

RPM

WEEKLY

Volume 15 No. 1

TWENTY FIVE CENTS

February 20, 1971



Russell Thornberry of MCA's Sound Conspiracy

A&M's Rios and Mullan Canadian promo tour

Liam Mullan, national promotion for A&M (Canada) welcomed Miguel Rios back to Canada at Vancouver's International airport and immediately set off on a hectic promotion tour that would take him east to Montreal in a matter of a few days.

The welcome mat was out for Rios wherever he went. Both top forty stations in Vancouver, CKVN (Terry David Mulligan) and CKLG (Roy Hennessy) took time to sit down with the Spanish recording star and action from these stations coupled with MOR play has been sufficient to push the Rios single, "Like An Eagle" into the "one to watch" category.

The Province of Alberta is also shaping up as Rios country. Meetings with CHED's Wayne Bryant and Greg Harold of CKXL has paved the way for important plays.

While in Toronto, Rios only had

time for short sessions with the press. Of prime interest was the results of the 75% Spanish content recently made law for Spanish radio stations. Artists of the stature of Rios are not directly affected but there has apparently been an increase in recognition by the Spaniards for their own artists and an increase of over 50% in domestic productions.

The last city on the Rios tour was Montreal where Mullan and A&M's Quebec promotion manager, David Brodeur, had arranged for press interviews as well as an appearance on the CFCF "Like Young" show. The popular weekly pop/variety show is hosted by Jim McKenna and is now syndicated through Dick Clark Enterprises to 40 U.S. markets. The Rios appearance was televised Feb. 6.

Rios has returned to Los Angeles where he is making arrangements to take up residence. He has laid out plans for another recording session with Rafael Trabucchelli producing before settling into the Los Angeles recording scene.

Con Archer in for Lacarno Jamboree

Dominion recording artist Con Archer has been skedded for a Feb. 21st. appearance at the successful "Boot Jamboree" presented by Irene and Dave Ralston at the Lacarno Ballroom (Toronto). Archer will share the bill with Gary Alberts and other top flight Canadian acts, yet to be named.

Archer is currently showing strong local action (CFGM) on his recent single release, "She's Not You", culled from his new album release. He has just completed an engagement at Oshawa's Cadillac and moves into Cookville's Norseman for a couple of weeks.

Songwriter/performer Roy Payne has been pencilled in for the Mar. 7th date at the popular Sunday evening Jamboree. Payne has been active on the songwriting front having penned Julie Lynn's Dominion hit, "Good Morning World" as well as one of the big ones for Clint Curtiss, "There's No Price Tag On The Doors In Newfoundland".

Krytiuk to head up new Can music complex

Jury Krytiuk has announced his resignation from Canadian Music Sales, effective Feb. 5, 1971, and the subsequent formation of three new companies to which he has been voted president and for which he will also assume management position. These companies are Boot Records Ltd., Morning Music Ltd. (CAPAC) and Skinners Pond Music (BMI).

Krytiuk moved from Saskatchewan in 1969 to take over as manager of Dominion Records, a division of CMS. He became active in production and the discovering of several new Canadian acts. These included: Stompin' Tom Connors, Julie Lynn, Con Archer, and others. He was also instrumental in the success of ethnic groups

for the Dominion label i.e., The Sons of Erin, Brannigan's Boys and Larry McKee and The Shandonairs.

Several Canadian and U.S. labels were distributed by CMS through successful negotiations by Krytiuk including: Arhoolie and Blues Classics, Big Chief, Caribou, and Sugar Hill.

CMS president St. Clair Low, U.S. country artist Doc Williams and Krytiuk formed two publishing companies in August of 1969 under the banners Crown-Vetch Music Ltd. (CAPAC) and Time Being Music Co. (BMI). Both companies fared extremely well on subsequent releases by Stompin' Tom Connors, Roy Payne, Mark Altman and others.

Krytiuk will remain as president of these two companies.

The new Boot label will be distributed by London Records with initial releases expected by the end of February. Artists already under contract are: Stompin' Tom Connors, Stevedore Steve, Humphrey and The Dump-trucks, The Gleasonaires, Barbara Gryfe, Tara Showband, and Mark Altman.

Columbia's Smyle show chart and gig activity

With their new Columbia disc "Glory Glory" mailed and picking up good spin activity throughout Upper Canada, Smyle has also shown an increase in booking action through their agent, Dram of Kitchener.

One of their big radio supporters is CKOC where their disc has already been given a berth on the chart.

Recent engagements took them to Sarnia, Olean, N.Y., and a week at Burlington's Treetop disco.

Dates pencilled in include: Ottawa (18-19-20); a Feb. 21st date in Albany, N.Y. where they will share the bill with Steppenwolf; Welland (27); back to Ottawa for March 5 and 6 and a week at the Grand Hotel in Bridgeport from March 8.

NOTICE!

RPM EDITORIAL OFFICES CLOSED MONDAYS

RPM's offices are closed MONDAY to allow 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 TUESDAY at noon.

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

Anne Murray does not rest on past laurels.

Introducing

"A STRANGER IN MY PLACE" (#72637)

the new Anne Murray single from her latest album "Straight, Clean, And Simple".

Produced by Brian Ahern, this chart-bustin' hit-bound sound will follow the tracks of
"Snowbird", and head right to the top!



"Straight, Clean, And Simple"
will be released in March.
Don't miss the Anne Murray
CBC-TV Special on March 11th.

Releases slow - production suspended

"Broadcast-producers could do damage" — so read last week's headline of Part Four of this series.

Let us look at the track record of the 30% AM music content ruling and the effect the broadcast producers have already had on Canada's record production.

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

—Pierre Juneau

RPM

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

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

While the industry was gearing itself to go into production and was working toward getting production budgets extended, the broadcast-producers were at their usual best (having lost the battle to quash the legislation) contriving to either take advantage of.....or at least make the ruling look ridiculous. They have successfully accomplished both.

But what of the record companies that were working on those record production budgets. They actually succeeded in obtaining several hundreds of thousands of dollars to be spent on Canadian record production. One encouraging factor that helped loosen the purse strings was the international success of Gordon Lightfoot, the Guess Who, Anne Murray and Mashmakhan, all of whom can thank the 30% ruling for bringing attention to their talents. Prior to the legislation the countless thousands invested in Canadian talent had been washed down the drain by a lack of airplay and just plain disinterest by the broadcasters.

Add to the extended budgets of the majors, a few hundred thousand dollars from the independents, and the industry looked very healthy. But now, that has all changed.

Releases have slowed. Budgets are being held, and several record companies are ready to state they will not produce against the odds of the broadcast-producers — who have a very real advantage over the unlicensed record producer — be it record company or independent.

While the Canadian film industry is heavily subsidized by the government, the record industry has never had its hand out. Money was always there. The record industry now has more money than ever, but the exposure that would create excitement in the marketplace has been all but eliminated and production is slowly freezing. It will leave an open door for the broadcasters — to walk in and take over.

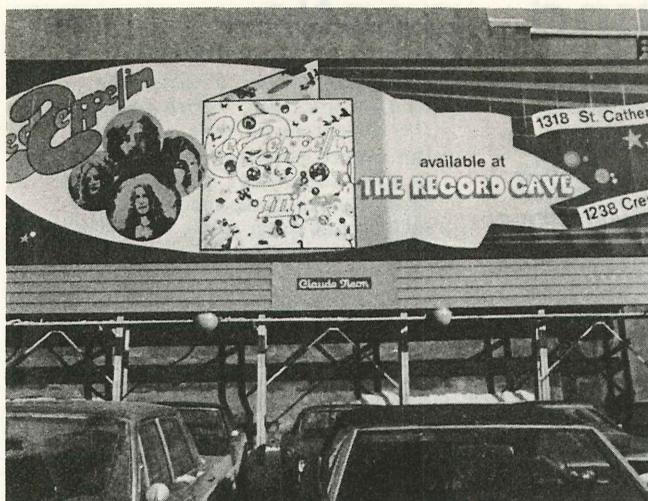
The formation of the Canadian Independent Record Producers' Association is a phenomenon. The very fact that this group could get together, would not have been believed possible, one year ago. CIRPA's formation was a signal that something was drastically wrong in the industry.

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.

Querried one foreign record exec: "Does the CRTC really know what is happening?" The answer (quite honestly) was based on the fact that a number of people in the Canadian record industry aren't sure, or just don't know, what it all means.

To the artist, his talent will conquer all. Artists are creative people. They find it difficult to believe that politics enter creative endeavour. Many record manufacturers feel their function is that of merchandising and distributing records and aren't too aware of the creative aspect and the political problems of the new music scene in Canada. Publishers are of the opinion that no matter who performs their copyrights, they will be performed and played. There is one slight hitch however, The broadcast-producers have already set up music publishing firms and, in many cases, have committed themselves to performance rights organizations. Their "magic power" has put them ahead of any talented and creative person — or any experienced organization. For some reason they are able to summon record company A&R men to auctions of their masters. They are able to obtain advances on product not yet produced and even talk about placing lines internationally without any track record or even any product to indicate their ability. All of these are UNHEARD OF in the industry. What is their "magic power"? What fairy godmother bestowed this power on these novices to record production and music publishing? Are the members of the CRTC getting a better idea of what license makes all this possible?

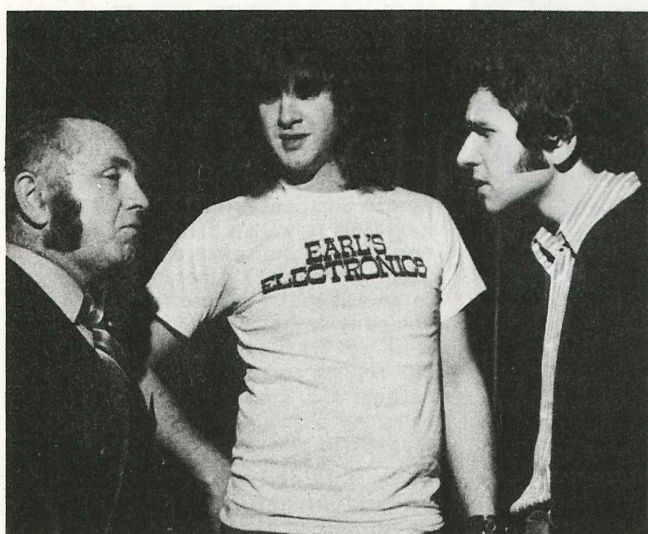
What of the dailies and their coverage of this spectacular story? What about our national



Warner Bros' Quebec promo mgr. Robert Nickford, arranged above billboard for Led Zeppelin III.



