

# RPM

# WEEKLY

Volume 15 No. 16

TWENTY FIVE CENTS

June 5, 1971



Warners bows first Brave Belt LP

## Anne Murray to tour US and Canada

Anne Murray has firmed a set of dates that will take her across the Canadian and U.S. nations in the coming summer months. She moves into the International in Las Vegas from May 28 through June 14. Her next big show date is a sharing of the billing with Glen Campbell at the Greek Theatre in Los Angeles (July 19-25).

Miss Murray will interrupt her tour to fly into her hometown of Springhill, Nova Scotia where she will be guest of honour for "Anne Murray Day" (July 10). Taping dates at Toronto's Eastern Sound Studios have been set for the latter part of June.

U.S. Fair dates have been set for July and August for Illinois, Montana, Michigan, Wisconsin and a final blow-

out at Vancouver's Pacific National Exposition (Aug 21).

Miss Murray has just completed taping "Make Your Own Kind Of Music" and will be seen on her own CBC-TV Special, "Bring Back The Love" June 1st at 8 PM on the full network.

This last music special of the season has Athan Katsos taking the bows as producer. Writer credits for the special go to Bill Langstroth of CBC's "Sing-along Jubilee". Langstroth discovered Miss Murray back in 1966 and hired her as a regular for the Halifax based show.

Dr. Music, a popular young group of eight highly talented singers join Miss Murray for this special along with Brent Titcomb.

## Edward Bear pitches nation on "Spirit"

Paul Weidon, Larry Evoy and Danny Marks, Capitol recording unit known as Edward Bear, have tested the Canadian market with their new release "Spirit Song" and a good cross-section of opinion would indicate they have a left fielder.

"You Me & Mexico" was their big hit which saw them climb the U.S. trades and gave a good sized punch to their first album release. Their follow-up single didn't do as well but their "Eclipse" album quickly became a good sales item on both sides of the border.

"Spirit Song" has been tagged as being similar to the "Mexico" deck which should influence programmers to give the record a second listen. Said one programmer, "It's hit material. All it needs is a little more exposure."

Edward Bear hasn't been too active on the gig scene which may or may not have been an influencing factor in the slow acceptance of their new release. However, they have bounced back on the scene and over the May 24th weekend played a successful three days at Ontario Place. They were also recently featured in an ETV film, "The Quest", which will be repeated over the next few weeks and is expected to be shown in the U.S.

The Bear trio are all financially involved in their own Canadian Bear Ltd. which is located at 31 Prince Arthur St. in Toronto. Besides looking after their own bookings they maintain an internal advertising agency, Muscle Music, as well as Eeyor Music, their CAPAC publishing house.

## Anne Murray songbook big on sales

The Anne Murray Song Folio, distributed in Canada by G.V. Thompson Ltd., has sold in excess of 5000 copies since release in early February of this year. The Thompson firm is the exclusive distributor for West Coast Publications, publishers of the Murray Folio.

The Folio includes Miss Murray's Gold Leaf Award winning "Snowbird" as well as "Put Your Hand In The Hand", the flip of her current charter, "It Takes Time.

Jack Denton, sales promotion for the Thompson firm, had originally planned, through West Coast, to run only 600 copies of the Folio but can now foresee a potentially hot sheet music item, usually a good sign of lasting disc success.

## GNP Crescendo to distrib M&D in US

The Moms and Dads, whose records are selling extremely well in Western Canada, are now going to be released on the GNP Crescendo label in the United States.

Playing what has been termed "Old Time Music", and appealing to those over 25, the Moms and Dads have enjoyed heavy exposure and sales on their two albums and latest single, "The Rangers Waltz".

MCA Records of Canada has been promoting the second Moms and Dads album, "Blue Canadian Rockies" in the east.

The Moms and Dads will commence their promotional tour for the GNP Crescendo in the north western states of the U.S.A.

## Scribner and GRT's Funkadelic in UK

Ron Scribner and his Funkadelic group have just completed a successful swing through England and Wales. The Funkadelic, who release on the Westbound label, have been one of GRT's top show groups whenever they appeared at press parties for the label in Montreal and Toronto. Their disc product has also shown strong regional action in these areas as well as London and Windsor. Their most recent release was "Your Folks and My Folks".

This single was programmed extensively throughout the UK and on Radio Luxembourg. The latter through radio personality Kid Jensen, a native of Vancouver.

Funkadelic return to their Windsor/Detroit base the latter part of June at which time it is expected they will release a video film of their performance and a possible follow-up single.

## New York pubber into Toronto for look

Ralph Murphy, head producer-writer for Mills Publishing Co. of New York, flew into Toronto recently to give a listen to a new Toronto group, All We Can Give. Mr. Murphy was in Toronto at the invitation of Phil Collins, manager of the group, who also heads up his own Phil Collins Productions.

Murphy sat in on the group's recording session which should see a single release the first part of June. Negotiations are underway with several Canadian companies for distribution of the new disc product.

Collins Productions is a new Toronto company involved in group management and independent record production.

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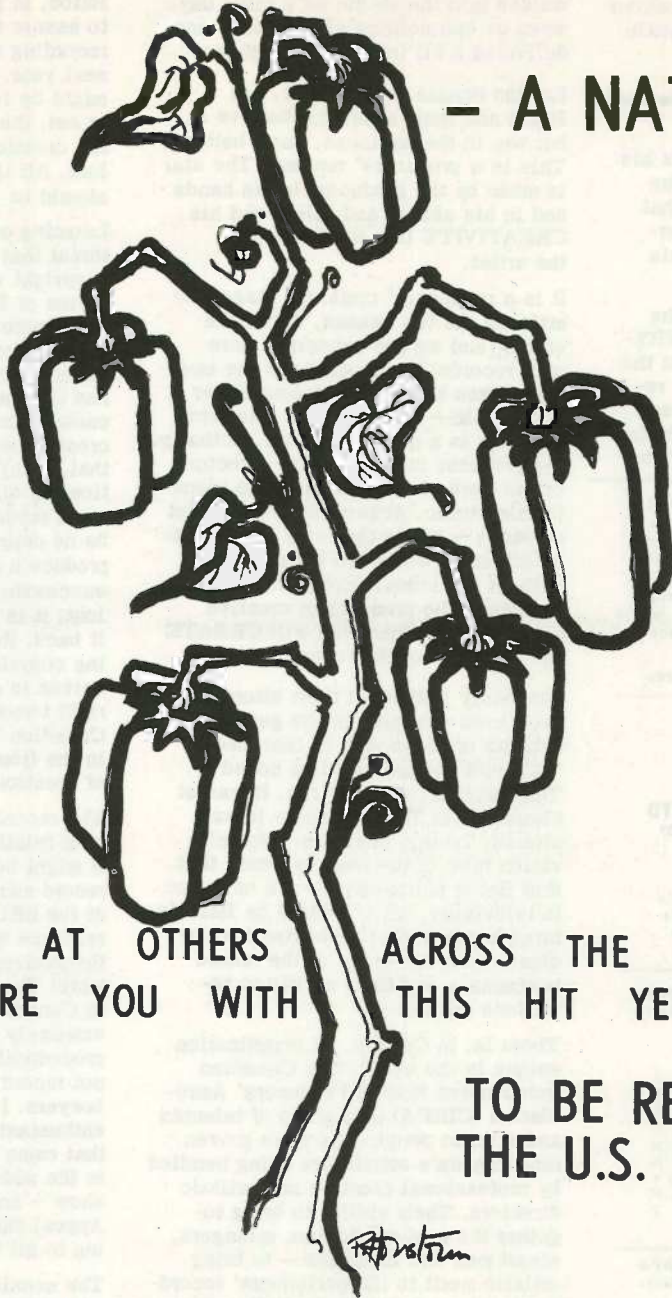
SUBSCRIPTION FORM ON PAGE 17

