENTY FIVE CENTS

Volume 14 No. 19

December 26, 1970



Tom and Judy make GRT happy

1970 the year the media got the message

THE YEAR IN REVIEW

by Walt Grealis

Early in 1970 Pierre Juneau announced that Canadian radio stations would be asked to play 30% Canadian content on the AM band. The proposal by the CRTC eventually became law. It started out to be a very good year for Canadian musicians and artists. At the same time, the CRTC also proposed that 60% of Canadian-seen television be Canadian in content. The move seemed to indicate that the CRTC was attempting to create what the Report of the Special Senate Committee on Mass Media termed Canadian "apartness". In December, Senator Keith Davies tabled this report in the House of commons. That's how it began, and that's how it ended. In between...the industry reached some milestones. It was the year of "Go west...head office..." and many companies grouped together in Toronto "where the action was!" and the understanding and the communication in the industry improved. It was a year when broadcasters entered the production business and not only made records but started to play them on the air. The industry came together to fight the threat of what many termed "a do-or-die" situation".

January was also the month that MTCC launched the Ronnie Hawkins'

new Hawk label. The MLS picked the first release "Down in the Valley" by Ronnie Hawkins. The disc went on to get the endorsement of John and Yoko. London Records released the first Poppy Family LP on the strength of the success of "Which Way You Goin' Billy" and their single success in Canada. The stateside breakout of the Poppy Family was not yet a reality. London presents awards to the jocks that helped break the record in Canada. CHUM's bid for Montreal AM station CKGM is denied by the CRTC. CHUM announces their entry into record production and music publishing. Record execs are summoned to CHUM to hear the first release from the broadcaster-production company. Tote Family is the first group produced by CHUM. Harold Smith one of Canada's record pioneers and a past head of Capitol records passes away. The John and Yoko Canadian peace festival is announced. It will have a bad time throughout 1970 trying to find a festival site. Top Canadian group the McKenna Mendelson Mainline breaks up. The Montreal Hi Fi Shows draws 12,000.

February was a historic month as the rumoured legislation for AM radio and TV is proposed. The broadcasters oppose the proposed legislation. The fight begins. The

fight will go on for a long time. It may not end when 1970 ends. The broadcasters were angry and united. Capitol releases a single by a young singer named Anne Murray. "Bidin' My Time" makes only a slight flurry on the Canadian scene, but Capitol in the U.S. will see potential in this girl. RCA opens new lush 8 track studios in Toronto. RPM announces the first Gold Leaf Awards presentations to be held at St. Lawrence Hall in Toronto. The record execs introduce and present the Awards. Andy Kim, Gordon Lightfoot, Tommy Hunter, Ginette Reno, The Guess Who are all honoured with Awards on behalf of the industry. Press coverage is meagre because there is no image in Canada for Canadian talent. Capitol in the U.S. signs Catherine McKinnon. Capitol launches a campaign to produce Canadian content in Canada.

John and Yoko's Peace Festival is banned at Mosport. Curtola product to be released on Capitol in Canada. Columbia Records produce Mashmakhan. Gilles Aubin Ontario head of London Records fatally injured in auto mishap. May was the month that Capitol Records launched their giant Sounds Canadian promotion and fourteen albums get the big treatment from Capitol. This is the first all out promo for Canadian product. World Records of Oshawa to release CTL albums for retail sale. Ampex releases Ian & Sylvia and the Great Speckled Bird. Quality enters the Canadian content race. Their operation becomes geared to create hits from Canada. BMI holds banquet for the recipients of the Canadian certificates of Honour at the Royal York Hotel in Toronto.

Tuesday Music Productions signed the Steel River in June. Roy Hennessey is elected to head the controversial Maple Leaf System.

1970 continued on page 4

"If You Could Read My Mind"

Reprise 0974

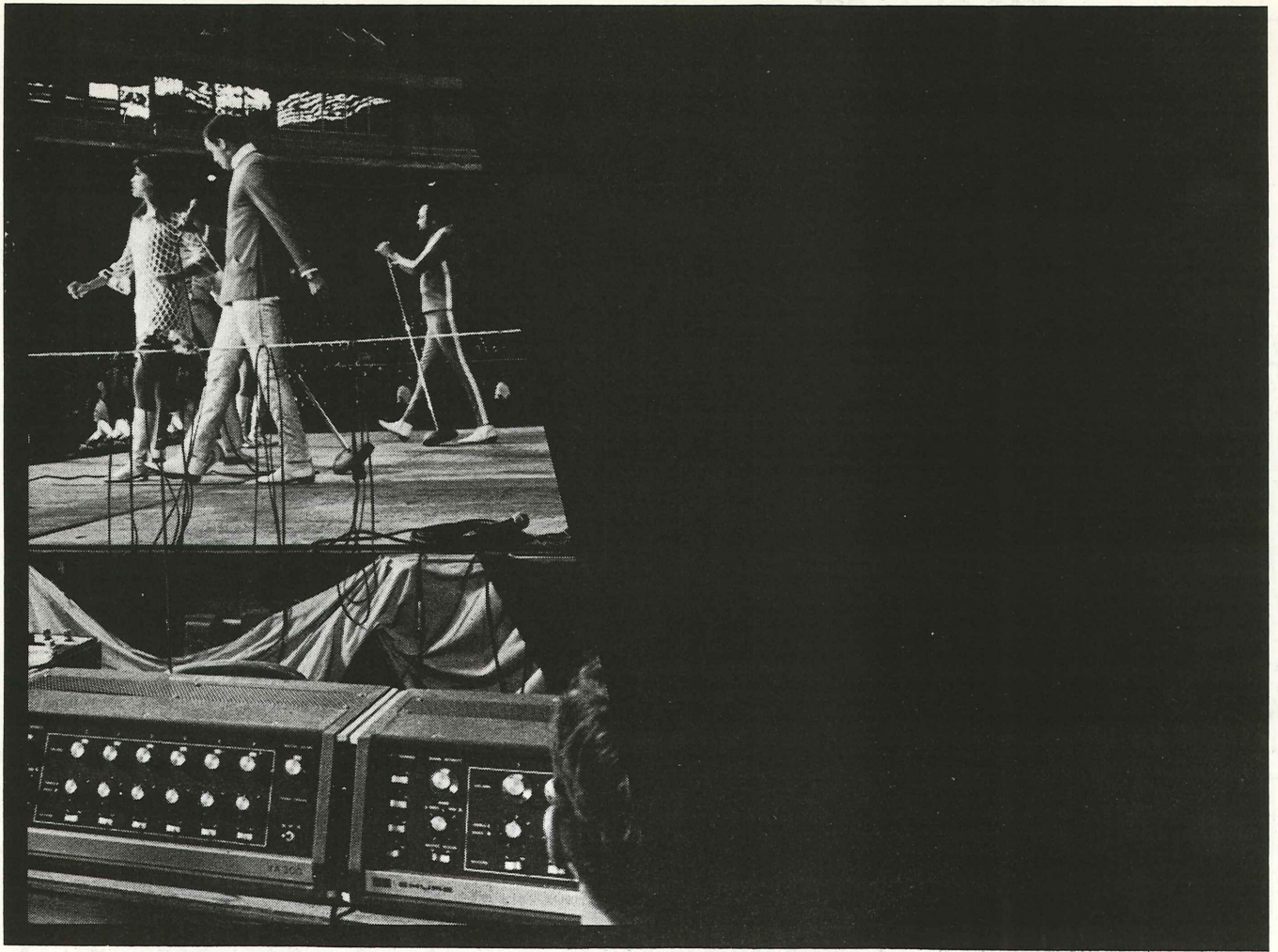


**CONGRATULATIONS
YOUR NEW SINGLE IS BREAKING
WIDE OPEN**

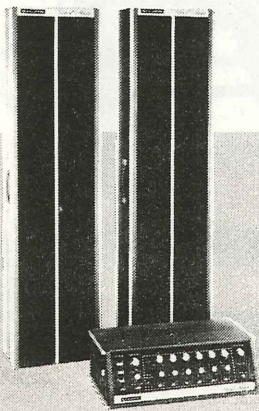
Billboard **76** Cash Box **69** RPM **40**

On top 40. On Reprise. Where he belongs.

**'Tis the
season
to be
Tuesday**



The "FIFTH" carries sound insurance.



The fabulous 5th Dimension really gets around. And wherever they go, they carry *sound insurance* — an ultra-reliable portable sound system that gets things together so perfectly that the "Fifth" uses it in preference to costly, built-in house P.A. set-ups! The system they rely upon is the out-of-sight *Shure Vocal Master* — it's made to order for performers on the move. The Vocal Master shrugs off the jolts of packing and unpacking . . . then puts 300 watts of peak penetrating power behind a control console that gives them recording studio control in live performances. All that and *feedback control* too! Write for all the facts: A. C. Simmonds & Sons Ltd., 285 Yorkland Blvd., Willowdale, Ont.



SHURE

"...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
Circulation/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	London	K
Allied	C	MTCC	U
Ampex	V	Musimart	R
Arc	D	Phonodisc	L
CMS	E	Pickwick	S
Capitol	F	Polydor	O
Caravan	G	Quality	M
Columbia	H	RCA	N
Compo	J	Trans World	Y
GRT	T	WB/Atlantic	P
		World	Z

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)

Other Countries

One Year - \$25.00
Single Copy - .25

Advertising Rates On Request
Second Class Mail Registration Number 1351

PRINTED IN CANADA

1970 continued from page 2

Pierre Juneau has listened to the bleating of the broadcasters and announces that the 30% legislation will not come into effect until January 18th, 1971. Revolution Studios becomes Toronto Sound. Quality acquires Tuesday label. MAPL logo designed for RPM to identify Canadian content discs. Canadian country entrepreneur Gord Hill passes away at 47.

July was the month for Love to form a production company in Toronto headed up by Frank Davis. In London Ontario, the Four Track Studios open to provide London with the first production entity with full facilities. King Biscuit Boy and Crowbar premiere singles on the newly formed Daffodil label with Capitol distributing nationally. In the U.S. the Poppy Family racks up a million sales with their "Billy" single. The Tamarac label, one of the pioneers of Canadian content re-establishes itself and distribution goes to Quality Records. The Canadian industry awards are tagged the JUNO Awards. Presentation will be made every February.

In August Anne Murray's "Snowbird" leaps onto the Canadian charts after the MOR stations break the record and the international trades pick the single. Canada's noted hitmakers take mucho bows - deserved or not. Columbia's Mashmakhan scored on Canadian charts. U.S. action will follow. Barbara McNair Show to be produced in Canada and lean heavily toward Canadian talent. CHUM's MUCH label bows and distribution is acquired by London Records. Quality intros new look of their label.

September. Elvis' appearance in Detroit covered by Canadian trade. Second Poppy Family single climbs U.S. charts. Muskoka sales meet for Phonodisc Records. Canadian production starts to move because of the CRTC ruling.

October and Love pacts with Paramount for a reported quarter of a million dollars. MUCH's Freedom group is renamed Freedom North. Gordon Lightfoot plays Carnegie Hall to SRO audiences. Music World Creations pacts for distribution with Quality Records. Polydor's Bells top the MLS.