New British Columbia promo man for Warner Bros., Mike Liebhold (r) with Watts 103rd Street Band.



Columbia's Charlie Camilleri (l) with Chicago's Lee Loughnane and Benjy Karsh (CHUM-FM).



The Toronto Telegram's Peter Goddard (l) interviewing Chicago's Robert Lamm.



Gingerale-toting Al Dubins(r) of Warner Bros Pics, with Sam Sniderman and Peter Cetera of Chicago.



RPM's Jim Smith with Chicago's Terry Kath during group's phenomenal Maple Leaf Gardens appearance.

Mair calls native sound "gentle"

PART SEVEN OF A SERIES

The Producers

by Jim Smith

Show business has a tradition of glamour. The public expects the tinsel and bright lights. So most producers try to maintain whatever standards of elegance their budgets will allow. (Swish surroundings are often good business, too - they instill confidence in potential investors.) But only at Early Morning Music have I encountered an office that could best be described as beautiful.

Al Mair occupies one of the two rooms in the renovated building on Toronto's Davenport Road. The surroundings are orange carpet and drapes with off white on white (or, possibly, white on off white) wallpaper. A chandelier provides that little touch of grace. Very quiet and very elegant. Rather like the music in which Early Morning specializes.

Mair has grown his goatee into a full beard in the last few months. The change has taken years off his appearance so he now looks about 25. Perhaps he is much older than that or, less likely, even younger, I don't know. His history in the music business suggests he should be older, though. "I was with Compo for 6 years," he recalls, "and I was with London for, oh, about 6 days before that I suppose. Before that I was with Capitol for about 2 years." Even while in school, Mair was active in the music business, supplying the music at "record hops", a prehistoric term for dances with recorded music. "I was eventually making up to \$100 a night and all I needed was maybe 75 records. Tax free, too. I made more money than I made at any time until now." Al can even recall, without any visible nostalgia, when it was a big thing to listen to the top 10 every Sunday from 12 to 1 on Hamilton's CHML.

Today's Al Mair is a music publisher. Early Morning Music, owned by Gordon Lightfoot, specializes in Lightfoot music, undoubtedly the hottest publishing properties in Canada today. But there are other songwriters like Chris Kearney, Dee Higgins,

newcomers Aarons and Ackley, and Rolf Kempf represented in the files.

More than that, however, Mair is an executive producer by default. Al puzzles over the phrasing for a moment, then suggests "Let's say that I'm basically a publisher who, because of business conditions today, has become involved in other aspects of a writer's material. At Early Morning we publish tunes



AL MAIR

but don't have written management contracts with the artists. But, because there's nobody else involved in the folk business in Canada, we're kind of getting in by the back door. We publish the music but generally can't sell it until it's been recorded.

"It is an integral part of my job to try and get my writers recording contracts. If the record doesn't sell, I at least have a first-rate demo record. We have done this with Chris Kearney. In fact we even paid for both his sessions because we didn't want a record company to take him on and then shirk their responsibility by producing a record on \$1,000.

"There's nothing in our agreement that says I have to get record contracts for our writers. The reason we don't have contracts is because I want to be free to pursue whatever seems most important at the time. If I have the time, though, I will try to do everything possible for our writers. There was nothing in our agreement that said I had to get a record contract for Dee but I had the time so I did."

When a writer comes to Mair, Al

takes care of the details like finding the right record company ("we want to be very sure that the record company is interested in what the writer is in to. Too often record companies sign artists and then don't do anything with them because they just aren't interested"), or suggesting what should go on the record. "We try to make the artists aware of their responsibilities as well as making sure the record companies live up to their agreements," Al emphasized.

Typical of Mair's work is what he has done with Aarons and Ackley, a team of Americans who came to him with their music. Mair put the duo together with Dennis Murphy, a former Hamiltonian who learned his producing skills with Elektra, and then took the producer-musicians package to Capitol.

There is no attitude at Early Morning that a record contract is, in itself, an unmixed blessing. "We've got writers with 4 different record companies now and we're negotiating with a fifth. No record company is doing me a favour by signing an act. I'd never suggest to an act that any one record company is better than the others. If an act wants to deal with only one record company, they deal without me. I want the record company with the most interest in a specific act to sign it."

Early Morning is in a decidedly favourable position in today's music scene. "Folk music is becoming a more vital part of the music scene once again. I use the term folk music only because I can't think of a better term, except perhaps gentle music. It's not the acid rock anymore. It's a gentler music. And I think this is going to help Canadians. Outside of the Guess Who, all the international hits that came out of Canada have been gentler music, I guess because of the rural heritage."

Furthermore, Mair's clients are writers and "The major artists today write their own material. You look at the singers who don't write their own material and their material is written by the Lennons, the Harrisons, and other contemporary artists.

"Canadians who say there are no good songs available just aren't looking for them. Do they expect the songs to just land on their desks? When Lightfoot has a hit, everybody wants Lightfoot songs. When MacLellan has a hit, every-

MAIR continued on page 22

NEW RELEASES

THE POPPY FAMILY – I Was Wondering – London L 148-K

(3:02) (Terry Jacks) GONE FISHIN' MUSIC-BMI – Prod: Terry Jacks.
MOT: Has that familiar "Which Way You Goin' Billy?" flavouring which should take this popular West Coast family back up into chart prominence once again. Susan carries complete side.
Flip: Where Evil Grows (Same credits as plug side) will be difficult to stay away from. Has much progressive-rock appeal and utilizes both Terry and Susan on vocals.

ANNE MURRAY – A Stranger In My Place – Capitol 72637-F

(2:52) (Kenny Rogers/Kim Vassey) FIRST EDITION PRODUCTIONS INC-BMI – Prod: Brian Ahern.

COUNTRY: Miss Murray has moved back into the country field, completely but with her fame already established she could break into the pop charts again. But will need a lot of push.

Flip: Sycamore Slick (Brent Titcomb/Vicky Taylor) OPEN HAND MUSIC-BMI a "live" fun-type opening into a rollicking and catchy bit that could fare much better with MOR outlets than plug side.

DEE HIGGINS – Wishful Thinking – RCA 57-1058-N

(2:58) (Dee Higgins) BLYTHWOOD MUSIC-BMIC – Prod: Dennis Murphy.
MOR: Folk extraordinaire, if there is such an accepted description. Perhaps this is the field where Canadians shine. Miss Higgins has that cool, north country sound that's perhaps best described as "fresh as the driving snow" to use an old and overused cliché.

Flip: Wishful Thinking (Same credits as plug side) and just as clean and potentially powerful.

RPM

MOR PLAYLIST

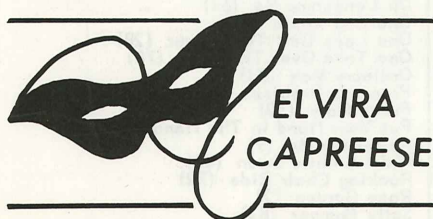
- 1 CARRY ME
Stampede (MWC) 1003-M
- 2 WATCHING SCOTTY GROW
Bobby Goldsboro (U.A.) 50727-J
- 3 THEME FROM LOVE STORY
Henry Mancini Ork (RCA) 47-9927-N
- 4 KAGIE
Buxton-Kastle (RCA) 75-1041-N
- 5 STAY AWHILE
The Bells (Polydor) 2065 046-Q
- 6 PUT YOUR HAND IN THE HAND
Ocean (Yorkville) 45033-D
- 7 YOU'VE GOT TO KNOW
Perth County Conspiracy (Columbia) C4-2963-H
- 8 LONELY DAYS
Bee Gees (Atco) 6795-P
- 9 SWEET CAROLINE
Bert Kaempfert (Decca) 32772-J
- 10 PROBLEM CHILD
Mark Lindsay (Columbia) 4-45266-H
- 11 HIGH FALOOTIN'
Jay (Celebration) 1988-M
- 12 MOZART
Manuel de Folla Ork (Daffodil) 1003-F
- 13 FRESH AS A DAISY
Emitt Rhodes (Dunhill) 4267-N
- 14 MEDLEY FROM SUPERSTAR
Assembled Multitude (Atlantic) 2780-P
- 15 TO THE FAMILY
Ellie (Gamma) 5007-K
- 16 CHILDREN
Jim Aiello/Happy Feeling (Barry) 3525-M
- 17 CHELSEA MORNING
Sergio Mendes/Brasil '66 (A&M) 1226-W
- 18 FOR ALL WE KNOW
Carpenters (A&M) 1243-W
- 19 LOVE STORY (Where Do I Begin)
Andy Williams (Columbia) 4-45317-H
- 20 SINCE YOU DON'T WANT HIM
Rosemary Collins (Melbourne) 3363-K
- 21 DO YOU KNOW WHAT YOU'RE DOING
Terry Bush (GRT) 1233-03-T
- 22 IT'S BEEN A LONG TIME
Green & Stagg (Gamma) 5009-K
- 23 AIN'T IT A SAD THING
R.Dean Taylor (Rare Earth) 5023-V
- 24 ALL GOD'S CHILDREN
Doug Hutton (London) 17400-K
- 25 IT'S GONNA BE BETTER
Tom & Judy (GRT) 1230-03-T
- 26 ALL KINDS OF PEOPLE
Burt Bacharach (A&M) 1241-W
- 27 EVERYTHING IS GOOD ABOUT YOU
Lettermen (Capitol) 3020-F
- 28 KELLY
Alan Moberg (London) 17396-K
- 29 I REALLY DON'T WANT TO KNOW
Elvis Presley (RCA) 47-9960-N
- 30 FEELIN' KINDA SUNDAY
Nancy & Frank Sinatra (Reprise) 0980-P
- 31 SAY WHAT YOU GOTTA SAY
Lee Rand (Quality) 1996-M
- 32 BEIN' GREEN
Frank Sinatra (Reprise) 0981-P
- 33 SHE'S A LADY
Tom Jones (Parrot) 40058-K
- 34 IF YOU COULD READ MY MIND
Gordon Lightfoot (Reprise) 0974-P

True red, white and ...poor quality

ONE OF.....the staunchest critics of Canadian talent.....now shows up as a red, white and blue "producer" of Canadian talent on a few new records that have just been released. (Ed: That's RED & WHITE!!!) His big objections

WHEN I HEARD.....about Ritchie's new book, I decided to leave town, and I'm not even involved. (Ed: OH! That's what everyone is saying.)

I FEEL.....that I should say in my column....(Ed: Because everybody reads it.) that many of Canada's broadcasters have taken the CRTC's 30% AM music ruling very seriously and are doing a marvelous job. I repeat, "some of".



in the past were "poor quality" (Ed: NOW.....I know who you are talking about!!!) and his current "attempts" indicate he is an expert on the subject – by actual experience.