# "TRY"

- A NATIONAL HIT

## CHARTED

CJCH	13-11
CFOX	25-23
CKOM	38-30
CKXL	22-20
CKLG	23-20
CKVN	30-25



HITBOUND AT OTHERS ACROSS THE COUNTRY  
ARE YOU WITH THIS HIT YET?

TO BE RELEASED IN  
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Capitol

72640

# THE PEPPER TREE

Published by Beechwood Music of Canada

# Producer's function is considered unimportant

In the case that is being presented to the Canadian Senate as part of Bill S9, it was recently argued by the attorney for Baton Broadcasting, Edward Goodman, that the role of the producer of phonograph records did not entitle

## COMMENT

by **Walt Grealis**

the producer to any protection for his work under the Copyright Act. The implication would appear to be that the producer only afforded the performer the mechanics by which his talent was recorded.

While we in the industry are of the opinion that the producer is EVERYTHING, the Senate is tuned in on the "fan magazine approach" to the record business. May I go further and suggest they were presented with the hogwash that the public is "fed" by

*"...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

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highly paid publicists who hang their hat on a star and claim the performer is "just great", and the record "just happened" one day when the "star" walked into the studio on a rainy day when he had nothing else to do — and delivered a hit into the microphone.

Let the Senate believe that. Let Baton and their attorneys believe it, but we, in the business, know better. This is a producers' medium. The star is made by the producer. In his hands and in his ability and talent and his CREATIVITY lies the future of the artist.

It is a producers' craft. On stage, the artist is the top banana, but in the studio (and we are concerned here with records) the producer is the one who makes the artist's talent either acceptable — or otherwise. The term producer is a great misnomer. Actually, the producer is the creative director of the work of art that will take place in that studio. Acknowledge the artist on stage — but in that very complicated situation where the artist is left without the visual aspect of his performance, the producer or creative director is the man who will CREATE the "sound" of the recording.

Obviously Baton and their attorney have been schooled in the general aspects of video and, in that media, "it's 90% picture and 10% sound". That expression rings true. It was at Channel 9 in Toronto where it was uttered. To this day, your own television tube is the best evidence that this Baton philosophy is not only true in television, but is shared by Baton's hired hands and extends itself to indicate their knowledge of the record business — and their ability to reproduce sound.

There is, in Canada, an organization unique in the world. The Canadian Independent Record Producers' Association (CIRPA) is a group of talented and artistic people who have proven that Canada's artists are being handled by professional creative and artistic directors. Their ability to bring together the best musicians, arrangers, sound men and facilities — to bring artistic merit to the performers' recording is an art in itself. Send the artist into the studio alone and you'll find a chaotic display of confusion. How many careers have been CREATED by the producer who finds the young artist, trains and perfects his talent and finally creates a recording for that artist that motivates him into television and motion pictures?

Baton should, indeed, be grateful to the producers of the many stars they use in transmitting their pictures into homes across Canada. SRL is one thing, but the loss of copyright to the producer of a phonograph recording or a video recording (as indicated in the

Economic Council's Report on Intellectual and Industrial Properties) should be of concern to Baton. The two media are so closely allied that Baton, in particular, should be anxious to assure that this year, phonograph recording should be protected because next year, video recording copyright might be lost, and once the precedent is set, the following year copyright on the creation of motion pictures could be lost. All these cherished copyrights should be protected.

Looming ominously before us is the threat that one by one all creative copyright will begin to disappear in a series of Bills that could come before the Senate. The very people who are fighting for the few pennies they might save today — may wish they had the foresight to have held on and encouraged every copyright of every creative work. The television station that, today, re-transmits the productions of others, may someday originate a production on which there would be no copyright. They might, indeed, produce a record or even a series of successful records. Once a right is lost, it is nearly impossible to bring it back. Radio stations, who are fighting copyright today, may find themselves in a battle to maintain copyright tomorrow. Much, Astra and the Canadian Talent Library should be in the front line to protect their rights of creation of phonograph records.

The record business and copyright are both relatively new fields in Canada. It might be advisable for both the record men and broadcasters to look at the SRL controversy and Bill S9 readings with more care — and ask themselves if they did all their homework. There are many qualified people in Canada who know the music scene extremely well — from the legal and procedural aspects. Many of them are not record company administrators or lawyers. I only wish I could be more enthusiastic about the presentations that came from both sides. But, sitting in the middle, I felt it was a bad show — and I don't envy the Copyright Appeal Board nor the Senate for having to sit through it.

The session was a bummer and the mix didn't make it either. Next time let's go in to "cut a hit".....or at least... "a good record."

### EFFECTIVE JUNE 15th, 1971

The advertising rates and subscription rates and single copy price of RPM will be increased. Write to RPM Weekly for the new rate card. These increases are made necessary by the constantly rising prices and an overall escalation of cost involved in publishing this magazine each week.

—RPM Weekly

## Fuller's Oldtime Newsletter back

After an absence of two years Bob Fuller has returned to the scene with his popular and very useful newsletter on Oldtime Country Music. Fuller, himself a country artist, is one of the purists in the business, not believing in the electrified country thing — so much a part of the business today.

Fuller's newsletter will shortly bow its new handle. However, his masthead will remain as always "Dedicated to preserve and promote authentic country, oldtime and bluegrass music." As in the past, this very informative newsletter is "free" although a contribution to the stamp fund would relieve some of the postal expense.

One of the interesting items in Fuller's

## Belafonte back into Toronto's O'Keefe

Harry Belafonte is returning to Toronto's O'Keefe Centre for the seventh time. The veteran entertainer will perform between June 15 and June 26.