In November the Moffat Awards honour Canadians for achievements on disc. The Maple Leaf System throws a high-key promotion bash in Toronto and invites all members to rap with the record company promo people. Nevin Grant is made new head of MLS. Larry Solway exits CHUM after controversy regarding talk show on sex being "tasteless". Anne Murray's "Snow-

bird" and her LP is certified by Capitol as an outstanding Canadian seller - Gold Leaf Awards are presented at Royal York Hotel reception.

December. Sam the Record man opens Sam the Chinese Food Man lush eatery. MUCH productions announces acceleration of activities and acquisitions. Vancouver production on upswing. Canadian indie form association to fight what they term unfairness of broadcasters.

The 30% ruling has created a war between the broadcasters and the record producers that is yet to be resolved. The Mass Media report

1970 continued on page 6

ROCKING CHAIR RIDE

will take you farther
than you ever dreamed.

CHRISTOPHER KEARNEY

gets into it.

LISTEN!



f/s **RAGGEDY ANDY - RAGGEDY ANN**
(EARLY MORNING MUSIC)
Produced by Bill Misener
MCA RECORDS  (COMPLETE CANADIAN CONTENT)

Distributed by MCA RECORDS CANADA

Thank You

Maple Leaf System
for voting
BAND BANDIT
by
TUNDRA

THE
WINNER



AMX 307

1970 continued from page 4

says "Canadian content, full speed ahead."

1970, What kind of a year was it? There was a great deal of action. Much of it was good. The Canadian talent scene was improving. As the year came to a close, there was a growing feeling of resentment among the music people that too much money had been wasted on productions that had been sluffed off by the broadcast giants as not as good as they were "going" to produce. The industry slowly woke up to the fact that the 30% Canadian content ruling for radio wasn't a dream come true, it was a nightmare in the making. You could sum the whole thing up with one thought that came from a prophet in the industry who said, "By March, the whole Canadian content legislation may develop into a disaster. It's heading that way. On January 18th the broadcasters launch their full counter-attack. Only then will we know if the whole thing was just an exercise in how childish the broadcasters can manage to be."

The Mass Media report outlines the profits of broadcasters, the power of the "monopolies" and the key line might be "what we are suggesting is that the Canadian media - especially broadcasting - have an

interest in and an obligation to promote our apartness from the American reality. For all our similarities, for all our sharing, for all our friendships, we are somebody else. Our national purpose, as enunciated in the B.N.A. Act, is 'peace, order and good government,' a becomingly modest ideal that is beginning to look more and more attractive. Their purpose is 'the pursuit of happiness,' a psychic steeplechase which has been known

to lead to insanity."

And Pierre Juneau said "...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."

That was 1970.

GRT's Tom and Judy make solid MOR gains

The recent signing of Tommy Banks, popular young television personality from Edmonton, with GRT of Canada Ltd. has resulted in an album release that has shown fine sales form. Teaming up with Banks on his initial effort is the pretty and talented Judy Singh.

"Make Someone Happy", produced by Edmonton's Keith James at Century II Studios, has received important MOR play, particularly in the West. Ed LaBuick and his GRT promotion network have cracked Eastern Canadian apathy and the Banks album is now showing indications of receiving exposure in this area.

That's Hell-key and he's the bass player

RPM's New Albums in the November 21st. issue contained a bit on Gerry Hoelke's new Canadian Talent Library album, "Daughter Of Darkness". We made Hoelke (pronounced Hell-Key) into a sax player and somehow confused the excellent flute work of Jay LeBrune as the sound of a clarinet?????? As for the sax, Jay Christie is responsible for this haunting and very pleasant sound. Both LeBrune and Christie are Ottawa musicians. The session was cut at RCA's Montreal studios. Hoelke is actually supplying the bass sound and is responsible for arranging the session.



Thanks to all the jocks
who are spinning our
release

DICKENS'

Leigh Ashford

Revolver REVS 0010

RCA

NEW MA PL RELEASES

CANE & ABEL - California Dreaming - GRT 1202-01(T)

(3:29) (John Phillips) WINGATE MUSIC-BMI - Prod: Alfie Wade Jr.
 MOT: Remake of old Mamas & Papas' hit. Takes some getting into.
 Flip: Girl You Move Me (Frenchie Thompson) CORINTH-BMI.



GORDON LIGHTFOOT - If You Could Read My Mind - Reprise 0974(P)

(3:48) (Gordon Lightfoot) EARLY MORNING MUSIC-CAPAC - Prod: Lenny Waronker/Joe Wissert.
 MOR: Already being charted on major Top 40 stations as well as being heavily programmed by MOR stations. Taken from his recent album release, "Sit Down Young Stranger". One of Lightfoot's strongest entries.
 Flip: Poor Little Allison (Gordon Lightfoot) EARLY MORNING MUSIC-CAPAC also contains effective and lush strings which should appeal to broadcasters looking for that Canadian item with big band backing.



CHRISTOPHER KEARNEY - Rocking Chair Ride - MCA 2008(J)

(2:58) (Christopher Kearney) EARLY MORNING MUSIC-CAPAC - Prod: Bill Misener.
 MOT: Very strong first item by this Toronto artist. Session cut at RCA's Toronto studios for Sunbar Productions. Should also catch important MOR plays.
 Flip: Raggedy Andy-Raggedy Ann (Dennis Doyle) EARLY MORNING MUSIC-CAPAC is the first release from the pen of this San Franciscan, who recently signed with Canadian pubbery.



MAJOR HOOPLE'S BOARDING HOUSE - Lady - MUCH CH 1004(K)

(B. Gibb/R. Gibb) SUMMERLEA MUSIC-BMI
 MOT: Recorded by Polydor Records, this Kitchener group come off very well with their initial effort on the MUCH label. They have received good notices with their past appearances and fortunately much of their stage presence is evident in this release.
 Flip: Your Kite, My Kite (T. Roneo) was also recorded by Polydor.



LEONARD COHEN - Suzanne - Columbia Hall Of Fame - 4-33192(H)

(3:47) (L. Cohen) STRANGER MUSIC-BMI - Prod: John Simon.
 MOR: Artist has finally come out of his protective shell and is now basking in the rarely-found Canadian press warmth which should help reactivate this great great single. Music of Today stations will also dig.
 Flip: Bird On The Wire (L. Cohen) STRANGER MUSIC-BMI taken from his highly successful "Songs From A Room" album will no doubt receive programmer attention.



GOOD GRIEF - Girl In Green - Freedom 1993X(M)

(3:03) (Jerry Grief Preston) GOVINDO-CAPAC - Prod: Shel SaFran.
 MOT: Sounds familiar, but isn't. Heavy bubblegum.
 Flip: (Jerry Grief Preston) GOVINDA-CAPAC has a recognizable touch of originality somewhat lacking in plug side.



TOBIAS - I'd Like To Know - MGM CB 106X(M)

(2:41) (Ken Tobias) COBURT MUSIC-BMI - Prod: Ken Tobias.
 MOT: An excellent combination of Canadian performance/writing ability with foreign studios and back-up musicians. Chanter is out-front and very very effective.
 Flip: Swallow, Swallow (Ken Tobias) COBURT MUSIC-BMI could take away from the plug side.



MEADOW - Fighting Today (Must Be A Better Way) - Quality 1991X(M)

(2:51) (Peter Rochon) KAGORA-BMI - Prod: David Bleakney.
 MOT: A heavy message entry from Ottawa group. Already showing good signs of hometown support which could give single a springboard into other markets.
 Flip: Whirlpool (Brian Robillard) KAGARO-BMI



CRAIG WOOD - Nosiree - Coast C-1973-A(K)

(2:05) (C. Wood) No publishing listed - Prod: A Papa Bear Production.
 MOT: West coast talent that could pick up play where known.
 Flip: Hummingbird (C. Wood) No publishing listed.



MOR PLAYLIST

- 1 SING HIGH SING LOW
Anne Murray (Capitol) 72631(F)
- 2 IF YOU COULD READ MY MIND
Gordon Lightfoot (Reprise) 0974(P)
- 3 FREE TO CARRY ON
The Sandpipers (A&M) 1227(W)
- 4 FLY LITTLE WHITE DOVE FLY
Bells (Polydor) 206 5040(Q)
- 5 CAN'T STOP LOVING YOU
Tom Jones (Parrot) 40056(K)
- 6 MY SWEET LORD
George Harrison (Apple) 2995(F)
- 7 ONE BELL LESS TO ANSWER
Fifth Dimension (Bell) 940(M)
- 8 THE GOOD TIMES ARE COMING
Mama Cass Elliott (Dunhill) 4253(N)
- 9 JERUSELEM
Herb Alpert/Brass (A&M) 1225(W)
- 10 I THINK I LOVE YOU
Partridge Family (Bell) 910(M)
- 11 CHELSEA MORNING
Sergio Mendes & Brasil '66 (A&M) 1226(W)
- 12 MARIE'S RUNA
Mary McDonnell (Melbourne) 336 I(K)
- 13 SILVER MOON
Michael Nesmith (RCA) 74-0388(N)
- 14 THE FRENCH SONG
Lucille Starr (A&M) 306(W)
- 15 I DON'T BELIEVE IN IF ANYMORE
Roger Whittaker (RCA) 740355(N)
- 16 RAIN-O
Chilliwack (Parrot) 71040(K)
- 17 FOR THE GOOD TIMES
Ray Price (Columbia) 4-45178(H)
- 18 KNOCK THREE TIMES
Dawn (Bell) 938(M)
- 19 I THINK IT'S GOING TO RAIN TODAY
Tom Northcott (UNI) 55267(J)
- 20 NOVA SCOTIA HOME BLUES
Everyday People (GRT) 1233-01(T)
- 21 THINGS YA SAY
Tommy Graham (Capitol) 72632(F)
- 22 MAKE IT TOGETHER
MacDonald Cartier Freeway (Quality) 1989(M)
- 23 SALLY BUMPER
Houston (Tuesday) 103(M)
- 24 THINK ABOUT YOUR CHILDREN
Mary Hopkin (Apple) 1825(F)
- 25 AIN'T NO WHERE TO GO
Ray Griff (Roval America) 16(M)
- 26 MUSICAL FRIENDS
Bruce Cockburn (True North) TN4-103(H)
- 27 TCHAIKOVSKY: 1812 OVERTURE
Los Angeles Philharmonic (London) 1812(K)
- 28 SWEETHEART
Engelbert Humperdinck (Parrot) 40054(K)
- 29 STONEY END
Barbra Streisand (Columbia) 4-45236(H)
- 30 MOST OF ALL
B.J. Thomas (Scepter) 12299(J)
- 31 BEAUTIFUL SECOND HAND MAN
Ginette Reno (Parrot) 40053(K)
- 32 MORNING
Jim Ed Brown (RCA) 47-9909(N)
- 33 CHERYLE MOANA MARIE
John Rowles (Kapp) 2102(J)
- 34 FLESH AND BLOOD
Johnny Cash (Columbia) 4-45269(H)

Ticket giveaways. . . valuable promotion

by Jim Smith

The other evening I went to Massey Hall to hear a musician in concert. To save embarrassment to everyone concerned, we'll leave the artist out of this; in fact we'll call him Mr. Nameless.

I went to Mr. Nameless' concert because I was to review the show for this magazine as well as a newspaper in my home town. In other words, I was there to get a fair impression of Mr. Nameless and his associates that I could pass on to others.