THE BIGGEST STORY.....in Canadian music is about to break from coast to coast – and the dailies aren't even aware of any of the aspects. (Ed: I can name one TORONTO daily that doesn't want to know!!!) You read it FIRST in my column. (Ed: Now we have to see if you are right.... although you are never wrong!!!)

Watson to head up Musictape B.C. offices

John H. Watson has been appointed manager for the British Columbia operations of Musictape Company. He will be based in Vancouver.

Musictape is a multilabel distributor of prerecorded tapes and recordings. They also have offices in Calgary.

Watson was a former rep with Taylor, Pearson and Carson, distributors of Quality product, a position he held for the past 13 years.

Letters

BIG APPLE - NOT THAT BAD

Dear Rich:

I was sorry to read about your unpleasant and equally untimely visit to New York City in the Jan. 16th issue of RPM.

It would seem that you came into New York with wintery attitude and being bounced on our doorstep by American Airlines were confronted with a NYC special --a taxi strike. (Others would have thanked their lucky stars not to have faced what is affectionately known around the Big Apple as "Yellow Peril.")

Throngs of people are usually found at any metropolitan airport--and it's pretty safe to say too that the discourteous people in bus lines were probably visitors and not natives to NYC at that time of day.

I have no argument about the people you encountered in the New York record business, for I too have found jackals among the wolves in this business. Darwin chose to label the process "survival of the fittest." In this process of survival (the record industry) where thousands of albums and singles reach the streets every day and very few survive, the jackals seem to take an impersonal and direct route to success.

I believe too that Toronto means more to Canada than NYC means to the United States--and certainly there's no place like home--which you seem to say too.

The world, however, it seems to me, is the sum of its parts, the plusses and minuses added together. It seems naive to reject New York City for the cruel circle in which you were forced to travel. You can never see this city--and the beautiful people and places from a cab or limo to and from the airport. A round trip business excursion done in a day would have to be unpleasant on the face of the schedule alone if no other prejudices existed.

I have been to several cities in Canada, your own included--and it's rare when I find unpleasanties. Perhaps I am blind to what I see, and then perhaps I see what I'm looking for.

The unpleasant trip, the cold

weather, the limo to the city, your restaurant experience might well have happened in any city--they don't sound like characteristics of a city--they sound like circumstances--ones you could have faced at a given time or place elsewhere.

On behalf of Mike Ayers and not Ampex--the next time you want to spend a day (that too would not be enough) at your leisure in this city--I'll personally consider it a favor if I can show you some home/comfortable places and extra-ordinarily warm people in this city of "rats racing through a jungle."

Mike Ayers
(a NYC resident for 31 years) and
Public Relations Manager,
Ampex NYC

3.5 CAN. DISCS PER WEEK - CHNO

I would like to thank you and your staff for the invaluable information on Canadian Talent found each week in the pages of RPM.

In the past twelve months I have been elated to see a steady flow of new Canadian product come into our station. During our Top 40 program we try to expose 3-5 new Canadian releases per week. Incidentally, we found Tommy Graham's "24 Hours From Tulsa" to be a Top 10 item here in Sudbury. This disc not only was a big request item but also sold extremely well.

The November BBM results are out and I noticed a few medium market stations are losing ground. Here at CHNO we've managed to come up on top in our metro area and in the full coverage. I feel our success was greatly due to consistency! Maintaining a uniform sound from day to day can do wonders over an extended period of time. Some stations panic when the ratings plunge and change too quickly. Over the past three years we have gradually developed a complete station format - dropping poor programming ideas along the way and phasing in better ones.

Yours truly,
C.R. Babcock
Program Manager

NEXT WEEK

The Special Juno Awards Issue

RPM SINGLES ALPHABETICALLY

Ain't It A Sad Thing (64)
Amazing Grace (23)
Amos Moses (22)
Ape Man (19)
Band Bandit (24)
Beautiful People (45)
Black Magic Woman (70)
Blue Money (99)
Born To Wander (17)
Bridget The Midget (37)
Burning Bridges (43)
Carry Me (44)
Celia Of The Seals (85)
Chelsea Morning (89)
Cheryl Moana Marie (86)
Children Of The Sun (93)
Country Road (57)
Covered Wagon (97)
Cried Like A Baby (46)
Dickens (40)
D.O.A. (41)
Doesn't Somebody Want To Be... (55)
Don't Let The Green Grass.... (81)
Do You Know What You're Doing (90)
Eighteen (100)
Everything Is Good About You (71)
For All We Know (39)
Free (96)
Fresh As A Daisy (21)
Games (60)
Glory Glory (90)
Groove Me (47)
Hang On To Your Life (18)
Have You Seen The Rain (16)
He Called Me Baby (68)
Hello Melinda Goodbye (77)
Help Me Make It Through The.... (65)
If I Were Your Woman (53)
If You Could Read My Mind (1)
I Hear You Knocking (3)
Immigrant Song (31)
I Really Don't Want To Know (13)
Isn't It A Pity (27)
I Think It's Going To Rain Today (49)
It's Been A Long Time (95)
It's Impossible (56)
It's Up To You Petula (69)
Kagie (83)
Keep The Customer Satisfied (54)
Knock Three Times (5)
Let Your Love Go (25)
Like An Eagle (75)
Lonely Days (6)
Lonely Teardrops (74)
Love The One You're With (30)
Mama's Pearl (12)
Me And Bobby McGee (38)
Medley From Superstar (87)
Mixed Up Guy (67)
Mother (26)
Mozart (73)
Mr. Bojangles (8)
1900 Yesterday (29)
Oh Lonesome Me (61)
One Bad Apple (7)
One Less Bell To Answer (28)
One Take Over The Line (78)
Ordinary Man (84)
Precious Precious (76)
Proud Mary (50)
Put Your Hand In The Hand (35)
Remember Me (9)
Ride A White Swan (48)
Rocking Chair Ride (72)
Rose Garden (2)
Sally Bumper (82)
She's A Lady (32)
Sing High - Sing Low
Somebody's Watching You (52)
Stay Awhile (42)
Stoney End (10)
Superstar (63)
Sweet Mary (15)
Temptation Eyes (38)
Theme From Love Story (33)
The Shape I'm In (62)
Things Ya Say (59)
Together We Two (88)
To The Family (94)
Watching Scotty Grow (11)
We Gotta Get You A Woman (20)
(We're All Singing) The Same Song (91)
When I'm Dead And Gone (34)
Whole Lotta Love (51)
Wild World (79)
Your Song (14)
Your Time To Cry (50)
You've Got To Know (92)

This week
1 week ago
2 weeks ago

RPM100

SINGLES

February 20th, 1971

Gold Leaf Award For
Outstanding Record Sales

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

W
C
V
D
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G
H
T
K

MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
WB Atlantic
World

J
R
L
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M
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Y
P
Z