In keeping with his previous engagements, Belafonte will introduce new feature talent; Letta Mbulu, the Howard Roberts Chorale, Matiwane Manana and Ella Mitchell.

newsletter is his "Auction" which lists deleted and 78 discs. Those wishing to take part in the auction simply list the items they would like and the price they are prepared to pay for them. Winners are notified by mail at which time they submit their offer in return for the goods.

Readers interested in the "real" oldies but goodies and who would like to be placed on Fuller's mailing list should direct enquiries to: Oldtime Country Music Club of Canada 7280 Casgrain St. Montreal 327, P.Q.

## Mercury's Miles in for ML Gardens show

Mercury's current chart happenner, Buddy Miles, shares the Maple Leaf Gardens' (Toronto) bill May 30 with the James Gang and Steppenwolf.

Miles has shown good action on the RPM 100 Albums Chart with his "Message To The People" set and looks good for "Wholesale Love" culled from this album and released as a single.

Rick Clark, London's Ontario promotion rep, reports good sales to back up the chart listings and also a demand for the single which should see chart action during their Toronto stay.

## Contemporary LP sounds on CJOM FM

Windsor's all new FM outlet, CJOM commenced broadcasting to Windsor and area a few short weeks ago and has already shown indications of capturing a goodly part of the market.

This new station, at 88.7 on the FM dial, replaces CKWW-FM which, for the past three and a half years, had been pumping out the usual FM wall-paper-type of music.

The new outlet operates on 185,000 watts and reaches an area of almost one hundred miles in each direction from its transmitter located on top of the Sheraton-Viscount Motor Hotel.

CJOM-FM is geared specifically at the young sophisticates and the "young at heart". The music format will be somewhat evolutionary with much emphasis on contemporary album product as well as providing a showcase for Cancon product. The latter through disc or tape — supplied to the station. One of the top priorities will be ecology and pollution reports of the area as well as much needed recognition of the young community through high school and university activity news.

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

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**It made the Top20 at all**  
**Canada's major stations.**



**ARE BACK!**  
**WITH AN EVEN BIGGER HIT!**  
**"I GET THAT FEELING"**

f/s "EXPERIENCE IN LOVE" GRT1233-05

## Spring ready for national breakout

The levelling of the Rocky Mountain barrier is underway and it's happening through the efforts of those who long opposed any recognition of their eastern countrymen. Vancouver's recording efforts just might do what politicians have failed to do. The rest of Canada is now tuned into the surf-side sound of our most western province, which could see a break for recording artists from the other nine.

The Poppy Family were the first to crash the barrier and although the follow-up has been slow it nevertheless has been sustaining. From Tom Northcott to Crosstown Bus, Serge Plotnikoff to Jim Aikens and on and on, "British Columbia has become an



## BRAVE BELT

*If you're an average Joe or Jill you probably have never risen to the challenge implied in the title of The Guess Who.*

*Had you taken the bait you would quickly encounter the name Randy Bachman, who co-authored nearly all their hits (he also mono-authored "Undun" and others,) who played tasty guitar on everything and who pretty much led the group to its height. Research also would have unearthed Chad Allan, the voice on "Shakin' All Over", who quit the Guess Who shortly after that 1965 hit. Both are now strongly combined in Brave Belt, which also includes Randy's little brother, Rob Bachman, and C.F. Turner, whose initials baffle.*

*Brave Belt is Brave Belt's debut LP on Reprise, an album which fulfills its own promise.*

**WARNER BROS. RECORDS  
OF CANADA LTD.**

important part of the Canadian recording industry.

One of the newest Vancouver groups, Spring, have been together fourteen months. Their first single release, "A Country Boy Named Willy", was produced by the Poppy Family's Terry Jacks. RPM's New Releases for March 13/71 noted the following about the disc: "Bend your earballs gently around this one and you'll discover one of the reasons why Western Canadian groups are all together with this talent thing. This Vancouver-based group should experience a national breakout shortly, and they should kick it all off in their hometown, which boasts the country's most progressive, and nationalistic-minded programmers."

"Willy" made good advances up the local charts and finally did experience a national breakout through the efforts of London's well paced promotion team headed up by Mike Doyle.

There will apparently be some changes within the group over the next few weeks and it is hoped they will release another single and album to follow-up on their current national success.

## Bachman back on scene with Brave Belt

In a letter to the editor some time ago, one of our readers asked when they were going to hear from Randy Bachman again — on record. This week, Warner Bros answers the question with the release of an album titled "Brave Belt". The group, Brave Belt, is a Winnipeg recording unit formed by Bachman after leaving the Guess Who, a year ago. It includes Randy, his brother Rob, Chad Allen of the original Guess Who and, occasionally Ron Halldorson, Wally didduck and Billy Mac.

Belt's first effort, recorded both in Winnipeg and Chicago, is a highly commercial offering, sounding much like the Guess Who — of two years ago. Bachman's name, the material and the production qualities will probably see the album break the international market shortly.

Warners is ready to exploit the album fully and kicked the whole thing off with a cocktail part-cum-interview session at Toronto's Eastern Sound Studios this week. Arrangements for touring are now underway.

## CTL puts out two more LP's in May

The Canadian Talent Library released two new albums during the month of May.

The first is by Karen Jones, who gets into some folk/country music with songs such as James Taylor's "Sunny Skies" and Anne Murray's recent

hit, "Sing High, Sing Low". Of the ten tunes on the album, seven are Canadian-written - five of them by Miss Jones herself. Peter Houston of Toronto Sound Studios did the production and Jerry Toth was responsible for the arrangements.

The Rhythm Pals have a new album which includes songs by Gene MacLellan, Jim Roberts, and Rick Neufeld, plus their single to be released in June, "Never Ending Song of Love". The album was produced by Johnny Burt.

CTL is continuing their new policy of releasing singles with "Dance of the Hip Gypsy", pulled from Teddy Roderman's latest album, "Makin' It With You."

## Winners of second Opus Awards named

The 2nd annual Opus Awards, based on surveys of the Canadian universities, campus radio stations and student newspapers, were announced by Campus Records Distributors.

Best Canadian artists in the male and female categories were Neil Young and Joni Mitchell, and Bruce Cockburn won the "Best Folk Artist" of 1970. Crowbar and Chilliwack were named as the "Best Canadian Groups".

Other artists winning awards included Miles Davis, Elton John, Chicago, and James Taylor.

**WHEN RPM DOESN'T LIKE SOMETHING IN THE WEEKLY** — we change it. If you have a gripe, we want to know how we can improve our paper. Why not write and tell us what you like and don't like. We speak our mind each week and would like to encourage you to speak yours. If you want your comments kept secret — just say the word — you can trust us.