It might be assumed that, because I was in fact attending on behalf of many readers who could not be there themselves, the people who handle Mr. Nameless' records would be anxious that my impression be favourable. After all, if I came away with a good impression, thousands of other people who never even saw the show would also be given a good impression. Conversely my bad impression could have chain effects throughout the community. One might even go

so far as to suggest that a not inconsiderable number of records sales might be involved.

If you are construing this as an ego trip, I'm not expressing myself very well. It is nothing more than a digression on the power of communications. The opinions of critics carry a lot of weight no matter how ill-informed the opinions, until they are no longer printed.

And suddenly we come to why record companies give reviewers tickets to concerts featuring that company's artists. There was a time, not many weeks ago in fact, when I felt guilty about sponging tickets from the record companies. Then one promotion man, to whom I shall be forever indebted, told me that he gives me tickets because he wants me to see his artists and write about them. As he put it, "I give you tickets and they cost me a bit of money. But if you like the show and give it a good review, I sell a lot of records and come out ahead." Right then I realized that perhaps I really wasn't sponging.

Rationally the company that provided the tickets for Mr. Nameless should have only one thing in mind - the impact these tickets will have on the reviewer and hence on sales of Mr. Nameless' records. If the tickets would not help sales, if not by a direct review then at least by creating good public relations with the critic, relations which could be profitably exploited at a later date, then the tickets are a waste of money and should not be given.

Anyway, let's deal with Mr. Nameless' show. Mr. Nameless looked very dapper in a safari-styled jacket and brown slacks. I'm not too sure what his head looked like because there was a railing in front of me which cut off that part of his anatomy. Worse yet, there were a couple of good-looking girls (I think) with Mr. Nameless, and I was unable to make out much of them, either.

Still, I was really there for the music, not the glitter. The record company could hardly be too concerned with the fellow's appearance, at least not until they start marketing video tapes with his image. The trouble was, I was sitting, now get this, parallel to the side of the speakers. I got

CHART LISTINGS (alphabetically)

After Midnight (15)
Amazing Grace (94)
Ape Man (Kinks)
Band Bandit (98)
Beaucoups Of Blues (79)
Beautiful Second Hand Man (10)
Be My Baby (8)
Black Magic Woman (6)
Border Song (35)
Born To Wander (61)
Bridget The Midget (96)
Burning Bridges (53)
Can't Stop Loving You (17)
Carolina In My Mind (68) (52)
Cheryl Moana Marie (92)
Chestnut Mare (88)
Church Street Soul Revival (77)
Dickens (99)
Does Anybody Really Know What....(2)
Do It (18)
Domino (21)
(Don't Worry) If There's A Hell Below (84)
Easy Rider (57)
Engine #9 (57)
Fire And Rain (56)
5-10-15-20 (25-30) YEARS OF LOVE (49)
Flesh And Blood (86)
Fly Little White Dove, Fly (11)
For The Good Times (31)
Games (37)
Give Us One More Chance (58)
Groove Me (93)
Gypsy Woman (14)
He Ain't Heavy, He's My Brother (4)
Heartbreak Hotel (41)
Heaven Help Us All (44)
Hello Melinda Goodbye (75)
I Believe In Sunshine (59)
I Can Hear You Calling (100)
If You Could Read My Mind (40)
I Hear You Knocking (63)
Immigrant Song (24)
I'm Not My Brother's Keeper (30)
Isn't It A Pity (1)
I Think I Love You (3)
I Think It's Going To Rain Today (66)
It's All In My Mind (65)
King Of Rock And Roll (91)
Knock Three Times (5)
Let's Work Together (48)
Lonely Days (26)
Love The One You're With (25)
Mean Mistreater (51)
Merry Christmas Darling (50)
Montego Bay (36)
Most Of All (34)
Mr. Bojangles (54)
My Home Town (81)
1900 Yesterday (95)
No Matter What (7)
One Less Bell To Answer (12)
One Man Band (19)
Only Love Can Break Your Heart (16)
Paranoid (62)
Pay To The Piper (33)
River Deep Mountain High (27)
Rose Garden (85)
Ruby Tuesday (28)
Sacroiliac Boop (42)
Sally Bumper (97)
Santa Claus Is Comin' To Town (76)
Satin Red And Black Velvet (80)
See Me, Feel Me (38)
Share The Land (13)
Silver Moon (29)
Simply Call It Love (90)
Sing High Sing Low (20)
Spirit In The Sky (73)
Stealer (46)
Stoned Love (9)
Stoney End (39)
Stop The War Now (32)
Tears Of A Clown (45)
The Green Grass Starts To Grow (47)
They Can't Take Away Our Music (70)
Things Ya Say (71)
Think About Your Children (83)
Tomorrow Tomorrow (69)
Watching Scotty Grow (82)
We Gotta Get You A Woman (43)
We've Only Just Begun (78)
When The Party Is Over (60)
Whiter Shade Of Pale (89)
Who Needs You (55)
Working Together (72)
Yellow River (87)
You Don't Have To Say You Love Me (23)
You Make Me Wonder (64)
Your Song (22)



MARTIN ONROT ASSOCIATES

81 FRONT STREET EAST
TORONTO 215 CANADA
TELEPHONE (416) 363-6301

Peace

RPM 100 SINGLES

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Amplex
Arc
CMA
Capitol
Caravan
Columbia
Compo
GRT
W
C
V
D
E
F
G
H
J
T
London
MTCC
Musmart
Phonodisc
Pickwick
Polydor
Quality
RCA
Trans World
WB Atlantic
K
J
R
L
S
O
M
N
Y
P

HANDY PULL-OUT CHART

1	1 2	ISN'T IT A PITY George Harrison-Apple-2995-F	34	36 38	MOST OF ALL B.J. Thomas-Scepter-12299-J	67	48 23	ENGINE #9 Wilson Pickett-Atlantic-2765-P
2	3 6	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? -Chicago-Columbia-4-45264-H	35	42 54	BORDER SONG Aretha Franklin-Atlantic-2772-P	68	76 ...	CAROLINA IN MY MIND James Taylor-Apple-1805-F
3	2 1	I THINK I LOVE YOU Partridge Family-Bell-910-M	36	28 13	MONTEGO BAY Bobby Bloom-L&R-157-N	69	78 86	TOMORROW TOMORROW Joey Gregorash-Polydor-2065034-Q MA PL
4	4 5	HE AIN'T HEAVY, HE'S MY BROTHER Neil Diamond-UNI-55264-J	37	44 56	GAMES Redeye-Pentagram-204-F	70	80 ...	THEY CAN'T TAKE AWAY OUR MUSIC Eric Burdon & War-MGM-14196-M
5	5 32	KNOCK THREE TIMES Dawn-Bell-938-M	38	25 12	SEE ME, FEEL ME The Who-Decca-732729-J	71	82 89	THINGS YA SAY Tommy Graham-Capitol-72632-F MA PL
6	6 7	BLACK MAGIC WOMAN Santana-Columbia-45270-H	39	69 ...	STONEY END Barbra Streisand-Columbia-45236-H	72	66 74	WORKING TOGETHER Ike & Tina Turner-Liberty-F 56207-K
7	7 19	NO MATTER WHAT Badfinger-Apple-1822-F	40	51 68	IF YOU COULD READ MY MIND Gordon Lightfoot-Repri se-0974-P MA PL	73	56 47	SPIRIT IN THE SKY Dorothy Morrison-Buddah-196-M
8	11 11	BE MY BABY Andy Kim-Steed-729-M MA PL	41	49 61	HEARTBREAK HOTEL Frijid Pink-Parrot-352-K	74	APE MAN Kinks-Pye-45016-L
9	13 16	STONED LOVE Supremes-Tamla Motown-1172- -V MA PL	42	46 59	SACROILIAC BOOP Happy Feeling-Barry-3523-M MA PL	75	91 ...	HELLO MELINDA GOODBYE 5 Man Electrical Band-Polydor-2065042-Q MA PL
10	8 8	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrot-40053-K MA PL	43	50 64	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V	76	SANTA CLAUS IS COMIN' TO TOWN Jackson 5-Tamla Motown-1174-V
11	9 9	FLY LITTLE WHITE DOVE, FLY The Bells-Polydor-2065 040-Q MA PL	44	32 21	HEAVEN HELP US ALL Stevie Wonder-Tamla Motown-54200 -V	77	67 73	CHURCH STREET SOUL REVIVAL Tommy James-Roulette-7093-T
12	19 25	ONE LESS BELL TO ANSWER Fifth Dimension-Bell-940-M	45	26 22	TEARS OF A CLOWN Smokey Robinson & the Miracles-Tamla Motown-54199 -V	78	63 42	WE'VE ONLY JUST BEGUN Carpenters-A&M-1217-W
13	10 4	SHARE THE LAND Guess Who-Nimbus 9-74-0388-N MA PL	46	55 97	STEALER Free Polydor-1230-Q	79	62 35	BEAUCOUPS OF BLUES Ringo Starr-Apple-2969-F
14	12 3	GYPSY WOMAN Brian Hyland-Uni-55240-J	47	58 71	THE GREEN GRASS STARTS TO GROW Dionne Warwick-Scepter-12300-J	80	90 98	SATIN RED AND BLACK VELVET Dave Mason-Blue Thumb-7117-Q
15	15 14	AFTER MIDNIGHT Eric Clapton-Polydor-2001 096-Q	48	23 15	LET'S WORK TOGETHER Canned Heat-Liberty-6151-K	81	93 100	MY HOME TOWN Seeds of Time-Coast-1971-K MA PL
16	16 17	ONLY LOVE CAN BREAK YOUR HEART Neil Young-Repri se-0958-P	49	43 59	5-10-15-20 (25-30 YEARS OF LOVE) Presidents-Sussex-207-M	82	WATCHING SCOTTY GROW Bobby Goldsboro-U.A.-5072-J
17	17 18	CAN'T STOP LOVING YOU Tom Jones-Parrot-40056-K	50	72 ...	MERRY CHRISTMAS DARLING Carpenters-A&M-1236-W	83	84 82	THINK ABOUT YOUR CHILDREN Mary Hopkin-Apple-1825-F
18	18 20	DO IT Neil Diamond-Bang-580-T	51	68 ...	MEAN MISTREATER Grand Funk Railroad-Capitol-2996-Q	84	(DON'T WORRY) IF THERE'S A HELL BELOW -Curtis Mayfield-Buddah-1955-M
19	20 24	ONE MAN BAND Three Dog Night-Dunhill-4262-N	52	37 39	CAROLINA IN MY MIND Crystal Mansion-Colossus-128-M	85	ROSE GARDEN Lynn Anderson-Columbia-45252-H
20	22 27	SING HIGH SING LOW Anne Murray-Capitol-72631-F MA PL	53	40 49	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M	86	FLESH AND BLOOD Johnny Cash-Columbia-45269-H
21	24 30	DOMINO Van Morrison-Warner Brothers-7434-P	54	71 79	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty-56197-K	87	54 40	YELLOW RIVER Christie-Epic-10626-H
22	30 36	YOUR SONG Elton John-Uni-55265-J	55	45 28	WHO NEEDS YOU Steppenwolf-Dunhill-4261-N	88	77 77	CHESTNUT MARE Byrds-Columbia-4-45259-H
23	14 10	YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley-RCA-9916-N	56	38 26	FIRE AND RAIN James Taylor-Warner Bros-7423-P	89	85 99	WHITER SHADE OF PALE R.B. Greaves-Atco-6789-P
24	29 34	IMMIGRANT SONG Led Zeppelin-Atlantic-2777-P	57	53 48	EASY RIDER Iron Butterfly-Atco-6782-P	90	59 70	SIMPLY CALL IT LOVE Gene Chandler-Mercury-73121-K
25	35 45	LOVE THE ONE YOU'RE WITH Stephen Stills-Atlantic-2778-P	58	64 72	GIVE US ONE MORE CHANCE Pagliaro-Much-1001-K MA PL	91	70 52	KING OF ROCK AND ROLL Crow-Amaret-125-M
26	34 43	LONELY DAYS Bee Gees-Atco-6795-P	59	57 44	I BELIEVE IN SUNSHINE Madrigal-Tuesday-GH102-M MA PL	92	87 88	CHERYL MOANA MARIE John Rowles-Kapp.2102-J
27	27 29	RIVER DEEP MOUNTAIN HIGH Supremes/Four Tops-Tamla Motown- 1173-V	60	73 ...	WHEN THE PARTY IS OVER Robert John-A&M-1210-W	93	GROOVE ME King Floyd-Atco-CH435-P
28	33 46	RUBY TUESDAY Melanie-Buddah-202-M	61	79 ...	BORN TO WANDER Rare Earth-Rare Earth-5021-V	94	AMAZING GRACE Judy Collins-Elektra-45709-P
29	39 58	SILVER MOON Michael Nesmith-RCA-0399-N	62	74 80	PARANOID Black Sabbath-Warner Bros-7437-P	95	1900 YESTERDAY Liz Damon's Orient Express-White Whale-368-J
30	21 31	I'M NOT MY BROTHER'S KEEPER Flaming Ember-Hot Wax-7006-M	63	95 98	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	96	BRIDGET THE MIDGET Ray Stevens-Barnaby-2024-H
31	31 37	FOR THE GOOD TIMES Ray Price-Columbia-45178-H	64	75 ...	YOU MAKE ME WONDER Everyday People-GRT-1233-01-T MA PL	97	99 ...	SALLY BUMPER Houston-Tuesday-GH103-M MA PL
32	47 69	STOP THE WAR NOW Edwin Starr-Tamla Motown-7104-V	65	65 84	IT'S ALL IN MY MIND Clarence Carter-Atlantic-2774-P	98	BAND BANDIT Tundra-A&M-307-W MA PL
33	41 53	PAY TO THE PIPER Chairmen of the Board-Invictus-9081-F	66	81 96	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J MA PL	99	DICKENS Leigh Ashford-Revolver-0010-N MA PL
						100	97 95	I CAN HEAR YOU CALLING Bush-Dunhill-D 4252-N MA PL