1	2 4	IF YOU COULD READ MY MIND Gordon Lightfoot/Repri se-0974-P	MA PL
2	1 6	ROSE GARDEN Lynn Anderson-Columbia-45252-H	
3	3 11	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	
4	6 7	SING HIGH SING LOW Anne Murray-Capitol-72631-F	MA PL
5	4 2	KNOCK THREE TIMES Dawn-Bell-938-M	
6	5 1	LONELY DAYS Bee Gees-Atco-6795-P	
7	28 33	ONE BAD APPLE Osmonds-Polydor-2065 044-Q	
8	18 19	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty-56197-K	
9	14 15	REMEMBER ME Diana Ross-Tamla Motown-1176-V	
10	7 5	STONEY END Barbra Streisand-Columbia-45236-H	
11	27 30	WATCHING SCOTTY GROW Bobby Goldsboro-U.A.-5072-J	
12	32 36	MAMA'S PEARL Jackson 5-Tamla Motown-1177-V	
13	9 12	I REALLY DON'T WANT TO KNOW (f/s) Elvis Presley-RDA-9960-N	
14	13 10	YOUR SONG Elton John-Uni-55265-J	
15	29 13	SWEET MARY Wadsworth Mansion-Sussex-209-V	
16	30 35	HAVE YOU SEEN THE RAIN f/s Creedence Clearwater-Fantasy-655-R	
17	19 20	BORN TO WANDER Rare Earth-Rare Earth-5021-V	MA PL
18	33 48	HANG ON TO YOUR LIFE Guess Who-Nimbus 9-75 0414-N	MA PL
19	20 21	APE MAN Kinks-Pye-45016-L	
20	21 22	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V	
21	22 23	FRESH AS A DAISY Emitt Rhodes-Dunhill-4267-N	
22	24 26	AMOS MOSES Jerry Reed-RCA-9904-N	
23	25 28	AMAZING GRACE Judy Collins-Elektra-45709-P	
24	26 45	BAND BANDIT Tundra-A&M-307-W	MA PL
25	17 17	LET YOUR LOVE GO Bread-Elektra-P	
26	12 13	MOTHER John Lennon/Plastic Ono-Apple-1827-F	
27	8 3	ISN'T IT A PITY George Harrison-Apple-2995-F	
28	31 25	ONE LESS BELL TO ANSWER Fifth Dimension-Bell-940-M	
29	15 16	1900 YESTERDAY Liz Damon's Orient Express-White Whale-368-J	
30	10 8	LOVE THE ONE YOU'RE WITH Stephen Stills-Atlantic-2778-P	
31	16 9	IMMIGRANT SONG Led Zeppelin-Atlantic-2777-P	
32	37 74	SHE'S A LADY Tom Jones-Parrot-40058-K	
33	39 54	THEME FROM LOVE STORY Henry Mancini-RCA-9081-N	
34	35 38	WHEN I'M DEAD AND GONE McGinnis Flint-Capitol-3014-F	
35	44 68	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D	MA PL
36	65 72	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H	
37	38 40	BRIDGET THE MIDGET Ray Stevens-Barnaby-2024-H	
38	40 34	TEMPTATION EYES Grass Roots-Dunhill-4263-N	
39	68 ...	FOR ALL WE KNOW Carpenters-A&M-1243-W	
40	45 61	DICKENS Leigh Ashford-Revolver-0010-N	MA PL
41	43 47	D.O.A. Bloodrock-Capitol-3009-F	
42	48 63	STAY AWHILE Bells-Polydor-2065 046-Q	MA PL
43	55 70	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M	
44	47 65	CARRY ME Stampede-MWC-1003-M	MA PL
45	42 46	BEAUTIFUL PEOPLE New Seekers-Elektra-45710-P	
46	58 94	CRIED LIKE A BABY Bobby Sherman-Metromedia-296-L	
47	11 14	GROOVE ME King Floyd-Atco-CH435-P	
48	49 58	RIDE A WHITE SWAN Tyrannosaurus Rex-Blue Thumb-7121-Q	
49	53 55	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J	MA PL
50	51 75	YOUR TIME TO CRY Joe Simon-Spring-108-K	
51	54 76	WHOLE LOTTA LOVE C.C.S.-Rak-2574501-H	
52	46 39	SOMEBODY'S WATCHING YOU Little Sister-Stone Flower-9001-P	
53	23 24	IF I WERE YOUR WOMAN Gladys Knight & Pips-Soul-35078-V	
54	66 98	KEEP THE CUSTOMER SATISFIED Gary Puckett-Columbia-4-45303-H	
55	99 ...	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell-963-M	
56	41 37	IT'S IMPOSSIBLE Perry Como-RCA-0387-N	
57	94 ...	COUNTRY ROAD James Taylor-Warner Bros-7460-P	
58	67 97	PROUD MARY Ike & Tina Turner-Liberty-56216-K	
59	57 60	THINGS YA SAY Tommy Graham-Capitol-72632-F	MA PL
60	36 18	GAMES Redeye-Pentagram-204-V	
61	62 65	OH LONESOME ME Neil Young-Repri se-RO898-P	MA PL
62	63 66	THE SHAPE I'M IN Band-Capitol-2870-F	MA PL
63	81 84	SUPERSTAR Murray Head-Decca-732603-J	
64	70 ...	AIN'T IT A SAD THING R.Dean Taylor-Rare Earth-R5023-V	MA PL
65	69 ...	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-615 0015X-M	
66	78 83	THEME FROM LOVE STORY Francis Lai-Paramount-0064-M	
67	52 59	MIXED UP GUY Joey Scarbury-Lionel-L3208-Q	
68	72 67	HE CALLED ME BABY Candi Staton-Fame-1476-F	
69	71 71	IT'S UP TO YOU PETULA Edison Lighthouse-Bell-960-M	
70	34 27	BLACK MAGIC WOMAN Santana-Columbia-45270-H	
71	73 69	EVERYTHING IS GOOD ABOUT YOU Lettermen-Capitol-3020-F	
72	74 79	ROCKING CHAIR RIDE Christopher Kearney-MCA-2008-J	MA PL
73	75 80	MOZART Manuel de Falla Ork-Daffodil-DFS1003-F	
74	100 ..	LONELY TEARDROPS Brian Hyland-Uni-55272-J	
75	77 89	LIKE AN EAGLE Miguel Rios-A&M-AMX310-W	
76	79 82	PRECIOUS PRECIOUS Jackie Moore-Atlantic-2681-P	
77	80 73	HELLO MELINDA GOODBYE 5 Man Electrical Band-Polydor-2065042-Q	MA PL
78	88 100	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M	
79	91 95	WILD WORLD Cat Stevens-A&M-1231-W	
80	82 93	WHOLE LOTTA LOVE King Curtis-Atco-6779-P	
81	84 91	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett-Atlantic-2781-P	
82	60 56	SALLY BUMPER Houston-Tuesday-GH103-M	MA PL
83	85 87	KAGIE Buxton Kastle-RCA-75 1041-N	MA PL
84	87 96	ORDINARY MAN Freedom North-Aquarius-5008-K	MA PL
85	89 92	CELIA OF THE SEALS Donovan-Epic-10694-H	
86	76 77	CHERYL MOANA MARIE John Rowles-Kapp-2102-J	
87	90 99	MEDLEY FROM SUPERSTAR Assembled Multitude-Atlantic-2780-P	
88	86 88	TOGETHER WE TWO Archies-Kirshner-5009-N	MA PL
89	95 ...	CHELSEA MORNING Sergio Mendes/Brasil-A&M-1226-W	MA PL
90	92 ...	DO YOU KNOW WHAT YOU'RE DOING Terry Bush-GRT-1233-03-T	MA PL
91	93 ...	(We're All Singing) THE SAME SONG Fitzpatrick-Freedom-1995-M	MA PL
92	96 ...	YOU'VE GOT TO KNOW Perth County Conspiracy-Columbia-C4 2963-H	MA PL
93	... ...	CHILDREN OF THE SUN Mashmakan-Columbia-C4 2960-H	MA PL
94	97 ...	TO THE FAMILY Ellie Gamm a-GA5007-K	MA PL
95	98 ...	IT'S BEEN A LONG TIME Green & Stagg-Gamm a-GA5009-K	MA PL
96	... ...	FREE Chicago-Columbia-45331-H	
97	... ...	COVERED WAGON Danny O'Keefe-Cotillion-44088-P	
98	... ...	GLORY GLORY Smyle-Columbia-C4 2956-H	MA PL
99	... ...	BLUE MONEY Van Morrison-Warner Bros-7462-P	
100	... ...	EIGHTEEN Alice Cooper-Warner Bros-7449-P	

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM100

ALBUMS

February 20th, 1971

Gold Leaf Award For
Outstanding Record Sales

A&M
Allied
Amper
Arc
CMS
Capitol
Caravan
Columbia
GRT
London
W
C
V
D
E
F
G
H
K
MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
World
J
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P
Z

1	1	1	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F
2	2	2	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R 58410-R
3	3	5	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J
4	4	7	ELTON JOHN UNI-73090-J N/A
5	6	3	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H
6	12	21	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M
7	17	25	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A
8	20	72	CHICAGO III Columbia-C2 30110-H CT30110-H
9	7	6	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M
10	5	4	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F
11	8	12	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A
12	13	17	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P
13	14	19	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F
14	10	15	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H
15	11	13	EMITT RHODES Dunhill-DS50089-N N/A
16	9	10	STEPHEN STILLS Atlantic-SD7202-P CS7202-P
17	19	9	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W
18	15	11	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P
19	21	34	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N
20	24	60	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H
21	18	8	GRAND FUNK LIVE Capitol-SWB633-F 4XT633-F
22	16	14	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A
23	25	24	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P
24	26	55	2 YEARS ON Bee Gees-Atco-SD33 353-P N/A
25	33	62	ROSE GARDEN Lynn Anderson-Columbia-C 30411-H N/A
26	31	28	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A
27	27	22	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J
28	30	28	BLOWS AGAINST THE EMPIRE Paul Kantner-RCA-LSP 4448-N PK 1654-N
29	22	16	WATT Ten Years After-Deram-XDES18050-K N/A
30	29	26	CANDIDA Dawn-Bell-6052-M C-6052-M
31	28	20	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P AC 2-500-P
32	88	...	NANTUCKET SLEIGHRIDE Mountain-Windfall-5500-M N/A
33	47	58	BLOODROCK 2 Capitol-ST491-F N/A

34	41	45	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N
35	32	23	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J
36	34	30	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M
37	35	27	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A
38	40	33	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P
39	23	18	CHICAGO Columbia-KGP 24-H CT BO 0858-H
40	84	...	WHAT ABOUT ME Quicksilver-Capitol-SMA5630-F 4XT630-F
41	36	35	13 The Doors-Elektra-EKS74079-P EK74079-P
42	53	82	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A
43	38	31	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V
44	42	37	STEPPENWOLF 7 Dunhill-DSX 50090-N N/A
45	43	52	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H
46	44	50	MOST OF ALL B.J. Thomas-Scepter-SP S586-J 5019-586-T
47	37	42	CHRISTMAS AND THE BEADS OF SWEAT Laura Nyro-Columbia-KC30259-H CT 30259-H
48	45	48	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P
49	76	...	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W N/A
50	65	63	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L 5090-1032-T
51	49	38	VERY DIONNE Dionne Warwick-Scepter-SP S587-J 5019-587-T
52	39	36	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H
53	64	69	TWELVE DREAMS OF DR SARDONICUS Spirit-Columbia-E30267-H N/A
54	46	46	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A
55	89	...	THEME FROM LOVE STORY Henry Mancini-RCA-LSP 4466-N N/A
56	56	32	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A
57	48	43	NEW MORNING Bob Dylan-Columbia-KC 30290-H CT 30290-H
58	52	44	LOLA VERSUS POWERMAN AND THE MONEYGORGOUND-Kinks-Pye-6423-L N/A
59	63	41	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P
60	59	39	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A
61	51	47	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F
62	54	49	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K
63	66	90	WRONG END OF THE RAINBOW Tom Rush-Columbia-C30402-H N/A
64	57	51	GOLD Neil Diamond-Uni-73084-J 173 3084-J
65	50	59	I THINK THEREFORE I AM R. Dean Taylor-Rare Earth-RS522-V R75 522-V
66	68	80	SYRINX True North-TN2-H N/A

67	72	81	GYPSY Metromedia-M2D 1031-L N/A
68	55	40	THE FLIP WILSON SHOW Little David-LD2000-M LDC 2000-T
69	71	79	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F N/A
70	77	76	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A
71	74	88	HERITAGE Christmas-Daffodil-SBA-16002-F N/A
72	92	91	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST-Columbia-ELS 375-H N/A
73	58	53	THE BLACK MAN'S BURDON Eric Burdon & War-MGM-SE 4710-2-M N/A
74	67	83	PLANET EARTH Tommy Graham/Friends-Capitol-SKAO 6356-F N/A
75	70	67	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J
76	62	54	THE JOHNNY CASH SHOW Columbia-KC 30100-H CT 30100-H
77	75	68	SUNSHINE AND BAKED BEANS Madrigal-Tuesday-GHL1002-M N/A
78	61	61	GET YER YA-YA'S OUT Rolling Stones-London-NPS5-K M 57176-V
79	78	87	CHIMO Revolver-LSP4470-N N/A
80	69	70	REACH FOR THE SKY Cowboy-Atco-SD33-351-P N/A
81	95	98	BAD MANORS Crowbar-Daffodil-SBA-16004-F 4B 16004-F
82	60	66	I (WHO HAVE NOTHING) Tom Jones-Parrot-XPAS71039-K PKM-79639-K
83	...	...	DELIVERIN' Poco-Epic-KE30209-H N/A
84	79	65	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718 -V
85	93	96	I WALK THE LINE Soundtrack-Columbia-S30397-H N/A
86	82	78	UNTITLED The Byrds-Columbia-G 30127-H CT 30127-H
87	86	71	JAMES TAYLOR Apple-SKAO 3352-F 4XT 352-F
88	83	84	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F
89	90	86	WASHINGTON COUNTY Arlo Guthrie-Reprise-RS 6411-P M5 6411-P
90	87	89	ATOM HEART MOTHER Pink Floyd-Harvest-SKAO 382-F N/A
91	91	85	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q
92	94	97	BACK HOME AGAIN Norman Greenbaum-Reprise-6422-P N/A
93	...	...	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE-Euphoria-EST2-L N/A
94	99	95	JAMES GANG RIDES AGAIN ABC-ABCS 711-Q 5022711-Q
95	...	...	KENNY ROGERS & THE 1st EDITION'S GREATEST HITS-Reprise-RS6437-P N/A
96	...	...	BRIGHT DOWN THE MIDDLE Sycamore Street Singers-Ampersand-477 1602-Z N/A
97	85	56	TO BE CONTINUED Isaac Hayes-Enterpri se-ENS1014-Q N/A
98	100	...	GOODBYES AND BUTTERFLIES 5 Man Electrical Band-Polydor-2424 020-Q N/A
99	...	...	IT'S IMPOSSIBLE Perry Como-RCA-LSP 4473-N N/A
100	...	...	IF 2 Capitol SW676-F 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 - B-track on right of each listing.