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# NEW RELEASES

# RPM MOR PLAYLIST

**LOIS DAVIES – Big Girls Don't Cry – Cynda CN.001-K**  
 (2:27) (Liz Anderson) YOMAN MUSIC-BMI – Prod: Dick Damron  
 COUNTRY: Beautiful voiced creature that could do great justice to a Canadian composition ala the flip side. However, should attract spins.  
**Chart Probability Factor – 60%**  
 Flip: Mr. Tom Cat (Dick Damron) BEECHWOOD MUSIC-BMI



**STAMPEDERS – Sweet City Woman – Music World Creations MWC 1004X-M**  
 (3:25) (Rick Dodson) CORRAL MUSIC-BMI – Prod: Mel Shaw  
 MOT: This time they've done it. There's so much going on that programmers will be dazzled by all the talent – vocal and instrumental. If this one doesn't break in the U.S. there's something drastically wrong.  
**Chart Probability Factor – 80%**  
 Flip: Gator Road (Ronnie King) (same credits as plug side) and should receive exposure on MOR, MOT and country stations.



**& KURT & NOAH – There Are Things – Astra A-45301-Q**  
 (2:37) (Schaffhauser/Schaffhauser) LAURENTIAN MUSIC LIMITED-BMI  
 Prod: Don Hahn.  
 MOR: We've tagged this one for the middle of the roaders but it does have MOT appeal and could catch on with proper promotion.  
**Chart Probability Factor – 55%**  
 Flip: Memories (Salzman/K.Schaffhauser) same publishing as plug side)



**TEDDY RODERMAN/NEW WORLD TROMBONES – Dance Of A Hip Gypsy – Canadian Talent Library 477-802-Z**  
 (2:32) (Jerry Toth) DEER PARK MUSIC-CAPAC – Prod: Jerry Toth.  
 (MOR) A very fine middle of the road instrumental that is already showing indications of becoming an easy listening giant.  
**Chart Probability Factor – 60%**  
 Flip: Same as plug side. Promotion copy only.



**LYNDA LAYNE – Out Of Time – Tuesday GH 106X-M**  
 (2:23) (Jagger/Richards) NO PUBLISHING LISTED – Prod: Greg Hambleton.  
 MOT: Gal singers are difficult to get chart moving and a lot of effort will have to be put behind this one. Lynda is trying real hard.  
**Chart Probability Factor – 40%**  
 Flip: Island (Greg Hambleton) BLUENOSE MUSIC-CAPAC



**EVERYDAY PEOPLE – I Get That Feeling – GRT 1233-05-T**  
 (3:57) (Bruce Wheaton/Pamela Marsh) OVERLEA/RUMMY MUSIC-BMI  
 Prod: Terry Brown.  
 MOT: Group has a lot of voice charm and excellent instrumental backing. Could crack charts with a large sized promotion push from label.  
**Chart Probability Factor – 62%**  
 Flip Experience In Love (Bruce Wheaton) (same publishing as plug side)



**JACK BAILEY – (The Whole World's) DOWN ON YOU – GRT 1230-07-T**  
 (2:51) (Jack Bailey) TROIKA MUSIC-BMI – Prod: Art Snider  
 COUNTRY: Newest Canadian country find, this Peterborough talent has a lot going for him – voice, producer, writing ability and he's a personal friend of Ronnie Hawkins.  
**Chart Probability Factor – 60%**  
 Flip: Here Comes The Rain (same credits as plug side)



**THE MOM & DADS – Rippling River Waltz – MCA 2015-J**  
 (Ratliff/Crow/Hendren/Welch) NO PUBLISHING LISTED  
 COUNTRY: Here's another one that's now happening for this old-time group. Alberta's Arnold Palmer has already paid for an addition on his business through the sales of this foursome. Could be as big.  
**Chart Probability Factor – 60%**  
 Flip: Varsoviene (same credits as plug side)



**PEACHES – Don't Twist My Mind – Montor Records MS 002-Y**  
 (2:42) (R. Swerdlow) CHAPPELL CANADA – Prod: Ron von Dykhof  
 MOT: MCA's former A&R man, Dykhof has gone on his own and pulled a very expensive one out of the hat. Sister trio has potential.  
**Chart Probability Factor – 35%**  
 Flip: Facing Tomorrow (B. Hartzema) TRILLIUM MUSIC- CAPAC



- 1 HELLO MOM  
Mercey Brothers (RCA) 75-1050-N
- 2 RAINY DAYS AND MONDAYS  
Carpenters (A&M) 1260-W
- 3 MR. SUNLIGHT  
Edward Harding (Celebration) 2000-M
- 4 IT TAKES TIME  
Gary Buck (RCA) 75-1049-N
- 5 THE DRUM  
Bobby Sherman (Metromedia) 217-L
- 6 I'LL MEET YOU HALFWAY  
Partridge Family (Bell) 996-M
- 7 AND I LOVE YOU SO  
Bobby Goldsboro (U.A.) 50776-J
- 8 TILLJCM  
Syrinx (True North) 104-H
- 9 IT'S TOO LATE  
Carole King (Ode) 66015-W
- 10 CAN YOU SEE YOUR OWN SIGN  
Tony White (Columbia) C4-2977-H
- 11 I DON'T KNOW HOW TO LOVE HIM  
Yvonne Elliman (Decca) 32785-J
- 12 A MAN AND A PAPA  
Ray Stevens (Barnaby) 2029-H
- 13 ME AND YOU AND A DOG NAMED BOO  
Lobo (Big Tree) 112-V
- 14 SUZANNE  
Tom Northcott (UNI) 55282-J
- 15 WHERE EVIL GROWS  
The Poppy Family (London) 148-K
- 16 DOIN' AS YOU PLEASE  
Kathy Hanna (London) 148-K
- 17 FLIM FLAM MAN  
Barbra Striesand (Columbia) 45384-H
- 18 PRETEND  
Rick Pearson (Palas House) 100-L
- 19 SILVER BIRD  
Laurie Bower Singers  
(Cdn Talent Library) 477-801-Z
- 20 LORD BLESS YOU LORD BLESS ME  
Stratus Singers (London) 17407-K
- 21 LIGHT SINGS  
Fifth Dimension (Bell) 999-M
- 22 THEME FROM ONTARIO PLACE  
(Ontario Place) 1971-M
- 22 ANOTHER DAY  
Paul McCartney (Apple) 1829-F
- 23 FOLLOW ME  
Mary Travers (Warner Bros) 7481-P
- 24 IF  
Bread (Elektra) 45720-V
- 25 STAY AWHILE  
Bells (Polydor) 2065 046-Q
- 26 SO LET OUR LOVE BEGIN  
Ginette Reno (Parrot) 40061-K
- 27 YOU'RE MY MAN  
Lynn Anderson (Columbia) 4-45356-H
- 28 MORE OFTEN THAN NOT  
David Wiffen (Fantasy) 656-R
- 29 I'LL NEVER NEVER FORGET HER  
Chelsea Wind (Tuesday) 108-M
- 30 COUNTRY PRINCESS  
Rick Neufeld (Astra) 45300-Q
- 31 THE FINAL HOUR  
Hank Smith (Quality) 2001-M
- 32 LOVE LOOKS SO GOOD ON YOU  
John Bahler (Warner Bros) 7474-P
- 33 THE KEY  
Roger Rodier (Columbia) C4-2970-H
- 34 GARDEN OF URSH  
Karen Young (Reprise) 4000-P
- 35 LADY DAWN  
The Bells (Polydor) 2065 064-Q



# Letters

## FOUR LETTER WORDS OUT - U.S.

I have just read, with interest, Don Peters' Letter to the Editor, "Four Letter Words Out", in the April 24th issue of your publication!