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

Compiled from record company, radio station and record store reports

DEC 26, 1970

RPM 100 ALBUMS

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Amplex
Arc
CMS
Capitol
Caravan
Columbia
Compo
GRT
W
V
D
L
C
H
J
T
London
MTCC
Musimart
Phonodisc
Pickwick
Polydor
Quality
RCA
Trans World
WB Atlantic
K
U
L
S
O
N
Y
P

DEC 26, 1970

1	11 72	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F N/A	34	33 31	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L N/A	67	68 65	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H
2	1 1	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W	35	35 33	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H	68	72 55	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F
3	2 4	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H	36	36 36	THE JOHNNY CASH SHOW Columbia-KC 30100-H CT 30100-H	69	70 71	CHUNGA'S REVENGE Frank Zappa-Bizarre-2030-P N/A
4	3 3	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P	37	31 30	WASHINGTON COUNTY Arlo Guthrie-Reprise-RS 6411-P M5 6411-P	70	53 49	MASHMAKHAH Columbia-ELS 365-H 16-1E 0365-H
5	4 2	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P	38	37 39	THE FIRST TEN YEARS Joan Baez-Vanguard-6560/1-V N/A	71	73 73	EVERYTHING IS EVERYTHING Diana Ross-Tamla Motown-MS724-V N/A
6	5 7	GRAND FUNK LIVE Capitol-SWBB633-F N/A	39	40 47	ATOM HEART MOTHER Pink Floyd-Harvest-SKAO 382-F N/A	72	74 58	LOOKING IN Savoy Brown-Parrot-PAS71042-K M79 642-K
7	9 28	STEPHEN STILLS Atlantic-SD7202-P CS7202-P	40	48 90	NO DICE Badfinger-Apple-ST3367-F 4XT3367-F	73	...	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A
8	8 24	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J	41	54 92	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A	74	78 86	SESAME ST BOOK & RECORD Original TV Cast-Columbia-CS1069-H 16 10 1069-H
9	7 6	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M	42	65 ...	TO BE CONTINUED Isaac Hayes-Enterprise-ENS1014-Q N/A	75	...	13 The Doors-Elektra-EKS74079-P N/A
10	6 5	NEW MORNING Bob Dylan-Columbia-KC 30290-H CT 30290-H	43	63 ...	BOBBY SHERMAN'S CHRISTMAS ALBUM Metromedia-MD 1038-L N/A	76	...	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A
11	10 9	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V	44	45 54	GLEN CAMPBELL GOODTIME HOUR Capitol-SW493-F 4XT493-F	77	51 56	FIRE & WATER Free-Polydor-2310 040-Q 3100 040-Q
12	13 19	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H	45	62 ...	JACKSON 5 CHRISTMAS ALBUM Tamla Motown-713-V M75 713-V	78	75 79	SOMETHING Shirley Bassey-United Artists-UAS6765-J N/A
13	16 35	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J	46	58 74	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A	79	80 80	SYRINX True North-TN2-H N/A
14	12 15	ELTON JOHN Uni-73090-J N/A	47	47 34	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J	80	...	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A
15	14 20	STEPPENWOLF 7 Dunhill-DSX 50090-N N/A	48	28 27	U.S.A. UNION John Mayall-Polydor-2425 020-Q N/A	81	50 51	JAMES GANG RIDES AGAIN ABC-ABCs 711-Q 5022711-Q
16	17 17	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F	49	43 41	THE STRAWBERRY STATEMENT Original Soundtrack-MGM-2SE 14-M N/A	82	...	EMITT RHODES Dunhill-DS50089-N N/A
17	18 10	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N	50	39 48	SHILO Neil Diamond-Bang-9011 221-T 5011 221-T	83	88 ...	EVERYTHING IS EVERYTHING Diana Ross-Tamla Motown-724-V N/A
18	10 11	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P	51	44 38	SUGARLOAF Liberty-LST7640-K C 1091-K	84	67 81	KILN HOUSE Fleetwood Mac-Reprise-6408-P 5 6408-P
19	15 8	GET YER YA-YA'S OUT Rolling Stones-London-NP S5-K M57176-V	52	64 70	CANDIDA Dawn-Bell-6052-M C-6052-M	85	...	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST Columbia-ELS 375-H N/A
20	23 23	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A	53	49 60	INDIANOLA MISSISSIPPI SEEDS B.B. King-ABC-ABC5713-Q N/A	86	89 ...	HERITAGE Christmas-Daffodil-SBA-16002-F N/A
21	27 25	CHICAGO Columbia-KGP 24-H 16 BO 0858-H	54	76 ...	LOLA VERSUS POWERMAN AND THE MONEYGOROUND Kinks-Pye-6423-L N/A	87	42 44	TELL IT ALL BROTHER Kenny Rogers & 1st Edition-Reprise-RS6412-P 5 6412-P
22	20 29	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J	55	55 61	BEAUCOUPS OF BLUES Ringo Starr-Apple-SMAS 3368-F 4XT 3368-F	88	92 100	PLANET EARTH Tommy Graham/Friends-Capitol-SKAO 6356-F N/A
23	22 12	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K	56	60 52	BLOOD, SWEAT & TEARS Columbia-KC 30090-H CT 30090-H	89	77 77	ANDY WILLIAMS SHOW Columbia-KC30105-H N/A
24	24 13	GOLD Neil Diamond-Uni-73084-J 173 3084-J	57	56 42	JESSE WINCHESTER Ampex-A 10104-V M 51004-V	90	91 93	MAVERICK CHILD David Rea-Capitol-SKAO548-F N/A
25	26 18	UNTITLED The Byrds-Columbia-G 30127-H CT 30127-H	58	57 37	BEACH PARTY James Last-Polydor-2371 039-Q 3150 033-Q	91	...	VERY DIONNE Dionne Warwick-Scepter-SPS587-J N/A
26	21 21	I (WHO HAVE NOTHING) Tom Jones-Parrot-XPAS71039-K PKM-79639-K	59	52 45	BAND OF GYPSYS Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P	92	87 75	LET IT BE Beatles-Apple-SOAL-6351-F 4X 06351-F
27	30 16	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P	60	66 ...	THE BLACK MAN'S BURDON Eric Burdon & War-MGM-SE 4710-2-M N/A	93	82 68	I'M YOUR LITTLE BOY Heintje-Polydor-2336 025-Q N/A
28	41 40	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F	61	86 ...	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M	94	90 83	DOWN HOME Seals & Crofts-Bell-TA5004-M N/A
29	38 43	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P	62	59 57	LEFTOVER WINE Melanie-Buddah-BDS-5066-M BD-C-5066-M	95	83 64	FOR YOU TO KNOW ME Allan J. Ryan-Columbia-ELS368-H N/A
30	25 14	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718-V	63	46 50	ALMOST IN LOVE Elvis Presley-RCA-CAS2440-N N/A	96	3 98	OFFICIAL MUSIC King Biscuit Boy/Crowbar-Daffodil-SBA-16001-F N/A
31	29 22	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P	64	61 53	MONTEREY POP Otis Redding & Jimi Hendrix-RS2029-P N/A	97	85 62	Mc CARTNEY Paul McCartney-Apple-STAO 3363-F 4XT 3363-F
32	34 37	JAMES TAYLOR Apple-SKAO 3352-F 4XT 352-F	65	69 66	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P	98	94 91	CHILLIWACK Parrot-PAS 71040-K PKM 79640-K
33	32 26	MAD DOGS & ENGLISHMEN Joe Cocker-A&M-SP6002-W CS 6002-W	66	71 63	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q	99	95 84	CURTIS Curtis Mayfield-Curtom-CRS8005-M N/A
						100	96 89	EASY RIDER Original Soundtrack-Reprise-MS 2026-P CRM 2026-P

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

Tamla Motown Month promo push extra sales

Edwin Starr, who has made rapid gains up the RPM 100 with his "Stop The War Now" deck, was recently in Toronto for an appearance at Al Steiner's Soul City. Starr is now an established artist, having just come off the charts with his "War" lid as well as his top selling "War & Peace" album. Driscoll took advantage of this promotion plum and cultivated the appearance into a promotion gain.

The big Motown winner is "Stoned Love" by the Supremes with Smokey Robinson & The Miracles' "Tears Of A Clown" beginning to move down the charts but still commanding good radio exposure. The Supremes, teaming up with the Four Tops, have become hot fare for the top end of the chart with their entry of "River Deep Mountain High".