From a strawberry picker's shack to....

by Patti MacDonnell

"Somebody once said that if you want to do something badly enough, nothing can hold you back....I suppose that's why I became an independent producer."

Jake Doell produced his first record in 1961 in a strawberry picker's shack in the Fraser Valley. As a matter of interest that same album is still being played today on country stations locally.

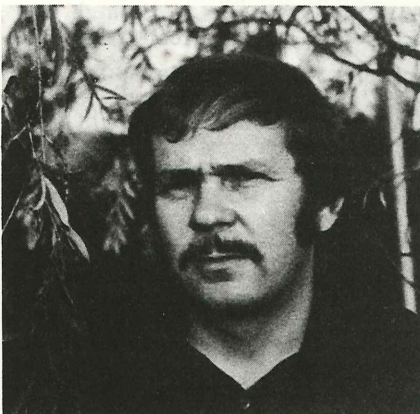
"In 1957, Keith Spencer, Bob Friesen and I had a weekly country music show on Radio Station CHWK, Chilliwack, and we'd tape live sessions in Keith's basement for our program. I guess this is where my interest in recording first came about."

During this time Jake also had the opportunity of working as a guitar player on recording sessions. "To me they always appeared to be very confused, disorganized chaos, in which there never was any central figure who controlled the situation. As the session progressed it became such a mess that what we really needed was a referee. The recording artist always looked to the engineer for some kind of miracle to produce the 'Nashville Sound' that everyone was trying to emulate. However, engineers are technicians and not miracle workers, so the disappointment to the artist was evident and recordings at this time were sad products. This frustrated me, as I realized the necessity of a producer on country sessions; someone who commanded the respect of the musicians, artists and engineer."

Not having enough experience under his belt to convince anyone he could act as a producer, Jake became discouraged and fell back into what he calls his "stagnant" period. "I even went as far as to work as a salesman travelling on the road - it was a disaster", he says. However, he worked steadily at furthering his career as a musician and during this time had the opportunity of playing as guitarist for Guy Mitchell and later, had much success with his own group, turning recording artist himself. Two of Jake's own compositions; *Beauty of The North* and *Chuckwagon Driver*, made number one on the country charts on the West Coast.

"I still had the desire to create more, and I wanted to have another crack at working as a

producer. In 1969 I began writing songs with a new co-writer, Patti MacDonnell, and we had the luck of getting one of them recorded, and I was able to produce the album as well. This was my first opportunity of working with modern, up-to-date equipment, at Al Reusch's Aragon Studios. Al



JAKE DOELL

helped me considerably and went along with any experimental ideal. He started recommending my services to artists who were scheduled to record at his studio, and I was able to get actively started as an independent producer. I was also encouraged a great deal by Bill Bouvette of London Records. Bill and I had worked together as musicians in the past, and he felt I should get into production.

"It was during this time I was introduced to a talented young man by the name of Alan Moberg. Alan and I hit it off right away and this was the beginning of a very productive and happy relationship, which still exists. I opened up Jalada Music Publishing (BMI) and signed Alan on as an exclusive writer.

"During production of Alan's first album, one of the songs, 'Walk In His Moccasins', came to the attention of an Indian organization sponsoring the Moccasin Miles Walk from Hope to Vancouver. (A distance of one hundred miles in three days). They asked permission to use 'Walk In His Moccasins' in their advertising on local stations, and when Joe Chesney, manager of CJJC heard the tape, he and his production manager, Dave Cash, decided to play it as a featured single.

"The public response was so heavy the song was released before the album. It caught on

'cross Canada and was the catalyst that launched Alan's career. It made a good showing on RPM's charts and the success of the production brought along several other jobs for me to produce other artists in the area, such as; Mike Sirman, Bud Webb, Gordon Shanks, Dave Hamel, Canucks L.T.D., Joyce Morgan, and in the rock field, The Wiggy Symphony, and more recently, The Five Man Cargo."

Currently Jake is in production with the Hod Pharis Album. Hod is well known for his hit song, "I Heard The Bluebird Sing", recorded by Jim Edward Brown and the Browns, which was a big seller for RCA. He is also working steadily with three new songwriter/artists, and preparing to start them on recording careers. Immediate future plans include Alan Moberg's next album. "We're in the process of selecting the right material from Alan's catalogue of songs.

"I guess you could say what I am trying to do is shorten the distance between Vancouver, Toronto and Montreal, and develop a relationship with other producers, publishers and A&R men in the East, so we can exchange ideas, experiments, song material, etc.," he says. ("I've got a lot of good material available right now just waiting to be recorded.") "The response I've had so far from radio stations across the country who have taken the time to write, has been most encouraging.

"The biggest problem facing producers today is finding production money. The talent and songs are there, stations are playing Canadian produced discs, but what we need are people willing to gamble and invest in new artists and talent."

Write re: membership CIRPA

**Canadian
Independent
Record
Producers'
Association**

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

Media - sharing the soiled sheets

by John Watts

Although I like to think of myself as a staunch supporter of Canadian talent, I must admit to having had some reservations about legislating programming content of radio, or any other media. Mostly these reservations were based on a fear of governmental control of the media. However, since the legislation imposed did not alter anything other than the origin of a percentage of the programming, and, in no way altered the right to free speech, these fears were without any solid basis. Anyway, since with a Trudeauesque shrug that right can be taken away at the slightest whim, it matters little.

A secondary doubt was raised by the cries of "free enterprise" in broadcasting. Did the CRTC ruling limit "free enterprise" in the broadcast industry? Not quite, since broadcasters are granted the use of a frequency which is the property of the people of Canada, a frequency which, for the term of their licence, is solely theirs, they are hardly operating in a free enterprise system. Of the twenty-odd million people in Canada, only a very select few are able to acquire a broadcast frequency. Broadcasting is on the same level of free enterprise as Bell Telephone.

Regardless of doubts, fears or anything else, there is now in effect in this country a law which requires AM broadcasters to program 30% material with one of four Canadian features. The CRTC holds the power to suspend broadcast licences in the event of failure to obey the law.

With the above in mind, a group of people conspired to determine exactly how the regulation was being greeted by broadcasters in a southern Ontario town. The results of the survey made would make a grown man shake.

The major top thirty station in the market, programmed true to form. That is, they played their American bubblegum, R&B, and English rock exactly as their programming director prescribed. Their bit for Canadian talent consisted of playing Canadian golden oldies, most of which they didn't play on release, American records with obscure Canadian connections and records in which they had a financial interest.

If one were to compute the total percentage (over a twelve hour

period) of all oldies, phonies and self-interest records, (and one did) it would come to only about 22%. If one were to eliminate the oldies, phonies, and self-interest records, to get down to the station's actual contribution to Canadian talent it comes down to one (1) record and about 4%. And in fact the only reason they played that was due to its high position on the American trades.

Actually the station played three new Canadian releases, one was genuine, one was a creation of its own production company, (and published by its own publishing company), and the other was by a group co-managed by one of the deejays.

In addition there were records by the Band who left this country years ago, by Steppenwolf, a group of five, one of whom is Canadian or ex-Canadian, by Blood, Sweat and Tears, a group of nine, one of whom is Canadian, by Rare Earth, an American group whose song was written by a former Vancouverite, and by Tom Jones performing a song written by Paul Anka who now makes New York his home.

While other stations were able to program up to 50% of new, legitimate Canadian product, (Nevin Grant said he would have played more but there simply wasn't room on the playlist), the station in question used every conceivable trick to evade playing the current records of their competitors in the record production field. And that is the simple fact: radio stations with a financial interest in record production would be absolutely foolish to provide intensive airplay to their competitor's product.

Whether the government of this country is simply providing sufficient rope to hang by, has been "got to", or is acting under any of innumerable influences, now is the time for action. One of the best ways to force government to take action is to publicize a complaint, and here we come to the great paradox of media-government relationships. The government, in theory, has certain powers over the media. The media, in turn, has the power of the press over the government. It constitutes an uneasy relationship.

The media-government relationship is further complicated by the far-reaching powers of a few media giants. Any one of these media giants has huge newspaper,

television and radio powers with which to complicate the re-election of any given government, or individual political candidate or even to make embarrassing the appointment or reappointment of an individual to a non-elective position. Yes, you say, but there are other media giants ready, willing and able to see their competitors suffer a setback. But in the tangled world of the media, who is to know who shares soiled sheets with one another.

Take for instance the case in the southern Ontario town in question; one of the joint-owners of the local media conglomerate also happens to be the biggest single advertiser (read financial supporter) of the two competing conglomerates. The joint-owner in question also heavily supports other, smaller media interests through advertising. Suppose, just for a minute, that the radio stations and newspapers were to take a strong editorial stand on a question involving their bank-roller. As the Aussies say, there would be no future for it. Again suppose, that the interests of the conglomerate were not quite as meets the eye, and in fact they extended far beyond that indicated in the Keith Davey trilogy.

Where does that leave government and its agencies? In a tenuous position to be sure, but it should be obvious that if unchecked, the situation will do nothing but deteriorate. It is now time to bring the media manipulators into line, limit their growth, carefully examine their gnarled holdings, and prohibit the kind of misuse of public property of which the broadcaster-record production practise is only an example.

Tony Bennett set for week at O'Keefe

Columbia recording artist Tony Bennett will be appearing at Toronto's O'Keefe Centre from March 8th through the 13th.

Bennett has recently bowed his new single, "Theme From Love Story" which if it takes off could be instrumental in bringing in good houses during his stay.

Appearing with Bennett will be The Goldiggers of 1970, a ten-girl act who took over as the summer replacement show for Dean Martin.

Musical director for the engagement will be John Bunch.