Mr. Peters says it well, referring to Ritchie Yorke's column as a restroom editorial.

Sincerely  
Dan Armstrong  
Operations Director  
KOY Phoenix, Arizona

## CAMROUX vs YORKE

Concerning your recent SRL article in RPM.

Now I have seen all. You blab on about your undistorted story (as compared to the "other" distortions), but you obviously do not wish to be censored for your distortions.

Number one, your quote "it's worth this much, to have your promo man abused". Where have you been? Have you been to every radio market (and indeed station) in this country. Well, I can guarantee I have been to more and worked more, than you have seen. There are over three hundred radio stations in Canada, and fifty percent (a conservative estimate) would be so happy to see a promo man that they would buy him lunch. This goes for record salesmen too. You base your "opinion" on one or two cases, and this is because you probably honestly don't know the real situation. Just in case you think I am as biased as you are, I can name one major record company who has yet to have someone (anyone) call on us, and we are far from a small, so called unimportant radio market.

Number two, your comments on England and Australia. Here you are dealing with government radio, so you therefore must only compare to our own government radio and what it (you as a taxpayer) pays in any and all related fees.

Number three, concerns the Canadian Talent Library comments. Until recently, the CTL was relegated to a status similar to a jingle/production firm. The public was not entitled to buy the product. Therefore, the only monies received for the works came from those stations willing and/or able to pay for the use of the product.

Recently some of these records have been made available to the public through distributor record companies. However, this still does not give stations who are not paying members of CTL the right to air them. Maybe this is one of the reasons they don't sell like hit albums (goodness knows some are better than some of today's MOR albums).

Number four, concerns the absolutely ridiculous statement that "they (radio stations) are anxious to invest thousands into the much more expensive area of making their own records". Your use of "they" is too broad. List those stations that are willing. What percentage - one? Come on now, are Prince George, Yellowknife, Antigonish, most of Toronto, etc., going for record companies in a big, small or any way? Again, you base your unbiased look from a strictly biased view.

Ritchie, if you are going to write an article that is supposedly unbiased or undistorted, in a paper that is read by all sides, then stay off the bandwagon. Let's let everyone, record company and radio alike, look at the entire picture.

I am not here to defend either side, but there could be food for thought if you look at other aspects.

Canadian record companies do not go all out to provide free records to radio stations. The old adage, if they play it, we will sell it, is not generally true in 1971. Record companies are now feeding records to the stations that play those types of records. This is good as it saves time and money on everyone's part. Record companies don't come along and offer free albums by the bundle (sure most will give you a sample) as they have added little tid-bits. These include a nominal charge for handling, etc. Some revenue realized for the company. Some record companies charge the station a yearly fee (payable in advance) for the mailing of the singles to radio stations. Again, an offsetting factor for the record company.

On another point you mention the case of over-play causing dwindling sales. I'll be the first to acknowledge this can and does happen. But, it is only a small minority of records that get this type of exposure. What about the largest majority that get exposure, so they sell at all. All you have to do (to open everyone's eyes, including radio) is look at Canadian records. Exposure in the last three months has created the beginnings of a Canadian record industry. All be-

## RPM SINGLES ALPHABETICALLY

A Country Boy Named Willy (61)  
Awaiting On You All (73)  
Be Nice To Me (92)  
Bridge Over Troubled Water (8)  
Broken (17)  
Brown Sugar (1)  
Carry Me (64)  
Chicago (80)  
Chick A Boom (2)  
Cool Aid (28)  
Cry Baby (21)  
Done Too Soon (67)  
Don't Knock My Love (90)  
Don't Pull Your Love On Me (79)  
Double Lovin' (39)  
Ebenezer (99)  
Fast Train (43)  
Feelin' Alright (27)  
Flim Flam Man (62)  
Funky Nassau (76)  
Garden Of Ursh (56)  
Get It On (89)  
Give More Power To The People (84)  
Going To The Country (52)  
Hats Off (To The Stranger) (14)  
Hello Mom (37)  
Here Comes That Rainy Day..... (100)  
Here Comes The Sun (12)  
High Time We Went (57)  
Hot Love (55)  
House On Pooh Corner (40)  
I Am ... I Said (51)  
I Don't Know How To Love Him (19) (20)  
If (30)  
If Not For You (72)  
I'll Meet You Halfway (15)  
Indian Reservation (33)  
In The Land Of The Few (71)  
It Don't Come Easy (5)  
It's Too Late (50)  
It Takes Time (47)  
Jodie (66)  
Joy To The World (3)  
Lady Dawn (81)  
Life (46)  
Light Sings (32)  
Lord Bless You Lord Bless Me (68)  
Love Her Madly (4)  
Lowdown (25)  
Lucky Man (45)  
Me And My Arrow (31)  
Me And You And A Dog Named Boo (6)  
Mr. Sunlight (74)  
Nathan Jones (22)  
Never Can Say Goodbye (18)  
Never Ending Song Of Love (94)  
Oh What A Feeling (42)  
Ooh Poo Pah Do (95)  
Power To The People (26)  
Pretend (91)  
Puppet Man (34)  
Rainy Days And Monday (16)  
Reach Out I'll Be There (36)  
Reach Out Your Hand (83)  
Run Run (69)  
Satori (78)  
Sea Cruise (85)  
709 (86)  
Signs (35)  
Spaceship Races (98)  
Spirit Song (93)  
Stay Awhile (97)  
Superstar (13)  
Sweet And Innocent (10)  
Take Me Home Country Road (82)  
Tarkio Road (59)  
That's The Way I've Always Heard...(49)  
The Drum (7)  
Then You Walk In (87)  
13 Questions (44)  
This Is My Song (77)  
Tillicum (38)  
Timothy (53)  
Tip Of My Tongue (96)  
Toast And Marmalade For Tea (11)  
Train (58)  
Treat Her Like A Lady (41)  
Try (65)  
Try Some Buy Some (63)  
Want Ads (23)  
We Were Always Sweethearts (48)  
When You're Hot You're Hot (24)  
Where Evil Grows (29)  
Who Do You Love (60)  
Wishbone (88)  
Woodstock (9)  
You're Gonna Miss Me (54)  
You're My Man (75)  
You've Got A Friend (70)