Says Ampex of Canada: "If it weren't for Motown we wouldn't have any soul." "Soul Month" for Ampex, who recently acquired the Tamla Motown line for Canadian distribution, has resulted in a heavy return for the period from Nov. 15 through Dec. 15. The team of Joe Pariselli, national sales manager, and John Driscoll, newly appointed national promotion for Ampex, have been kept busy with in-store displays and radio promotion which have paid off with resultant plays and sales for the hot Detroit giant.

Ampex have taken on the services of Burton Sohigian of Canada Ltd., an ad agency well informed on Tamla Motown product. This agency will be responsible for laying out ad campaigns for insertions in the U.S. and Canadian trade press.

Mom & Dads second LP over 30,000 already

Following in the footsteps of their previous album and single release, the Mom and Dads have already chalked up sales in excess of 30,000 copies of their second album release, "In the Blue Canadian Rockies". The first single, "The Rangers Waltz", went over the 40,000 mark some time ago. The initial LP "Presenting the Mom and Dads", is nearing the 50,000 mark in records and about half that in tapes. The group, consisting of Doris Crow, Les Welsh, Quentin Ratcliffe and Harold Hendrin, although based in Spokane, Washington, have made their biggest impression in Western Canada. The distributor, MCA are presently engaged in a promo push to get the group established in the east.

THANKS FOR MAKING 1970 SUCH A WONDERFUL YEAR



SEASON'S
GREETINGS

Anne
Murray

Taylor show fine...but poorly presented

James Taylor, Warner Bros' "sleeper" artist of the year, completed his incredible climb to popularity in the Toronto area with a sold-out concert at Massey Hall on December 10. For Taylor, the concert was the culmination of a year of steady public acceptance that began with an appearance at Yorkville's Riverboat and included an exceptionally well-received performance at Mariposa.

Taylor was in fine form for the Massey Hall show, having taped a CBC Michaels and Pomerantz show that afternoon. The obvious esteem in which the audience held Taylor was reflected in his easy wit and wonderful subtlety. For over an hour, Taylor held the audience enthralled as he played songs from his first two albums, a few new tunes, and a couple of borrowed songs. In contrast to his previous Toronto

appearances, when he was unaccompanied except for his own guitar, Taylor brought a three-piece group to augment him this time.

There was not a single flaw in Taylor's performance but the show itself was poorly structured. For a full hour before Taylor's set, the stage was held by Carol King, half of the song-writing team of Goffin and King. Miss King plays piano in a dull, repetitious manner that relies largely on frenzied pounding of the keyboard, like a woman beating a rug. Her voice borders on a shriek, savagely piercing. Her music was too dull to hold up to an hour-long set and too shrill to allow a weary reviewer to sleep.

Taylor had to put on a good show to overcome that handicap. That I left having enjoyed the evening is a tribute to the man's ability. J.S.

NOTICE!

RPM EDITORIAL OFFICES CLOSED MONDAYS

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

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

Enough to drive Hitler up the wall



by Ritchie Yorke

The recent announcement of the formation of CIRPA (Canadian Independent Record Producers' Association) and its intended fight against radio station record production is going to be the subject of the most intense controversy in coming months.

Already the blizzard has begun, with radio stations swearing allegiance to fairness and honesty, and indie producers claiming unfair competition.

Looking at the situation coldly, it can only be conceded that the independent producers do have a case. Radio stations such as CHUM may well be intending to give everybody a chance, but no one can deny that the temptation is there, and in the harsh light of private enterprise, temptation has invariably proven to be sufficient catalyst for possible unchecked adventure.

Lest anybody has gotten the idea that CIRPA comprises a bunch of losers bleating because they don't have enough talent to produce hit records, it should be noted that its ranks include more than one producer with a recent million-seller to his credit in the past three months.

All of the points made by CIRPA seem to me to be realistic and valid. Obviously it is unfair for radio stations to make records to play on their own (actually, our own) airwaves, and to do it for profit (which rules out the excellent Canadian Talent Library, which has done so much to aid the struggling local MOR recording scene).

But it is only unfair when radio station records are keeping other peoples' records off the air. Which brings up the point of who should be the judge of what gets on the air. The music director of a station which makes its own records puts himself in a deadly situation

-- if he doesn't play other product he'll bring the none-too-feeble focus of CIRPA upon himself; and if he doesn't play much of his station's product, he'll probably get a swift kick from his employers who don't want to lose money on production. That sort of conflict would have been enough to drive Hitler up the wall.

In my sincere efforts to be impartial on this red-hot subject, I am inclined to doubt if CHUM (as an example) deliberately set out to bankrupt Canada's independent record producers. I may well be wrong, but I have a feeling that CHUM execs saw record production as being another way in which to gild the already golden coffers of its corporate body. They probably figured that the CRTC ruling would make a few people rich, and they decided to get in on the bandwagon.

But I doubt if they were fully aware of all the implications. Tight radio playlists are already the cause of heated dissent from record makers. And when these playlists become even more restricted to the indie producer by the inclusion of within-the-station productions, some kind of an explosion is bound to happen.

What disturbs me more than anything else is that this should happen in such a crucial period. Canada has battled for decades without a record industry, and now, just as the whole thing has started its life is endangered by deadly viruses.

You can't help but draw a parallel with the English situation when pirate radio became popular. Sensing that they were in a grab-the-bucks-while-you-can scene, the pirates began to demand pay-for-play, and the more astute of them jumped into publishing.

Because of the absurd archaic copyright laws which still exist (here and in England), the publisher of the B side of a hit single cops the same royalties as the publisher of the A side.

So the pirates offered play and chartings in return for B sides. Many of England's biggest hits came about by this dubious method of exposure. I am well versed in these tactics and so are others, because at the time I collaborated on the lyrics of a B side which was released by Polydor (Canadian content freaks should note the artist was Australia's Normie Rowe and the song, Mary Mary)

We gave the song to the Radio London publishing wing, and although the A side wasn't a hit, it got a lot of exposure.

The entire English scene was so corrupt in those days that it was in danger of sinking in its own excesses. Even established artists had to give away B sides to get a crack at the airwaves.

I'm not suggesting that such a situation could be repeated here, but the chances have been greatly enhanced by the present radio station production companies.

If you were a Canadian producer and you needed airplay, wouldn't you think it was worthwhile giving your B side to a radio station publishing company if it meant more than the usual slim chance of air-time? The same applies to lease deals. Why give your record to one of the majors which are in pretty bad promotional shape anyway, when a radio station deal possibly ensures you airplay.

Whichever way you view the scene, you can only conclude that in all fairness, indie producers logically deserve their own radio stations if they are to fairly compete with production companies owned by stations.

Moreover Canada's indie producers deserve to be given more than the usual consideration by every radio station, whether they own production companies or not. These people sink money out of their pockets (not from accumulated royalties on U.S. or English records released in Canada) into local artists and all of us should do all we can to assist them. They will be the pacesetters and the truly

YORKE continued on next page

CANADIAN INDEPENDENT RECORD PRODUCERS ASSOCIATION

For membership information, write:
CIRPA - RPM - Box 1569 - 1560
Bayview Avenue - Suite 107 -
Toronto 17

YORKE continued from page 12

creative Canadian music makers of the future.

I believe they are acting in commendable and compassionate faith in forming CIRPA. They think their existence is threatened, and it's pretty difficult for any of us to disagree. Just the possibility of a conflict is enough to warrant immediate and stringent Government action.

It's useless suggesting that we should give the stations a chance to display their integrity and honesty. Our industry is too small and too young to be able to carry that heavy a weight.

It seems to me that the only answer is for radio stations to get out of making records and get back to the business of playing records. And to do it right now, before the ill feeling gets any deeper. Surely after all one hit record or one good B side publishing deal is not worth the cost of a radio station license.

Ron Albert to Matton Theatrical Enterprises

Ron Albert, associated with show business for the past twelve years has joined Bud Matton Theatrical Enterprises, an entertainment agency. Albert takes his experience in many fields of the business including music publishing, record promotion, club and artist management, and executive training to the agency with him. For the past five years, Albert has been associated with the Billy O'Connor Agency.

"Me Nobody Knows" for Broadway debut

"The Me Nobody Knows" the widely-acclaimed off-Broadway musical is skedded to open on Broadway on December 18th. The show is currently running at the Crest Theatre in Toronto and was at the Orpheum in New York until a theatre strike closed it in the middle of November. The Canadian version opened at the Crest on November 4th. Following a drop in ticket prices two weeks ago, business at the theatre has increased 50%. In addition to the price drop, special Wednesday matinees have been arranged throughout the month of December to accommodate high schools and public schools using the play as a teaching aid.

Medicine Hat Peace Fest...no hitches

(SPECIAL TO RPM)

Medicine Hat's first ever "Peace" Festival, born into a storm of political protest that tried to deny it its existence, came off without a hitch Nov. 11 as more than 1,500 young people from south-eastern Alberta and adjacent Saskatchewan came to groove on the music and listen to the speakers who turned out.

Many of the older members of the community really believed there would be a state of "apprehended insurrection" develop, however, police had not one incident to report during the entire 11 hour duration. The two 16 year old promoters had the event organized nearly perfectly.

The kids, and even some parents, came to hear the cream of Medicine Hat and Alberta bands. Calgary's top-rated Gainsboro Gallery were there as was Painter. The final act on the bill was a heavy, new band from Spokane, Wash. going by the name of Sleepy John.

The Gallery was enthusiastically received and Painter received a wild round of applause for their performance of their latest single release, "Daybreak". Two minis-

ters, the Medicine Hat mayor and a guidance counsellor were also interspersed between the groups.

One of the Festival's prominent backers and speakers, Barry Ellis said later the promoters had lost a mere \$12 on the whole show, a virtual moral victory considering the adversity surrounding the original announcement of the concert.

He also said he thought many parents had deliberately denied permission to their children to attend the festival, to register their disapproval of the whole affair.

BUD MATTON THEATRICAL ENTERPRISES

extends the best of the

New Year

- Bud Matton ● Roy Hayes ●
- Diane Sanderson ● Bette Matton ●
- Ron Albert ● Jim Finch ●
- Brian Ayres ● Charlie Mathers ●
- Jim Smith ●

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 renewal, a change of address, or any enquiries you may have regarding your subscription, simply attach the address portion assure you of quick service from our latest RPM. This will ice. To renew, fill in below.

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

Canada's biggest country promotion

As it has been for years, October was Country Music month around the world. Of course the largest event of this celebration took place in the home of country music, Nashville; known throughout the world as Music City U.S.A. The idea behind country music month is naturally to promote country music, and radio and television stations everywhere try to do as much as possible each October to make the idea a successful one. Probably the most successful, and definitely the biggest, country music month promotion in Canada took place at radio station CJGX in Yorkton, Saskatchewan, under the guiding hand of their promotion manager Ron Waddell, who also hosts a two and a half hour country show everyday, and therefore had two reasons for going all out.

To start country music month, CJGX built a remote studio in one of the local shopping plazas, and broadcast the first three days from on location, offering the public an opportunity to see jocks in operation and drop in and discuss country music month. The remote studio was decorated to promote country music by sight as well as by sound. A large banner, four feet by thirty feet, proclaimed Yorkton the Country Music Capi-

tal of Canada. Giant posters of country artists decorated the entrance and walls, and two signs, two feet by four feet, greeted visitors at the door. A continuous slide show of top country stars who have appeared in Yorkton on CJGX country music spectaculars entertained visitors and passers-by.