**"SAY WHAT YOU
GOTTA SAY"**

LEE RAND

f/s "TAKE MY HAND"

QUALITY 1996



Radio sound battle in major markets

Two of Canada's three biggest radio markets -- Montreal and Vancouver -- have recently provided us with an intriguing glimpse into the nitty gritty of Top 40 broadcasting.

In Montreal, CKGM finally took the axe to CFOX and dealt them a convincing chop in the last ratings. CKGM, which for some time had been trying to get its gig together, eventually came out from under, and steamrolled to the top of the pop ratings.

CKGM is now the second rated station (#1 rocker) in the Montreal market, with CFOX down to fifth. This smashing victory was especially pleasing to those of us on the Canadian talent team.

Of all six major market rockers (CKLG, CKVN, CHUM, CKFH, CFOX and CKGM) CKGM is probably doing more for legitimately-Canadian records than any other two stations in the lineup (maybe even three if you count CHUM).

CKGM, which is not a member of the MLS (and has no intention of becoming one) has demonstrated somewhat rare individuality in programming. A letter I received recently from CKGM program director, John Mackey, made this new fresh approach in major market radio abundantly clear.

"I am happy that CKGM, which is not a willing slave to the dubious devices of Gavin, Randal or Hamilton, is exposing Canadian talent," Mr. Mackey penned. "Also, CKGM does not include Gold Canadian records within



by Ritchie Yorke

our 30% ruling. When a Canadian Gold comes up, that's gravy baby."

Although I have nothing against CFOX (apart from the usual things I have against U.S. oriented-Canadian broadcasters) I cannot say I have really enjoyed much of the Canadian copy in the Bob Hamilton sheet. It reflects CHUM's rather strange attitude toward Canadian talent, which is doing about as much good for the domestic music scene as salt dumped on your garden.

All in all, I doubt if CFOX is finding much sympathy in its current plight.

The Vancouver battle does not quite have the built-in appeal of Montreal, but it is nevertheless proceeding healthily. When Terry David Mulligan left CKFH and went to CKVN, he promised a completely new attitude to Top 40 format radio. While the results may not have completely lived up to his promises, it is a fact that CKVN is starting to have some heavy impact on the Western market.

Actor-philosopher Don Francks has gained the station a lot of new friends with his candid on air approach, and Mulligan has had the guts to drop some bubble gum records (such as the Partidge Family) which he thinks are offensive to the mature rock enthusiast.

CKVN has forced CKLG to loosen its piston-tight format which in the long run can only be good. We watch the Vancouver scene with continuing interest.

Back on homeground, the Toronto radio scene is as boring and lethargic as ever. CHUM has launched its "Canadian" philosophy into the legislation period, by avoiding exposure on most new Canadian singles product and making up by absurd repetition of oldies with vague content connections.

A lot of people (myself included) thought that CKFH had an ideal opportunity to jump in and gain a niche for itself by playing a lot of worthwhile Canadian records and some valid album tracks, and ignoring CHUM.

When I spoke with CKFH program director, Duff Roman, this week, he was immediately on the defensive. "We took a bit of a nose dive with our loose format of six months ago. It's all very well to appeal to the music tastes of a new hip people, but it's not practical. The boutiques and such places which want us to be musically progressive don't pay their bills every 30 days.

YORKE continued on page 21

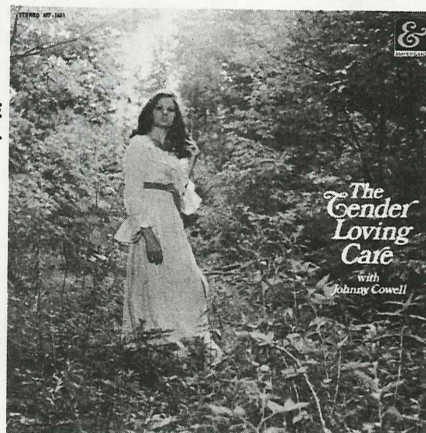
NEW FROM AMPERSAND RECORDS

Bright Down the Middle / The Sycamore Street Singers



THE TENDER LOVING CARE
with JOHNNY COWELL

THE SYCAMORE
STREET SINGERS



Distributed by: World Records/Atlantic Provinces
Almada Corporation/Quebec
World Records/Ontario
K Records/Manitoba-Saskatchewan
Van Dusen/Alberta
Select/British Columbia

MCA launches "Sound Conspiracy" program

MCA Records of Canada has taken one of its most aggressive steps forward with the introduction of their new "Sound Conspiracy" for 1971.

Top sales and promotion brass along with reps from Ontario, Quebec and the Atlantic Provinces were brought together for the Eastern Canadian meeting at the Warden Holiday Inn in Toronto. A similar meeting was held with sales and promotion staffs of Western Canadian distributors (Manitoba, Saskatchewan, Alberta, British Columbia) at Calgary's International Hotel.

George Offer, Vice-president and National Sales Manager, Lee Armstrong, Vice-president of Product Development, and Allan Matthews, National Promotion Manager, organized both meetings. This new promotion couldn't have come at a better time. MCA, through its labels: Decca, UNI, Kapp, United Artists and Scepter, have enjoyed one of their most successful periods ever recorded in the history of the company. This being the final quarter of 1970.

The "MCA Sound Conspiracy" has been born of this 1970 success and, as outlined in a report filed by Allan Matthews; "The momentum is still continuing and with the combination of some outstanding new product, along with fresh, exciting approaches to marketing, sales and promotion that were unveiled for 1971, this year promises to be a strong and lucrative one for MCA Records."

To bring attention to the MCA family of labels, a sampler-type album, containing cuts by eleven new artists, is now being readied for mailing to radio stations across Canada. Entitled "MCA Sound Conspiracy" artists included are: Help, Wishbone Ash, Fanny Adams, Virgil Fox, Glass Harp, Matthew's Southern Comfort" and others. Eight of the eleven new artists are to be

released on the Decca label which, according to Matthews; "emphasises Decca's resurgence of involvement in the ever growing contemporary marketplace."

MCA's established names are also skedded for release during this national blitz. These include: Elton John, Brian Hyland, John Rowles, Bert Kaempfert and a good representation from the country field.

There has also been an aggressive approach to the domestic recording scene. MCA's heavies include: Russell Thornberry, a Texan now living in Alberta who

cut an album session at Toronto's Bay Studios; Tom Northcott, who recently released "I Think It's Going To Rain Today" on the UNI label; Christopher Kearney, an Al Mair discovery who has made a good chart showing with "Rocking Chair Ride" and a country giant, Roy Warhurst, who has just released his new album, "Country Feelin'". This field is being scouted constantly and new signings and releases are expected before mid-year.

RPM's door is closed every Monday as we prepare for the next RPM. The deadline for advertising is Tuesday NOON. Give us a call and reserve your ad space early.

RPM REGIONAL ACTION

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

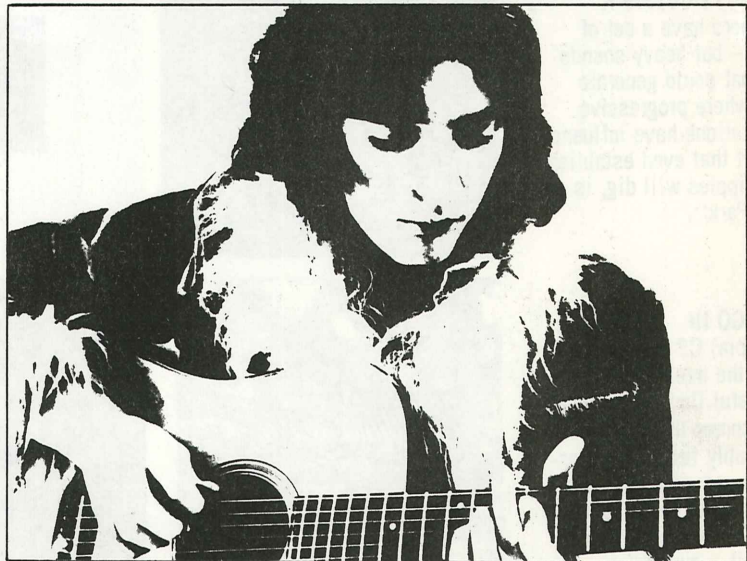
IT'S GONNA BE BETTER
Tom & Judy (GRT) 1230-03-T

HIGH FALOOTIN'
Jay (Celebration) 1988-M

SOCK IT TO SATAN
Lucille Starr (Dot) 17367-M

SWEET ELAINE
Songbird (GRT) 1230-02-T

Fitzpatrick



'We're all singing the same song'

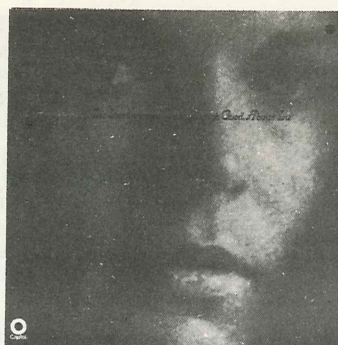
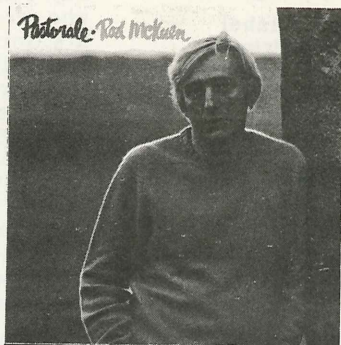


1995
MANUFACTURED IN CANADA BY
Quality RECORDS LIMITED

NEW ALBUMS

PASTORALE

Rod McKuen
(Warner Bros) 2WS 1894-P
Throaty poet has written a book carrying same title as this 2 record set. Material from book contained here along with material from other writers. "Something", "He Ain't Heavy, He's My Brother" and others. A must - if you're a McKuen fan.

**EVERYTHING'S GOOD ABOUT YOU**

The Lettermen
(Capitol) ST-634-F
Middle of the roaders programming titler, recently culled as a single which should bring attention to this set which contains excellent easy listening goodies. "Where Did Our Love Go" and "Morning Girl" very strong.

NANTUCKET SLEIGHRIDE

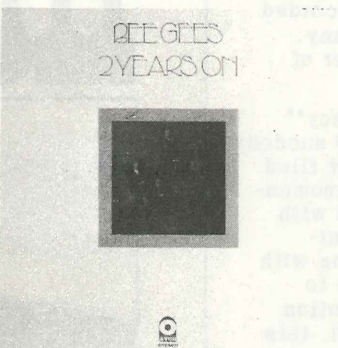
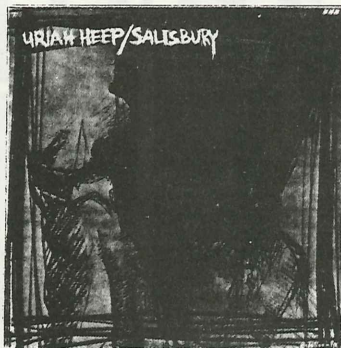
Mountain
(Windfall) 5500-M
Leslie West probably couldn't be without Felix Pappalardi and vice versa - obvious with this set. Progressive-rockers won't let go of this one. "Animal Trainer & The Toad" and "The Great Train Robbery" - outstanding.