This week  
1 week ago  
2 weeks ago

# RPM 100

# SINGLES

June 5, 1971

Gold Leaf Award For  
Outstanding Record Sales

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

1	2 2	<b>BROWN SUGAR</b> Rolling Stones-Rolling Stone-19100-P	34	77 ...	<b>PUPPET MAN</b> Tom Jones-Parrot-40062-K	67	78 ...	<b>DONE TOO SOON</b> Neil Diamond-Uni-55278-N
2	6 6	<b>CHICK A BOOM</b> Daddy Dew Drop-Sunflower-105-K	35	50 61	<b>SIGNS</b> 5 Man Elec. Band-Polydor-2065 042-Q	68	73 77	<b>LORD BLESS YOU, LORD BLESS ME</b> Stratus Singers-London-M17407-K
3	1 1	<b>JOY TO THE WORLD</b> 3 Dog Night-Dunhill-4272-N	36	51 65	<b>REACH OUT I'LL BE THERE</b> Diana Ross-Tamla Motown-1184-V	69	80 ...	<b>RUN RUN</b> James, John & Francois-Aquarius-5011-K
4	3 3	<b>LOVE HER MADLY</b> Doors-Elektra-45726-P	37	43 50	<b>HELLO MOM</b> Mercey Bros-RCA-75-1050-N	70	...	<b>YOU'VE GOT A FRIEND</b> James Taylor-Warner Bros-7489-P
5	4 4	<b>IT DON'T COME EASY</b> Ringo Starr-Apple-1831-F	38	39 48	<b>TILLCUM</b> Syrinx-True North-104-H	71	76 90	<b>IN THE LAND OF THE FEW</b> Poor Souls-Quality-1998 X-M
6	8 8	<b>ME AND YOU AND A DOG NAMED BOO</b> Lobo-Big Tree-112-V	39	59 70	<b>DOUBLE LOVIN'</b> Osmonds-Polydor-2065 066-Q	72	75 85	<b>IF NOT FOR YOU</b> Olivia Newton-John-Polydor-2001 156-Q
7	7 7	<b>THE DRUM</b> Bobby Sherman-Metromedia-217-L	40	44 44	<b>HOUSE ON POOH CORNER</b> Nitty Gritty Dirt Band-United Artists-50769-J	73	...	<b>AWAITING ON YOU ALL</b> Silver Hawk-Westbound-172-T
8	14 32	<b>BRIDGE OVER TROUBLED WATER</b> Aretha Franklin-Atlantic-2796-P	41	57 64	<b>TREAT HER LIKE A LADY</b> Cornelius & Rose-United Artists-50721-J	74	81 86	<b>MR SUNLIGHT</b> Edward & Harding-Celebration-2000 X-M
9	5 5	<b>WOODSTOCK</b> Matthew's Southern Comfort-Decca-J	42	19 10	<b>OH WHAT A FEELING</b> Crowbar-Daffodil-DFS1004-F	75	79 ...	<b>YOU'RE MY MAN</b> Lynn Anderson-Columbia-45356-H
10	10 19	<b>SWEET AND INNOCENT</b> Donny Osmond-Polydor-2065 059-Q	43	52 60	<b>FAST TRAIN</b> April Wine-Aquarius-502-K	76	83 ...	<b>FUNKY NASSAU</b> Beginning of the End-Atco-8T4595-P
11	11 12	<b>TOAST AND MARMALADE FOR TEA</b> Tin Tin-Polydor-2058 023-Q	44	29 25	<b>13 QUESTIONS</b> Seatrains-Capitol-3067-F	77	82 ...	<b>THIS IS MY SONG</b> Gordon Lightfoot-Ame-102X-M
12	12 17	<b>HERE COMES THE SUN</b> Richie Havens-Polydor-2061 014-Q	45	45 54	<b>LUCKY MAN</b> Emerson Lake & Palmer-Cotillion-COT44106-P	78	88 94	<b>SATORI</b> Flower Travelling Band-GRT-230 05-T
13	13 28	<b>SUPERSTAR</b> Murray Head-Decca-32603-J	46	60 71	<b>LIFE</b> Elvis Presley-RCA-9985-N	79	94 ...	<b>DON'T PULL YOUR LOVE ON ME</b> Hamilton Joe Frank & Reynolds-Dunhill-4276-N
14	9 11	<b>HATS OFF (To the Stranger)</b> Lighthouse-GRT-1230-04-T	47	26 27	<b>IT TAKES TIME</b> Anne Murray-Capitol-72642-F	80	...	<b>CHICAGO</b> Graham Nash-Atlantic-2804-P
15	25 36	<b>I'LL MEET YOU HALFWAY</b> Partridge Family-Bell-996-M	48	40 46	<b>WE WERE ALWAYS SWEETHEARTS</b> Boyz Scaggs-Columbia-45353-H	81	...	<b>LADY DAWN</b> Bells-Polydor-2065 064-Q
16	27 40	<b>RAINY DAYS AND MONDAY</b> Carpenters-A&M-1260-W	49	63 78	<b>THAT'S THE WAY I'VE ALWAYS HEARD IT</b> Carly Simon-Elektra-45724-P	82	100 ...	<b>TAKE ME HOME, COUNTRY ROAD</b> John Denver-RCA-0445-N