Back at the main studios, the front windows were decorated with album covers of country artists, and the promotion continued on air.

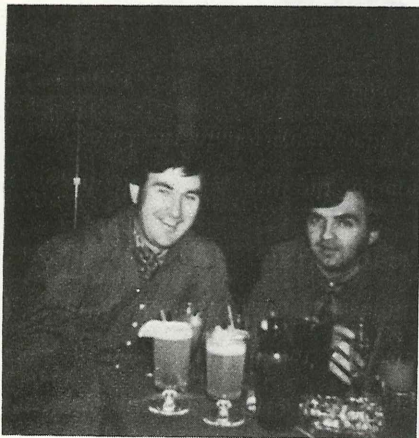
Because CJGX has studios in two cities, Yorkton and Melville and broadcast from both locations each day, proclamations of country music month were taped and aired by the mayors of both cities. A heavy schedule of promotion spots by country artists were aired all through the month, and the weekly release of the GX country top fifty survey chart carried an "October Is Country Music Month" logo.

Listeners were asked to write in to the station and just say "I like country music". Two winners were drawn each day, and received country music albums. A grand prize draw was made on October 31st, and the GX country music

month kit was awarded to the winner. The grand prize consisted of one hundred country single releases, fifty country albums, and pictures and biographies of all the top country stars.

Live country music entertainment was also available to listeners throughout country music month. GX radio gave full promotional support to two week appearances by two top Canadian country acts who were in town during October. Columbia recording artist Tony White played to packed houses for the first two weeks of October, and the same enthusiasm was shown to Apex recording artist Bob Smith for the last two weeks. A very pleasant surprise came when it was learned that RCA's top country/gospel group the Blackwood Brothers would appear for one show in Yorkton during the last week of October. They also played to a full house of appreciative country music fans.

Country music is gaining over-all popularity everywhere, everyday, and it certainly gained a lot of ground in Saskatchewan during Canada's biggest country music month promotion, at CJGX, Yorkton.



Apex recording artist Bob Smith (l) with Ron Waddell (CJGX)



Waddell with Columbia recording artist Tony White during latter's local gig.



Waddell with RCA's Blackwood Brothers, Cec, James and Billy.

Starting in January

RPM's new series
The Producers

The Format Dinosaur

by John Watts

The broadcast fraternity in North America has, since its inception, followed predictable patterns of behaviour. They, like their counterparts in other industries, subscribe to the idea that the way to run a successful business is by putting out the product of least possible quality, as quickly as possible. The three major American car makers have built empires on that premise. In the short term, the formula brings success, in the long run however it spells disaster. The car makers are at last seeing the faults of the premise being brought home. German British and Japanese cars are swallowing up their customers at unprecedented rates. One of the most interesting results of this trend is the smaller amounts of air pollution which the imports produce.

By way of example, I am not suggesting that German, British and Japanese broadcasters are going to beam their signal into Canada and do away with American radio, what I am suggesting is that those broadcasters who wake up and realize that American format radio is obsolete will cash in on the growing trend towards thinking radio. A beneficial side effect of such a move is that it would also result in reduced air pollution.

REGIONAL ACTION

DON'T GIVE IT AWAY
Christmas (Daffodil) 1002(F)
(Bryden) Love-Lies-Bleeding-BMI



LOVE KEPT ON
Mike Graham (Rodeo) 3340(K)
(Griffiths) Berandol/Banff-CAPAC



COMING APART
Allan Nicholls (Rare Earth) 5020(V)
(Griffin/Royer) Olde Grog-BMI



ONTARIO IS THERE ANY PLACE YOU'D RATHER BE
Orchestra and Chorus
(Capitol) 72633(F)



MAKE IT TOGETHER
MacDonald Cartier Freeway
(Quality) 1989(M)
(Leatherborrow) CAPAC



MUSICAL FRIENDS
Bruce Cockburn (True North)
TN4-103(H)
(Cockburn) Bytown-BMI



CALIFORNIA DREAMING
Cane & Abel (GRT) 1202-01(T)



I WANT TO BE HAPPY
Terry Bush (GRT) 1233-02(T)
(Bush/Poluck) Dr. Music-BMI



I WISH THAT WE WERE FREE
Jimmie Knight (Pacific Star) 01A
(Knight) Arovan Music-BMI



I can clearly remember listening to top forty radio, in it's heyday, with parents shouting in the background and saying what a lot of junk is was. I can also clearly remember secretly agreeing with them. The reason my counterparts and I used to listen to it was not that we liked it particularly, other than the occasional golden oldie, but rather that with Sinatra on one station, Sonny James on the other and some obscure whining classical thing on the other, there wasn't a helluva choice. That was a decade ago, and in the years since, things haven't changed much.

The first rock and roll record I can remember was "Rock Around The Clock" followed by "Hound Dog". Following a move from England to Canada in 1957 I came into contact with "Shimmy Shimmy CoCo Puff" through "The Battle of New Orleans" to those horrible wah wah things done by a bunch of girls from Brooklin. At the time of "CoCo Puff" I was nine, I think, and my dominant reaction to radio, even at that time, was yecch!! There followed a series of tales of unrequited teenage love, interspersed with novelty records and we came to Cliff Richard, the Stones and the Beatles.

All through that period I became a great practiser of the sacred art of tuning-out. The format men, with something to sell, then came in and sold the radio people, lock, stock and barrel on the idea that the way to defeat tune-out was by programming a highly restricted number of records. In many cases, this has had an opposite effect to that which is desired. While it is true that the one record in thirty which the listener may like will be repeated often, it is equally true that the twenty-nine which he either doesn't like or even dislikes will also be repeated more often causing more tune out than before.

That is simply fact. A certain station in the area in which I live, has been programming two particular records which I consider to be even beneath the usual top forty fare. The first time I heard the station play them, I said OK let's see what they play next. The second time I turned the station off, and on principle haven't listened to it since.

Of course, what the world needs is sensible alternate programming. The CBC's purpose in life, is allegedly to provide alternate programming for the people of Cana-

da. Since half the population of the country is under twenty-five it should follow that a decent proportion of the programming be directed at this audience. The CBC loses tens of millions of our dollars each year in providing a service which is barely distinguishable from many of the profit-making private stations. Its attempts at youth programming are, in the main, ludicrous. To harp on this a little, I had the misfortune to hear a weekend morning show on CBC Radio, supposedly by, for, and of young people. The host of the show was a young gentleman, and I use both terms reservedly, who maintains his position in life solely through the miniscule fame of a relative. The person in question although perhaps under forty in physical age, is several steps beyond the grave in thinking.

This then, is CBC youth programming. I can remember being insulted by hit parade radio when I was a teenager, but the insult doesn't compare to the one from a corporation whose expenses I help to pay.

If the CBC is too detached from reality in its glittering castle in the sky, then the ball returns to private broadcasters using public airwaves to make their money. Format radio is the dinosaur of communications. The concept is outmoded, mindless and unappealing. The station owner who hires a program director who can really program a station, and who lifts the rein of dying American formats, will be the owner who, in the long run, will reap the biggest profit.

Maple Leaf System "pick" for Tundra

The Dec. 17 voting of the Maple Leaf System resulted in the A&M deck of "Band Bandit" by Tundra receiving the nod.

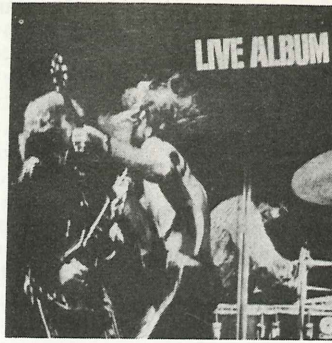
Results of the voting as follows:

Band Bandit Tundra/A&M	6.1
You Make Me Wonder Everyday People/GRT	5.8
Rocking Chair Ride Christopher Kearney/MCA	4.2
Sally Bumper Houston/Tuesday	3
Fighting Today Meadow/Quality	3
Girl In Green Good Grief/Freedom	2.5
Kelly Alan Moberg/London	1.9

NEW ALBUMS

LIVE ALBUM

Grand Funk (Capitol) SWBB633(F)
This one climbed the RPM 100 Albums chart too rapidly and left us behind for its inclusion in "New Albums". Back-orders now being looked after for what could be their biggest yet. Two-record set has already certified for U.S. Gold, as have their previous releases. There's big sales with this Railroad. Order heavy and window-display.



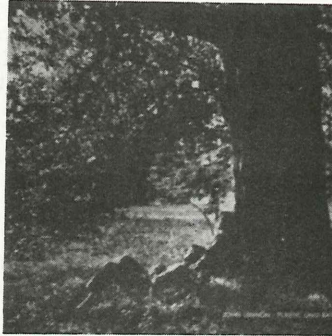
WE HEAR IT THE WAY WE HEAR IT

Jim Roberts/Pat Steel/Ken Fisher (Can. Tal. Library) 447-5136(Z)

A joint financial effort by CKCK (Regina); CKRC (Winnipeg); CKOC (Hamilton). Well-produced set of local talent that fits nicely into MOR and country formats. Should become "top play" item for those stations within the CTL membership fold.

**JOHN LENNON/
PLASTIC ONO BAND**

(Apple) SW 3372(F)
This one is a real treasure trove for the Beatles' investigator. All sorts of revelations, statements and public baring of the soul. A much, much better album than many expected. It could be a super-biggie.



IT'S COUNTRYTIME

Myrna Lorrie/Vic Mullen & The Hickorys (MCA) 7009(J)
That musical Saturday night habit for Canadians is finally waxed. Cy True tries his hand at record production and comes up with a set of artist and instrumental presence that lacks only the tube. Should pick up good national sales with proper promotion.

SHAKESPEARE: HAMLET

Richard Chamberlain et al (RCA) Red Seal VDM 119(N)
A superb performance by TV idol turned legit, Chamberlain. Already viewed and well-reviewed by TV critics. Should be one of the big classical sellers of the year. Gielgud, Redgrave, Leighton and others would appear to give Chamberlain the confidence he needs to steal the spotlight.

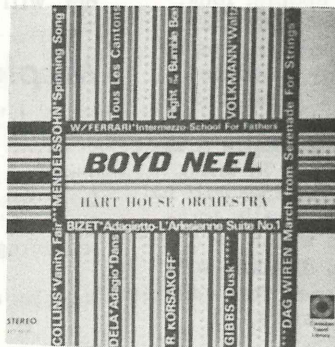


WE'VE ONLY JUST BEGUN

Claudine Longet (Barnaby) Z 30377(H)
Always a favourite with middle-of-the-roads, Mrs. Andy Williams turns in a fine performance with this, her first on the Williams' label. Contains her recent single, "Broomstick Cowboy" and a beautiful job on "Long, Long Time".

HART HOUSE ORCHESTRA

Boyd Neel (Conducting) (Can. Tal. Library) 447-65137(Z)
CFRB's George Wilson notes, "Toronto is indeed twice-blessed to have both the Toronto Symphony and the Hart House Orchestra to entertain and enthrall lovers of good music." Well chosen selections of Canadian and foreign composers should enlighten Canadians of potential of Hart House Ork.