**JAMES TAYLOR AND THE ORIGINAL FLYING MACHINE 1967**

(Euphoria) EST-2-L
Phonodisc, distributors of this line, could have their hottest set of the year. Progressive-rock programmers already leaning heavily on "Rainy Day Man" and "Brighten Your Night With My Day" which features Taylor on lead vocal.

SALISBURY

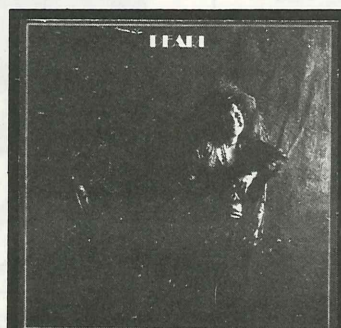
Uriah Heep
(Mercury) SR 61319-K
Britishers have a set of heavy - but heavy sounds here that could generate sales where progressive rock stations have influence. One cut that even establishment hippies will dig, is "The Park".

**2 YEARS ON**

Bee Gees
(Atco) SD 33-353-P
What a nice feeling for a label to have. The most famous brother team are back together - they've got a hit single, "Lonely Days" and now an album with eleven more Gibb newies that can't miss being a top seller.

CHICAGO III

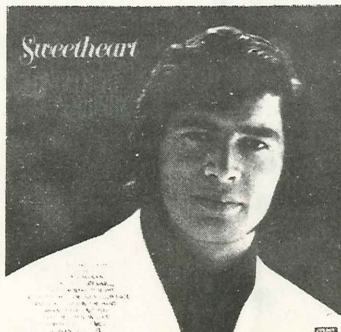
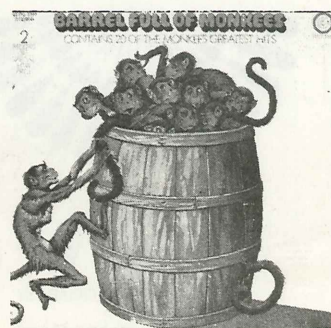
(Columbia) C2 20110-H
Hot on the heels of their successful Canadian appearances comes this almost indescribably beautiful tapestry of sound on sound, could they possibly be better than their first releases? Don't sample it - buy it.

**PEARL**

Janis Joplin
(Columbia) KC 30322-H
The late and great Janis Joplin was never together, better with any back-up group than with her Full Tilt Boogie band which makes this set that much more frustratingly sad. Set will probably go down as the best released by Columbia, for this year.

BARREL FULL OF MONKEES

(Colgems) SCOS 1001-N
They're not new but it will bring back pleasant memories when this was one of the top groups in the world. A two record set containing "Last Train To Clarksville" "I'm A Believer" and more.

**SWEETHEART**

Engelbert Humperdinck
(Parrot) XPAS 71043-K
British chanter, one of the favourites for MOR programmers, follows his hit single, "Sweetheart" with what should be a very hot album. "The First Time Ever I Saw Your Face" and Gene MacLellan's "Put Your Hand In The Hand" should tag the set - hit.

Ballet, sangria and ginger wine party

Lillian Roxon, author of "The Rock Encyclopedia" and a well-known Australian journalist, met the Australian ballet when they came to town and asked them who they would like to meet. "Rock people", they told her. So she threw an enormous and fabulous party at Max's Kansas City for them to which two hundred and fifty members of the pop community came.

In addition to the ballet dancers, there were cases of sangria and ginger wine, a five foot map of Australia made out of apples, grapes and oranges, thirty gallons of chili...and...Zally Yonovsky and his brother Eddie, Lou Reed AND John Cale together in the same room! (Both formerly of the Velvet Underground), Jane Forth and Holly Woodlawn (stars of "Trash"), director Paul Morrissey, R. Meltzer, poet Gerard Malanga, artist Brigid Polk, the Flamin Groovies, Peter Allen, Iggy Stooze and just about every

other rock writer, and underground film star who was in town. Even the ballet company seemed overwhelmed!



LISA ROBINSON

By the way the Australian ballet company will be in Toronto this week, and if you want them to hear what's happening in Canadian music, get in touch with Ian Spink of the company.

Tom Fogarty is leaving Creedence Clearwater Revival to spend more time with his family and produce and record on his own. Everyone in the group emphasized that it was a friendly, amicable decision, and that there will be no replacement for Tom. They

just plan on not doing "his" numbers. "My Children are 8, 7, and the twins are one, and this is the time they need a father with them - they are my first responsibility," said Tom. "I intend to spend as much time with them as I can".

"In addition, I plan to create on my own and come up with something individual, something unique which reflects my own personal, creative urge."

Creedence, meanwhile will continue as a trio. "It's a positive thing," said Stu Cook, "not an end but a beginning of something new for all of us."

John Fogarty added, "Of course it's a change for all of us - but change is implicit in music."

Creedence is still on vacation, though working on new material.

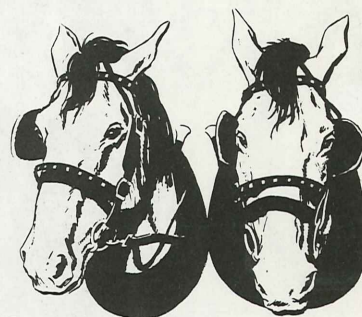
Perth's Fred Dixon Group enter disc race

Fred Dixon and The Friday Afternoon are a common sight and name in Perth Ontario and surrounding area, and through Rodeo's Mike Graham have now cracked the disc ring with "Jim's Car Lot". Dixon and his lead guitarist Roger Plant co-wrote the plug side of their new release.

Dixon formed his own group in 1966 and after a year of intensive "getting it together" tagged the

group Friday Afternoon. A year later they released their first single "Breaking Rocks" a group original which was followed by their first album, "A Tribute To Johnny Cash".

Besides Dixon, who does the up-front singing and guitarist Plante, the other members of the Dixon group are Sam Henry on drums and bass player Tom Valliquette. They are managed by James B. Rae.



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

WE'RE IN THE STRETCH



WE'RE
BUILDING
IT AT 311
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MANTA  sound

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DO
YOU
KNOW
WHAT
YOU'RE
DOING
?

A Canadian Release on

GRT
RECORDS
BY

Terry Bush

FLIP

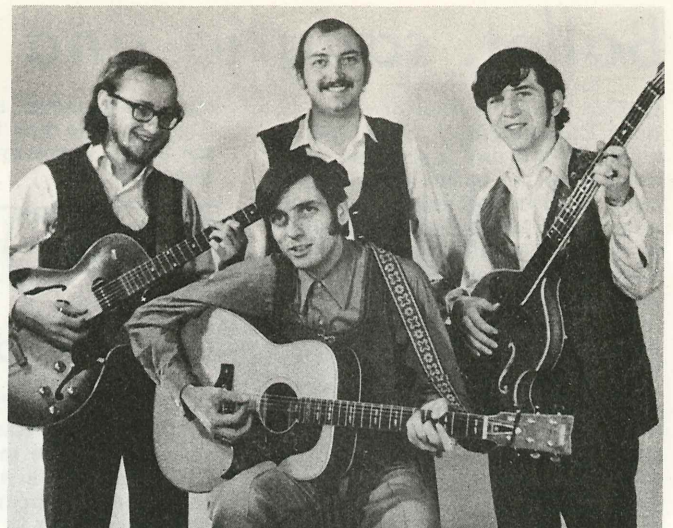
"FARE THEE WELL"

1233-03

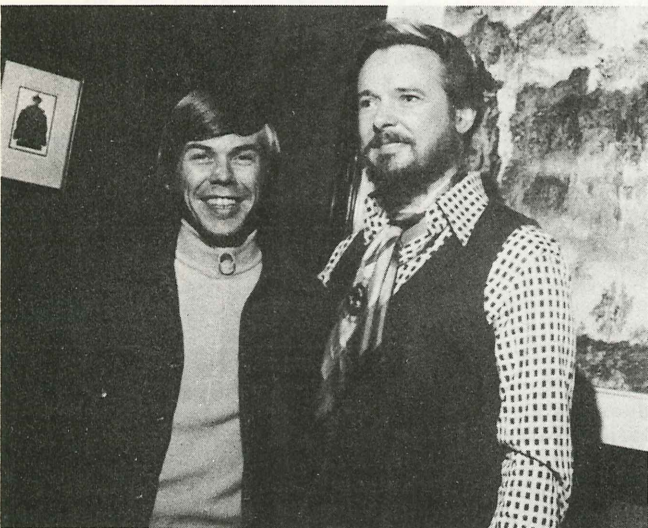




The finger-licking good king of fried chicken with Decca's Brenda Lee and MCA promo Barry Paine.



Fred Dixon and The Friday Afternoon from Perth Ontario, are go for "Jim's Car Lot" on Rodeo.



RCA's new Ontario promo rep Johnny Murphy (l) did the promo rounds with label's John Gary.



Bruce Bissell, now Ontario promo mgr. for Warner Bros. with John Hammond at Massey Hall gig.



Capitol's West Coast promo mgr. Barry Ryman, gave red carpet treatment to label's Tommy Graham.



GRT's gal about promotion, Jutta Ney, with Chuck Berry during Chess artist's Guelph appearance.

YORKE continued from page 14

"We don't want to become a fringe station paying its announcers \$400 a month. We want to appeal to everybody."

What Mr. Roman unhappily fails to grasp is the well-proven fact that you simply cannot appeal to everybody in the contemporary music scene.

Almost everybody between 18 and 30 will tune out when records like *Rose Garden*, *It's Impossible*, *Burning Bridges* and *Watching Scotty Grow* are played. Kids under 18 will tune out when *It's Impossible* or *Love Story* are played. And people over 30 will likely tune out when the *Immigrant Song* is played.

So what does one do? You have to decide which market you want -- bubble gummers, young adults or old adults. CHUM has the first and third group, so CKFH must of necessity shoot for the middle section -- the young adults.

Although the people at CKFH obviously can't see it, the last thing the Canadian music scene needs is another carbon copy of CHUM.

And that's what CKFH has

become, right down to the music. CKFH does not often chart singles until CHUM has done so. CKFH even plays CHUM-produced records, which is about the most slavish form of dedication to the CHUM myth that the Toronto radio market has ever witnessed.