17	17 15	<b>BROKEN f/s</b> Guess Who-Nimbus-74 0458-N	50	67 89	<b>IT'S TOO LATE</b> Carole King-Ode-66015-W	83	89 97	<b>REACH OUT YOUR HAND</b> Brotherhood of Man-Deram-85073-K
18	18 18	<b>NEVER CAN SAY GOODBYE</b> Jackson 5-Tamla Motown-1179-V	51	28 14	<b>I AM...I SAID</b> Neil Diamond-Uni-55278-J	84	74 63	<b>GIVE MORE POWER TO THE PEOPLE</b> Chi-Lites-Brunswick-55450-V
19	22 56	<b>I DON'T KNOW HOW TO LOVE HIM</b> Helen Reddy-Capitol-3027-F	52	37 37	<b>GOING TO THE COUNTRY</b> Young-Ampex-4000-V	85	96 ...	<b>SEA CRUISE</b> Johnny Rivers-United Artists-50778-J
20	21 30	<b>I DON'T KNOW HOW TO LOVE HIM</b> Yvonne Elliman-Decca-32785-J	53	16 9	<b>TIMOTHY</b> Buoy-Scepter-12275-J	86	97 ...	<b>"709"</b> Bobby G. Griffith-Polydor-2065 052-Q
21	24 33	<b>CRY BABY</b> Janis Joplin-Columbia-45379-H	54	55 59	<b>YOU'RE GONNA MISS ME</b> Wishbone-Celebration-2005-M	87	98 ...	<b>THEN YOU WALK IN</b> Sammi Smith-Mega-615-0026 X-M
22	47 62	<b>NATHAN JONES</b> Supremes-Tamla Motown-1182-V	55	64 69	<b>HOT LOVE</b> T-Rex-Reprise-1006-P	88	99 ...	<b>WISHBONE</b> Jackie Mittoo-Summus-SR2502-K
23	41 52	<b>WANT ADS</b> Honeycones-Hot Wax-7011-M	56	36 35	<b>GARDEN OF URSH</b> Karen Young-Reprise-CR4000-P	89	...	<b>GET IT ON</b> Chase-Epic-10738-H
24	34 47	<b>WHEN YOU'RE HOT YOU'RE HOT</b> Jerry Reed-RCA-9976-N	57	62 72	<b>HIGH TIME WE WENT</b> Joe Cocker-A&M-1258-W	90	...	<b>DON'T KNOCK MY LOVE</b> Wilson Pickett-Atlantic-2797-P
25	31 39	<b>LOWDOWN</b> Chicago-Columbia-45370-H	58	65 67	<b>TRAIN</b> Soma-Aquarius-5010-K	91	93 ...	<b>PRETEND</b> Rick Pearson-Palas House-RP100-L
26	23 16	<b>POWER TO THE PEOPLE</b> John Lennon-Apple-1830-F	59	68 96	<b>TARKIO ROAD</b> Brewer & Shipley-Kama Sutra-524-M	92	92 99	<b>BE NICE TO ME</b> Runt-Ampex-31002-V
27	20 22	<b>FEELIN' ALRIGHT</b> Grand Funk Railroad-Capitol-3095-F	60	71 80	<b>WHO DO YOU LOVE</b> Tom Rush-Elektra-E457 18-P	93	...	<b>SPIRIT SONG</b> Edward Bear-Capitol-72638-F
28	30 24	<b>COOL AID</b> Paul Humphrey-Lizard-21006-V	61	53 45	<b>A COUNTRY BOY NAMED WILLY</b> Spring-London-17401-K	94	91 98	<b>NEVER ENDING SONG OF LOVE</b> Delaney & Bonnie-Atlantic-AT6804-P
29	32 29	<b>WHERE EVIL GROWS</b> Poppy Family-London-L148-K	62	70 100	<b>FLIM FLAM MAN</b> Barbra Streisand-Columbia-45384-H	95	...	<b>OOH POO PAH DO</b> Ike & Tina Turner-United Artists-50782-K
30	15 13	<b>IF</b> Bread-Elektra-45720-P	63	69 74	<b>TRY SOME, BUY SOME</b> Ronnie Spector-Apple-1832-F	96	...	<b>TIP OF MY TONGUE</b> Brenda & Tabulations
31	33 24	<b>ME AND MY ARROW</b> Nilsson-RCA-250-N	64	46 26	<b>CARRY ME</b> Stampede-MWC-1003-M	97	90 76	<b>STAY AWHILE</b> Bells-Polydor-2065 046-Q
32	48 66	<b>LIGHT SINGS</b> Fifth Dimension-Bell-99-M	65	54 58	<b>TRY</b> Peppertree-Capitol-72640-F	98	...	<b>SPACESHIP RACES</b> Tom Northcott-Uni-55282-J
33	42 57	<b>INDIAN RESERVATION</b> Raiders-Columbia-45332-H	66	38 20	<b>JODIE</b> Joey Gregorash-Polydor-2065 055-Q	99	...	<b>EBENEZER</b> Keith Hampshire-RCA-74 0472-N
						100	...	<b>HERE COMES THAT RAINY DAY FEELING AGAIN</b> Fortunes-Invictus-3086-F