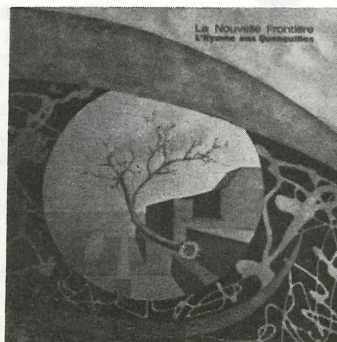
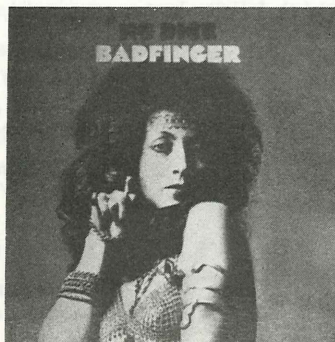


COMME J'AI TOUJOURS ENVIE D'AIMER

(Philips) 6311 062(K)
Titler was written by Montreal singer/composer Marc Hamilton, who impressed Mauriat with his track record on the French Canadian charts with his single. Contains other well produced instrumental selections that will put you ahead of the U.S. release.

NO DICE

Badfinger (Apple) ST 3367(F)
Leaves previous effort far behind, both musically and lyrically. Mostly good clean fun-rock but not so pure as to turn off young adults. Contains current charter, "No Matter What". 1963 Beatles, in disguise?



L'HYMNE AUX QUENOUILLES

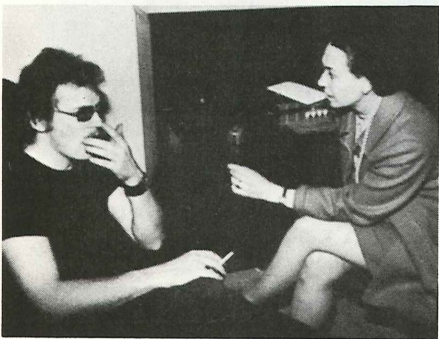
La Nouvelle Frontiere (Gamma) GS-143(K)
One of the finest waxed pieces of today's French Canadian sounds to come out of La Belle Province. Although in French, it communicates beautifully with a very tender and haunting female voice belonging to Marie Claire Seguin. Try "Si Loin" you'll be pleasantly gassed.

CBC puts our music in global village

(SPECIAL TO RPM)

The CBC's radio revolution circles the globe. From the Montreal studios of Radio Canada International, the shortwave service of the CBC, the latest discs of Canadian pop and folk artists are broadcast around the world with intros and continuity in English, French, German, Polish or half a dozen other languages. The aim is to make Canadian singers better known all over the world and the results are tremendous. Thousands of letters a year pour in with requests and comments. The International Service German Section introduced Andy Kim to the German speaking audience in Europe and thereby contributed to his receiving a top European award in March of this year, the "Lion of Radio Luxembourg" award.

Shortwave radio is relatively unknown in Canada but in many parts of the world it is a very popular and even essential means of communication. In Europe, most radio receivers are equipped with the shortwave band. In certain large countries like Brazil and the Soviet Union, the domestic radio service is carried on shortwave. In Africa, the advent of inexpensive



Margaret Schweykowsky of the German Section interviews Gordon Lightfoot.

transistor radios has produced a new, large audience for international shortwave broadcasts. It is no longer true to think of shortwave listeners as a small group of dedicated dial twisters, searching for exotic countries. Today's shortwave audience is made up more and more of young people whose outlook encompasses the entire world, who feel at home in the global village, who are interested in other countries not only for news but also for music and culture. These young people are the audience that Radio Canada International reaches through its daily broadcasts in eleven languages.

Canadian music forms a part of all

transmissions, but certain shows warrant special mention. In the English Section, Bobbi Gushue and Bob Harding host the weekly show, Pop Shop, which is beamed every Tuesday to the South Pacific, Europe and the U.S.A. Time zones being what they are, the show must be repeated at different hours for the different areas and the South Pacific transmission goes on the air at 3:30 a.m. in Montreal when it is 6:30 p.m. for



Bob Harding and Bobbi Gushue host the popular "Pop Shop" weekly.

the Australian listener. The two hosts introduce pop singers and their hits, play requests from listeners all over the world and keep the show light and lively for the young audience. Says Bobbi, "Because the show is coming from Canada, we like to include as much Canadian material as possible. It's been difficult in the past but now it's getting better all the time."

In Poland, Saturday evening is the time for young shortwave listeners to tune in on the Canadian youth scene and contemporary music in this country. Bibi Plater and Wojtek Zoltowski, two students at Loyola University's department of communication arts, write, and produce and voice two weekly shows, Hit Parade and Youth Chronicle. The former presents new discs by

Canadian pop singers and, in the latter, the hosts discuss the fads as well the more serious concerns of young people in North America. In eastern Europe, the interest in western music, clothes and life styles is tremendous and these two shows are among the most popular in Radio Canada International's Polish language service.

The German language Section has had, for several years, both a weekly parade of Canadian hit tunes and weekly Country Corner. Both these shows are among the most popular in the shortwave service and last year drew over 8,000 letters with requests and favourable comments. The impact of the hit parade show was shown during 1967 when the introduction of Bobby Gimby's "Canada" on this show brought an immediate transatlantic telephone call from a Swiss recording company seeking informa-



Bibi Plater and Wojtek Zoltowski host Polish language shows Hit Parade.

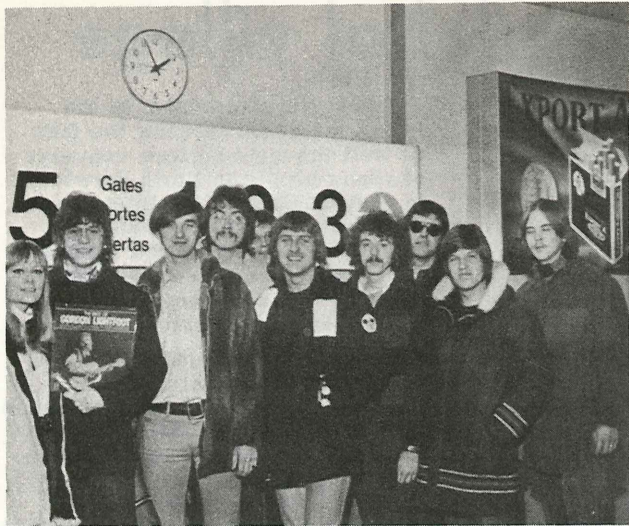
tion on obtaining European rights to the Centennial song.

The German Section of the International Service has developed another highly successful outlet for presenting Canadian music to the European audience. Cable circuits link Gerd Pick and Margaret Schweykowsky in the CBC's

CBC continued on page 22

A Merry Christmas
& a Happy New Year
FROM
Nimbus 9 Productions Ltd.

CAT - GUESS WHO - HOMESTEAD



The Ides of March with Ann Stark, Morning Girl Prod (l), Barry Smith, Warner's 'Peg mgr. (centre with scarf) and Gary Bachman, Warner promo (second from right)



Revolver's Leigh Ashford are getting the big promo push from RCA (distributors of line) on their recently released "Dickens" deck now showing a 99 listing the RPM 100.



Duff Roman (l) and Mike Byford of CKFH entertain the historical Leigh Ashford - part of an RCA promotion.



Bengie Karsh of CHUM-FM was obviously gassed with RCA's promotion of Revolver's Leigh Ashford group.



Craig Wood, new Vancouver talent, has just released, "Nosiree", a self penning on the Coast label. The session was taped at PBS, a 10 Channel, 8-track studio.



(l to r) Gerry LaCoursiere (A&M's Cdn. Mng. Dir.) Larry Yaskiel (European Dir. A&M) Liam Mullan (Nat'l promo A&M) and Harry Hinde (producer of Tundra).

Much/Aquarius deck set for rush release

Aquarius Records are preparing to rush release the latest Freedom North single, "Ordinary Man". The single was produced by Bill Hill for Much Productions, the record producing arm of Chum Limited. "Ordinary Man" was penned by Rick St. Jean and features vocalizing by Rick and Franki Hart. Don Tarlton of Donald K. Donald, the firm handling promotion for the group, has created a promotion campaign cashing in on a recent advertising campaign and predicts that the record will be "number un". Aquarius Records are distributed in Canada by London.

SMITH continued from page 8

more blurred phrases and lost notes than you can imagine. People that could hear obviously enjoyed themselves immensely. I almost fell asleep.

I have the feeling that I attended one of the year's better concerts. At least several other critics in the same area said I did. They obviously weren't stuffed into the back corner of Massey Hall. All I knew after the show was over was that I would rather have paid and heard

the music. And that's the result of good public relations?

The conclusion I've reached is that reviewing is work, like promotion. There are time constraints on what any reviewer can see in a certain period of time. If I have to waste time attending shows I can't see or hear, I'll be remem-

bering the other shows I passed up that evening, or how much I wanted to get to bed early that night. In any event I won't be too favourably disposed to writing a good review of the show - you call 'em as you see 'em, they say. And where does that justify the giving of the tickets?