CKFH, which never wanted to be a member of the MLS, is reportedly always anxious to know the MLS results. It's the age old problem of mediocrity -- CKFH, despite the fact that it goes to 50,000 watts in the Spring, is not a leader and on current performance, is not likely to become one.

As in any business, profits only come with successful gambles. Trying to sound like CHUM not only indicates a lack of initiative and imagination at CKFH, but is also likely to turn yet more rock people away from AM radio.

If CKFH is to succeed -- if the station is to make any impact on its market as CKGM and CKVN have done -- it must pursue ITS OWN POLICY. It must present an alternative to what is already happening. It must stop paying lip service to the atrocious myths of North American rock radio and especially of CHUM.

Six months ago, when the CRTC

was considering CKFH's bid to increase its power to 50,000 watts, there were indications that CKFH just might turn the CHUM tide.

I sincerely believe the reason the CRTC granted the CKFH application was to try and provide an alternative to CHUM's questionable dominance in Toronto.

Yet now, with its new clearer signal only a couple of months from beginning, CKFH is back in there playing CHUM's game. History will show and I predict that this will be the greatest mistake CKFH has ever made.

The only slightly encouraging aspect of the Toronto radio battle is that it is still not too late for CKFH to see the light and get it together. I wonder if they ever will?

NEXT WEEK Elvira looks at SEVEN YEARS OF RPM

RPM COUNTRY 50

- | | | |
|--|---|--|
| 1 2 ROSE GARDEN
Lynn Anderson (Columbia) 45252-H | 15 25 PORTRAIT OF MY WOMAN
Eddy Arnold (RCA) 47-9935-N | 33 22 CANADIAN COUNTRY MUSIC MAN
Angus Walker (Rodeo) 3339-K |
| 2 5 RAININ' IN MY HEART
Hank Williams Jr./Mike Curb Con. (MGM) 14194-M | 16 10 MORNING
Jim Ed Brown (RCA) 47-9909-N | 34 35 GUESS AWAY THE BLUES
Don Gibson (Hickory) 1688-L |
| 3 6 SING HIGH - SING LOW
Anne Murray (Capitol) 72631-F | 17 31 I'D RATHER LOVE YOU
Charley Pride (RCA) 9952-N | 35 39 WASHINGTON D.C.
Al Hooper (Paragon) 1036-C |
| 4 4 JOSHUA
Dolly Parton (RCA) 9928-N | 18 20 24 HOURS FROM TULSA
Tommy Graham (Capitol) 72632-F | 36 ... SHE'S NOT YOU
Gary Hooper (Dominion) 137-E |
| 5 1 FLESH AND BLOOD
Johnny Cash (Columbia) 45269-H | 19 34 HELP ME MAKE IT THROUGH THE NIGHT
Sammi Smith (Mega) 0015-M | 37 40 IF YOU THINK I LOVE YOU NOW
Jody Miller (Epic) 10699-H |
| 6 15 A WOMAN ALWAYS KNOWS
David Houston (Epic) 5-10696-H | 20 36 SHE WAKES ME WITH A KISS EVERY MORNING
Nat Stuckey (RCA) 9929-N | 38 38 NEWFIE GIRL
Roger Bourque (Paragon) 1034-C |
| 7 3 BED OF ROSES
Statler Bros (Mercury) 73141-K | 21 14 THE WONDERS YOU PERFORM
Tammy Wynette (Epic) 10687-H | 39 44 ANYWAY
George Hamilton IV (RCA) 9945-N |
| 8 8 LISTEN BETTY (I'm Singing Your Song)
Dave Dudley (Mercury) 73138-K | 22 33 BAR ROOM TALK
Del Reeves (U.A.) 50743-J | 40 47 BRIDGE OVER TROUBLED WATER
Buck Owens (Capitol) 3023-F |
| 9 9 THE SHERIFF OF BOONE COUNTY
Kenny Price (RCA) 9932-N | 23 29 COME SUNDOWN
Bobby Bare (Mercury) 73148-K | 41 42 DEADEST MAN LIVING
Blake Emmons (Bell) 238-M |
| 10 12 WATCHING SCOTTY GROW
Bobby Goldsboro (U.A.) 50727-J | 24 23 SWEET MISERY
Ferlin Husky (Capitol) 2999-F | 42 43 I'M MILES AWAY
The Hagers (Capitol) 3012-F |
| 11 13 GOOD MORNING WORLD
Julie Lynn (Dominion) 127-E | 25 27 KELLY
Alan Moberg (London) 17396-K | 43 45 SOLDIER'S LAST LETTER
Merle Haggard (Capitol) 3024-F |
| 12 11 ONE HUNDRED CHILDREN
Tom T. Hall (Mercury) 73140-K | 26 16 MEM-RIES OF HOME
Carrol Baker (Columbia) C4-2959-H | 44 46 LOVENWORTH
Roy Rogers (Capitol) 3016-F |
| 13 18 THE LAST ONE TO TOUCH ME
Porter Wagonner (RCA) 9939-N | 27 17 A GOOD YEAR FOR THE ROSES
George Jones (Musicor) 1425-J | 45 ... PROMISED LAND
Freddie Weller (Columbia) 45276-H |
| 14 7 PADRE
Marty Robbins (Columbia) 45273-H | 28 32 WHERE IS MY CASTLE?
Connie Smith (RCA) 47-9938-N | 46 37 THE SINGLE GIRL'S SONG
Lois Davies (Dominion) 126-E |
| | 29 30 WROTE A SONG
Rainvilles (Melbourne) 3362-K | 47 49 STEP INTO THE DARKNESS
Jerry Lane (Big Chief) 6921-E |
| | 30 26 FANCY SATIN PILLOWS
Wanda Jackson (Capitol) 2986-F | 48 48 LOVING YOU IS SUNSHINE
Barbara Fairchild (Columbia) 45272-H |
| | 31 ... CARRY ME
Stamperders (MWC) 1003-M | 49 50 SOCK IT TO SATAN
Lucille Starr (Dot) 17367-M |
| | 32 24 LOVE KEPT ON
Mike Graham (Rodeo) 3340-K | 50 ... AFTER THE FIRE IS GONE
Loretta Lynn/Conway Twitty (Decca) 32776-J |

30% continued from page 4

monthlies? Time Magazine recently did such an in-depth study of the problems of the ruling, that the story simply burned up the pages of that esteemed publication. It contained quotes from broadcasters that could be tagged the rhetoric of the broadcasters for the past six years. What light did Time shed on the problem? Was it even too deep for their comprehension? Who, associated with the CRTC, can capably explain all of this to the members of the Commission so they could understand it — fully?

The Senate Study of Mass Media tells us that we must launch campaigns and crusades as publishers to fulfill our purpose as Canada's media. This paper is the only vehicle for the music industry in Canada. With all this power bestowed upon us, our responsibility is to tell the story of the crisis to the best of our ability through our experiences over the past seven years, in observing the music industry.

RPM has no vested interest in any production or music industry entity other than this weekly publication. Our interest lay in the industry as a whole — and those means by which the industry can better itself. We, as a publication,

MAIR continued from page 6

body wants MacLellan songs. I specialize in a certain type of material and if anybody calls me for that type of music, I can supply some damn fine material."

"I've had more calls from Americans than I've had from Canadians. The companies complain that there is no material available but they don't come looking for it. Barbra Streisand has recorded two Lightfoot songs — they came looking for them."

would only benefit from the prosperity of a healthy industry.

We don't need the trouble this series and our editorial approach to this crisis has created. It comes with the responsibility we have assumed when this organ was launched seven years ago, of our own free will. We believed then, that there was a need. Today, we feel we are fulfilling that need — here and now.

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.

Al would apparently rather be a publisher. All he wants is a few good managers to look after the folk acts. "There's a few people (managers) who seem to be doing things O.K. But there's very few of them, particularly in the folk business. There are few managers, in fact — most of them are just booking agents. Booking is such a cut-throat business that the agent really can't operate as a good manager. The agent is forced to scurry to get enough dates to pay for last week's phone bills. And they don't understand television. They'd rather get a high school gig for \$2000 than a television show for \$500 when, if they don't take the television show, they'll never get past the high schools." I suppose that most agents just don't have the time to read McLuhan for television theory.

So for the moment Al Mair is a reluctant manager and executive producer as well as a publisher. "There's so many deficiencies in the music business because it hasn't become a full-fledged industry yet," he moans.

As I left Al was dealing with a Berkley shyster named Bill who was adding a few deficiencies of his own to the list. Seems Bill had locked up all the halls in Berkley for the several weeks when Lightfoot was free to perform. Now Bill was willing to let his rights go for, say, 2,000 per cent of what he paid. Al was very polite as he brushed Bill off, a skill that must take years to develop. "I just refuse to be hustled," he said as he hung up. For a publisher, Mair makes a pretty good manager-producer.

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-CARPENTERS

A&M-1243

probably their biggest

WILD WORLD
-CAT STEVENS

A&M-1231

ask Nevin Grant if this is a smash

*From the Smash Album
"Tea for the Tillerman"*

LIKE AN EAGLE
-MIGUEL RIOS

AMX-310

and spreading like an eagle

CKOC CHED
CKXL CKVN CJMS CJKL

CHELSEA MORNING
-SERGIO MENDES BRASIL '66

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Canadian content

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-1228

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"Rock and Roll, Hoochie Koo"
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TOM RUSH
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From C 30402

POCO
"A Man Like Me"
From E 30209

DREAMS
"New York"
From C 30225

BILL PUKA
"Nothing At All"
From C 30357

SOFT MACHINE
"Out-Bloody-Rageous"
From G 30339

BIG BROTHER
& THE HOLDING CO.
"Mr. Natural"
From C 30222

MILES DAVIS
"Saturday Miles"
From G 30038

SPIRIT
"Morning Will Come"
From E 30267

IT'S A BEAUTIFUL DAY
"Soapstone Mountain"
From CS 1058

THE FLOCK
"Big Bird"
From C 30007

THE CHAMBERS BROTHERS
"Going to the Mill"
From C 30032

LAURA NYRO
"Blackpatch"
From KC 30259

BALLIN' JACK
"Found a Child"
From C 30344

THE NEW YORK
ROCK ENSEMBLE
"Fields of Joy"
From C 30033

THE HOLLIES
"Too Young to Be Married"
From E 30255

REDBONE
"Maggie"
From E 30109

ELVIN BISHOP GROUP
"Don't Fight It (Feel It)"
From Z 30239

FRASER & DeBOLT
"All This Paradise"
From C 30381

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