Season's Greetings

Beechwood Music of Canada
Capitol Music of Canada

1 Valleybrook Drive
Don Mills, Ontario
(416) 449-6432

TOP 50 RPM COUNTRY

- | | | |
|---|--|--|
| 1 3 SWEET DREAMS OF YESTERDAY
Hank Smith (Quality) 1962(M) ●● | 31 10 ENDLESSLY
Sonny James (Capitol) 2914(F) | 33 17 GOING STEADY
Faron Young (Mercury) 73112(K) |
| 2 5 OLD BILL JONES
Mercury Brothers (Columbia) C4-2941 ●● | 17 20 SOMETHING UNSEEN
Jack Greene (Decca) 32755(J) | 34 35 COME THE MORNING
Hank Snow (RCA) 9907(N) ●● |
| 3 8 LUKE'S GUITAR
Tom Connors (Dominion) 124(E) ●● | 18 4 THANK GOD AND GREYHOUND
Roy Clark (Dot) 17355(M) | 35 36 WROTE A SONG
The Rainvilles (Melbourne) 3362(K) ●● |
| 4 6 I CAN'T BE MYSELF
Merle Haggard (Capitol) 451(F) | 19 18 WAITING FOR A TRAIN
Jerry Lee Lewis (Sun) 1119(M) | 36 47 BED OF ROSES
Statler Bros (Mercury) 73141(K) |
| 5 1 COAL MINER'S DAUGHTER
Loretta Lynn (Decca) 32749(J) | 20 7 FIFTEEN YEARS AGO
Conway Twitty (Decca) 32742(J) | 37 37 GOOD MORNING WORLD
Julie Lynn (Dominion) 127(E) ●● |
| 6 24 MORNING
Jim Ed Brown (RCA) 47-9909(N) | 21 22 MEM-RIES OF HOME
Carroll Baker (Columbia) C4-2959(H) ●● | 38 42 24 HOURS FROM TULSA
Tommy Graham (Capitol) 7632(F) |
| 7 11 ROSE GARDEN
Lynn Anderson (Columbia) 45251(H) | 22 26 COMMERCIAL AFFECTION
Mel Tillis & The Statesiders (MGM) 14176(M) | 39 40 PAPPA TOLD ME
Jack Hennig (Quality) 1983(M) ●● |
| 8 12 SHE GOES WALKING THROUGH MY MIND
Billy Walker (MGM) 14173(M) | 23 43 PADRE
Marty Robbins (Columbia) 45273(H) | 40 50 LOVE KEPT ON
Mike Graham (Rodeo) 3340(K) ●● |
| 9 23 A GOOD YEAR FOR THE ROSES
George Jones (Musicor) 1425(J) | 24 46 MARY'S VINEYARD
Claude King (Columbia) 45248(H) | 41 39 THE SINGLE GIRL'S SONG
Lois Davis (Dominion) 126(E) ●● |
| 10 2 AFTER CLOSING TIME
David Houston & Barbara Mandrell (Epic) 10656(H) | 25 13 I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
Charley Pride (RCA) 9902(N) | 42 ... DAY DRINKIN'
Dave Dudley & Tom T. Hall (Mercury) 73139(K) |
| 11 15 BACK WHERE IT'S AT
George Hamilton IV (RCA) 9890(N) | 26 10 SO SAD
Hank Williams Jr & Lois Johnson (MGM) 14164(M) | 43 ... LET ME GO (Set Me Free)
Johnny Duncan (Columbia) 45227(H) |
| 12 25 FLESH AND BLOOD
Johnny Cash (Columbia) 45269(H) | 27 21 COUNTRYFIED
Dick Damron (Apex) 77110(J) ●● | 44 ... GUESS WHO
Slim Whitman (United Artists) 50731(J) |
| 13 19 THE WONDERS YOU PERFORM
Tammy Wynette (Epic) 10687(H) | 28 28 BIG RIVER
Johnny Cash (Sun) GT 33(M) | 45 48 KELLY
Alan Moberg (London) 17396(K) ●● |
| 14 29 WILLY JONES
Susan Raye (Capitol) 2950(F) | 29 27 ODE TO SUBURBIA
Bob Smith (Apex) 77112(J) ●● | 46 ... AIN'T NO WHERE TO GO
Ray Griff (Royal American) 16(M) ●● |
| 15 9 WHERE HAVE ALL YOUR HEROES GONE
Bill Anderson (Decca) 32744(J) | 30 16 BALLAD OF MUK TUK ANNIE
Jimmy Arthur Orde (Damon) 009(J) ●● | 47 ... BETTER BE GOOD IT'S CHRISTMAS
Clint Curtiss (Dominion) 131(E) ●● |
| | 31 30 DON'T LET THE SUN SET ON YOU (Tulsa)
Waylon Jennings (RCA) 9925(N) | 48 ... JOSHUA
Dolly Parton (RCA) 9928(N) |
| | 32 34 CANADIAN COUNTRY MUSIC MAN
Angus Walker (Rodeo) 3339(K) ●● | 49 49 LIVING ON EASY STREET
Rip Sanders (Rodeo) 3341(K) |
| | | 50 ... THE FRENCH SONG
Lucille Starr (A&M) AMX 306(W) ●● |

NEW RELEASES continued from page 7

BILLY DARBYSON - Trust Me - Jupiter JP 2001(K)

(3:07) (B. Darbyson) No publishing listed - Prod: Ben Kaye.

MOR: Clever arrangements by Art Snider and excellent backing by highly professional musicians enhances chanter's voice which fits nicely into MOR programming. Taped at Sound Canada in Toronto.
 Flip: Now That She Has Gone (B. Darbyson/E. Brik) No publishing listed.

EYE OF HORUS - One Country, One Family - A&M AMX 308(W)

(2:26) (David Sniderman/Myron Moskalyk/Arthur Charpentier) EYE OF HORUS-BMI - Prod: Brian Ahern.

NOVELTY: This is the hot potato that caused several record companies to shudder when approached for a release. This trio of writers finally received a letter from Prime Minister Trudeau's office that somewhat let them off the hook and resulted in this A&M release. The single is 100% Canadian, cut at Toronto's Bay Studios and produced by the genius of "Snowbird" - Brian Ahern. MOT, MOR and country stations are already giving top exposure to the disc as are the dailies which will add to sales potential. If you're looking for a comparison - remember "Battle Of New Orleans"?

Flip: Got To Be Free (David Sniderman) EYE OF HORUS-BMI with a larger back-up could be a plug side.

RPM EDITORIAL OFFICES CLOSED MONDAYS

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

NOTE: There will be no issue dated January 2nd, 1971.

CBC continued from page 19

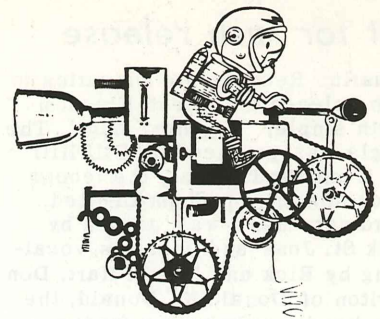
Montreal studios with their colleagues in Radio Luxembourg to go on the air live on the Saturday afternoon German show. A similar arrangement with Europewelle Saar in Saarbrücken, West Germany, puts the Radio Canada International announcers on the air to a European audience of some several million listeners. On both these shows, Gerd Pick introduces Canadian pop and country and western artists, maintaining a balance between English and French Canadian and American production with Canadian singers. Mr. Pick says, "In the pop scene, worldwide distribution is now so fast that only the newest material can be played and, although the overseas networks are clamouring for an expansion of these broadcast co-productions, this is difficult at present due to lack of access to new material.

What comes as somewhat of a surprise on the international scene is the great popularity of country and western music. Radio Canada International broadcasts both an English language and a German language country program to its global audience. Audience surveys show Country Style with Ron Scott to be among the top five most popular English language shows while Country Corner in German ranks in popularity with country shows

on domestic German stations.

Broadcasting the songs of Canadian pop artists to shortwave listeners all over the world is only a part of Radio Canada International's objective in contributing to the international recognition of Canadian talent. For twenty-five years, the service has also been producing recordings featuring Canadian composers and artists and distributing them to radio stations all over the world for local broadcast. Many of these recordings are in the field of serious music but jazz and folk music are also featured.

A vast anthology of Canadian folk songs, both French and English, was produced by Radio Canada International in an album containing nine long-playing records. Featured were over 120 folk songs and eleven folksingers including Louise Forestier, Tom Kines, Jean Price, Raoul Roy, Alan Mills and Joyce Sullivan. The album was distributed and played by radio stations and networks in almost 100 countries and was also released commercially by RCA Victor (CS-100). The service is currently working on an eight record jazz series featuring Canadian jazz musicians from all parts of the country. Among the groups featured are the Brian Barley Trio, The Emile Normand Ensemble, The Joe Sealy Trio from Halifax, The

M
A
P
LM
A
P
L

THIS IS NOT A *MOOG SYNTHESIZER

*WE HAVE THE REAL THING AT MANTA



21 DUNDAS SQ., TORONTO 2 • PHONE 363-4722

Don Thompson Quintet and the Sonny Greenwich Quintet. Sackville Records, a Canadian label devoted to jazz, will release the recordings of the Don Thompson and the Sonny Greenwich Quintets as a double album. For Sonny Greenwich who plays guitar, this is his first album in his own right although he has a strong following among modern jazz connoisseurs both in the U.S. and in Europe.

Music is the international language and the projection of Canadian music to the global audience, the recognition of Canadian musicians and artists around the world has been for twenty-five years one of the principal aims of Radio Canada International, the CBC's shortwave service. Today, with the emergence of more and more talented Canadian pop singers, folk artists and jazz musicians, this aim is even more important and rewarding.

THE JUNO AWARDS

WHO WILL THE WINNERS BE???

The most active and influential people in the music industry are RPM's subscribers. They keep tab on what is happening in the industry and how the industry is developing. In January we will be asking you (our subscribers) to assist in the picking of the winners for the Annual RPM Juno Awards. When you receive your ballot, carefully complete those portions that concern the music and artists that you deal with in your area of the business. The tabulation of your votes will decide on who will be the winners. In February, these artists and industry figures will be presented with the JUNO AWARDS at a special presentation and reception.

The industry wishes to honour the top people in the various areas of music and administration in the Canadian industry. We would like your assistance.

WATCH FOR YOUR BALLOT IN JANUARY

AND RETURN IT PROMPTLY

Remember, this poll is for Canadian artists only. Vote only for Canadians

—The Gold Leaf Award Trust Fund



STONEY END

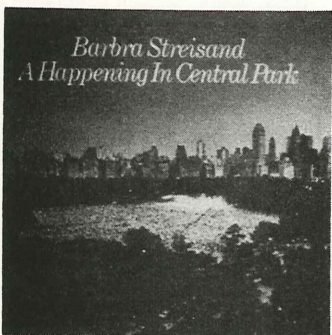
is the beginning
of another hit for

BARBRA

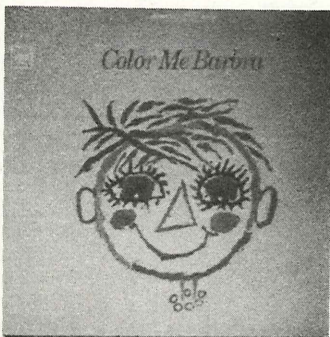
4-45236



CS 9816
18-10-0658



CS 9710
18-KO-0528



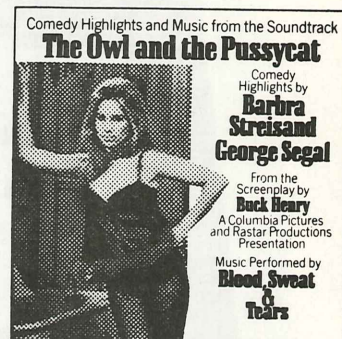
CS 9278



*Barbra
Streisand's
Greatest
Hits*

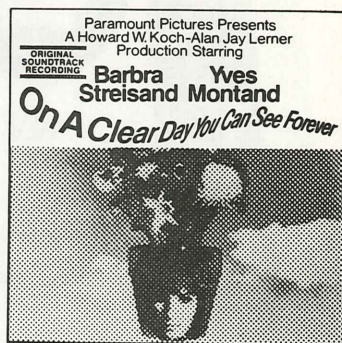
including:
People
Second Hand
Rose
My Man
Happy Days
Are Here
Again
Free Again

KCS 9968
18-10-0852
16-10-0852



Comedy Highlights and Music from the Soundtrack
The Owl and the Pussycat
Comedy
Highlights by
**Barbra
Streisand
George Segal**
From the
Screenplay by
Buck Henry
A Columbia Pictures
and Rastar Productions
Presentation
Music Performed by
**Blood, Sweat
& Tears**

S 30401



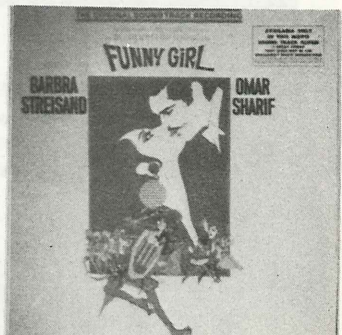
Paramount Pictures Presents
A Howard W. Koch-Alan Jay Lerner
Production Starring
ORIGINAL
SOUNDTRACK
RECORDING
**Barbra Streisand Yves
Montand**
On A Clear Day You Can See Forever

S 30086
SA 30086
ST 30086

BARBRA STREISAND

ON

COLUMBIA
RECORDS



BOS 3220
18-12-0034
16-12-0034