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

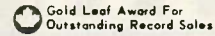
This week  
1 week ago  
2 weeks ago

# RPM100

# ALBUMS



indicates that entire album qualifies in some way as Canadian content.



June 5, 1971

W MCA J  
C Musimat R  
V Phonodisc L  
D Polydor O  
E Quality M  
F RCA N  
G RCA Y  
H Trans World P  
T WB/Atlantic Z  
K World

1	1 2	<b>JESUS CHRIST SUPERSTAR</b> Decca-DXSA7206-J 73 6000-J 6 6000-J	34	53 89	<b>THIRDS</b> James Gang-ABC-ABCSX721-Q N/A ABC8721-Q	67	74 78	<b>AFTER THE GOLD RUSH</b> Neil Young-Reprise-RS6383-P CRX6383-P 8RM6383-P
2	2 4	<b>FOUR WAY STREET</b> Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P A8TJ-902-P	35	41 44	<b>TARKIO</b> Brewer & Shipley-Kama Sutra-KSBS2024-M KS 4 2024-M KS 8 2024-M	68	89 95	<b>SONGS OF LOVE AND HATE</b> Leonard Cohen-Columbia-C30103-H N/A N/A
3	3 1	<b>UP TO DATE</b> Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	36	46 60	<b>PARANOID</b> Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P	69	72 74	<b>EDWARD &amp; HARDING</b> Celebration-1857-M N/A N/A
4	4 3	<b>PEARL</b> Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	37	33 30	<b>LOVE'S LINES, ANGLES &amp; RHYMES</b> Fifth Dimension-Bell-6060-M 4-6060-M 8-6060-M	70	86 87	<b>WOODSTOCK</b> Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2A8J500-P
5	5 14	<b>STICKY FINGERS</b> Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P 8COC-59100-P	38	36 29	<b>GLEN CAMPBELL'S GREATEST HITS</b> Capitol-SW752-F N/A 8XT752-F	71	87 88	<b>CHILLIWACK</b> Parrot-PAS71040-K PKM79640-K P EM79840-K
6	6 7	<b>MUD SLIDE SLIM</b> James Taylor-Warner Bros-BS2561-P CWX2561-F 8WM2561-P	39	49 41	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell-6050-M C-6050-M 8TC-6050-M	72	66 59	<b>LOVE STORY</b> Johnny Mathis-Columbia-C30499-H CT30499-H CA30499-H
7	8 6	<b>SURVIVAL</b> Grand Funk Railroad-Capitol-SW764-F N/A N/A	40	48 40	<b>DIANA</b> Soundtrack-Tamla Motown-MS719-V N/A N/A	73	...	<b>RAM</b> P&L McCartney-Apple-SMAS3375-F N/A N/A
8	7 5	<b>LOVE STORY</b> Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M	41	43 43	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P	74	71 75	<b>REAL LIVE JOHN SEBASTIAN</b> John Sebastian-Reprise-MS2036-P CRX2036-P 8RM2036-P
9	13 18	<b>BEST OF THE GUESS WHO</b> RCA-LSPX1004-N N/A N/A	42	63 100	<b>BACK TO THE ROOTS</b> John Mayall-Polydor-267 5010-Q N/A N/A	75	...	<b>CARLY SIMON</b> Elektra-EK574082-P N/A N/A
10	9 10	<b>GOLDEN BISCUITS</b> Three Dog Night-Dunhill-DS50098-N N/A N/A	43	37 32	<b>TUMBLEWEED CONNECTION</b> Elton John-Uni-73096-J N/A N/A	76	92 ...	<b>EARLY LIGHTFOOT</b> Gordon Lightfoot-Ame-7000-M C7000-M 8 7000-M
11	11 11	<b>TEA FOR THE TILLERMAN</b> Cat Stevens-A&M-SP4200-W CS4200-W 8T4200-W	44	44 37	<b>LOVE IT TO DEATH</b> Alice Cooper-Warner-WS1883-P N/A 8WM1883-P	77	62 48	<b>NANTUCKET SLEIGHRIDE</b> Mountain-Windfall-5500-M 5119-5500-M 8119-5500-M
12	10 8	<b>WOODSTOCK TWO</b> Various-Cotillion-2SD-400-P ACJ-400-P A8TJ-400-P	45	38 22	<b>IF I COULD ONLY REMEMBER MY NAME</b> David Crosby-Atlantic-SD7203-P AC7203-P A8TC7203-P	78	75 79	<b>SINATRA &amp; COMPANY</b> Frank Sinatra-Reprise-FS1033-P CRX1033-P 8RM1033-P
13	12 14	<b>LOVE STORY</b> Andy Williams-Columbia-KC30497-H N/A N/A	46	34 42	<b>BRIDGE OVER TROUBLED WATER</b> Simon and Garfunkel-Columbia-KC59914-H 16 10 0750-H 18 10 0750-H	79	77 82	<b>MESSAGE TO THE PEOPLE</b> Buddy Miles-Mercury-SR61334-K N/A N/A
14	14 20	<b>SUMMER SIDE OF LIFE</b> Gordon Lightfoot-Reprise-MS2037-P CRX2037-P 8RM2037-P	47	42 28	<b>ROSE GARDEN</b> Lynn Anderson-Columbia-C30411-H N/A N/A	80	93 99	<b>LATER THAT SAME YEAR</b> Matthew's Southern Comfort-Decca-DL75265-J N/A 73-5264-J
15	15 27	<b>L.A. WOMAN</b> Doors-Elektra-EK575011-P CEK-75011-P 8EK-75011-P	48	45 38	<b>FRIENDS</b> Orig. Soundtrack-Paramount-PAS6004-M PAS4 6004-M PAS8 6004-M	81	67 49	<b>THIS WAY IS MY WAY</b> Anne Murray-Capitol-ST6330-F 4XT6330-F 8XT6330-F
16	17 25	<b>MAYBE TOMORROW</b> Jackson 5-Tamla Motown-MS735-V N/A N/A	49	47 51	<b>ONE BAD APPLE</b> Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q	82	68 61	<b>ELTON JOHN</b> Uni-73090-J N/A N/A
17	16 17	<b>CLOSE TO YOU</b> Carpenters-A&M-4271-W CS4271-W 8T4271-W	50	52 21	<b>MANNA</b> Bread-Elektra-EK574086-P N/A EK8 74086-P	83	88 92	<b>CELEBRATION</b> Various-Ode-SP77008-W CS77008-W 8T77008-W
18	19 23	<b>THIS IS A RECORDING</b> Lily Tomlin-Polydor-2425 064-Q 3177 042-Q 3827 037-Q	51	54 47	<b>ALL THINGS MUST PASS</b> George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	84	95 ...	<b>HAVE MERCY</b> Mercury Bros-RCA-1304-N N/A N/A
19	18 9	<b>STRAIGHT, CLEAN AND SIMPLE</b> Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	52	56 91	<b>ALARM CLOCK</b> Richie Havens-Stormy Forest-SFS600-Q N/A N/A	85	79 81	<b>HAG</b> Merle Haggard-Capitol-ST735-F N/A N/A
20	20 24	<b>PORTRAIT OF BOBBY</b> Bobby Sherman-Metromedia-KMD1040-L N/A N/A	53	40 31	<b>SINFONIAS</b> Waldo de los Rios-Daffodil-SBA16003-F 4B 16003-F 8B 16003-F	86	78 50	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P
21	21 26	<b>EMERSON, LAKE AND PALMER</b> Cotillion-SD9040-P N/A A8TC9040-P	54	51 46	<b>PENDULUM</b> Creedence Clearwater-Fantasy-8410-R 58410-R 88410-R	87	80 68	<b>GRAND FUNK LIVE</b> Capitol-SWB633-F 4XT633-F 8XT633-F
22	23 63	<b>11-17-70</b> Elton John-Uni-93105-J N/A N/A	55	58 65	<b>SLY &amp; THE FAMILY STONE GREATEST HITS</b> Epic-KE30325-H CT30325-H CA30325-H	88	76 56	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> Sammie Smith-Mega-M31-1000-M M314 1000-M M3J8 1000-M
23	22 13	<b>CRY OF LOVE</b> Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM2034-P	56	64 64	<b>STONE AGE</b> Rolling Stones-London-NP56-K N/A N/A	89	81 77	<b>BAD MANORS</b> Crowbar-Daffodil-SBA16004-F 4B16004-F 8B16004-F
24	24 52	<b>AQUALUNG</b> Jethro Tull-Reprise-MS2035-P CRX2035-M 8RM2035-P	57	57 70	<b>WORKIN' TOGETHER</b> Ike & Tina Turner-Liberty-7650-J N/A N/A	90	97 ...	<b>ROCK ON</b> Humble Pie-A&M-SP4301-W N/A N/A
25	26 35	<b>TAPESTRY</b> Carole King-Ode-SP77009-W CS77009-W 8T77009-W	58	65 58	<b>SWEETHEART</b> Engelbert Humperdinck-Parrot-SPAS71043-K N/A N/A	91	83 85	<b>MOMENTS</b> Boyz Scaggs-Columbia-C30454-H N/A N/A
26	27 62	<b>SHE'S A LADY</b> Tom Jones-Parrot-XPAS71046-K M79646-K M79846-K	59	59 53	<b>SEATRAN</b> Capitol-SMAS659-F N/A N/A	92	85 80	<b>MARY</b> Mary Travers-Warner Bros-WS1907-P N/A 8WM 1907-P
27	30 36	<b>NATURALLY</b> Three Dog Night-Dunhill-DSX50088-N N/A N/A	60	50 45	<b>STONEY END</b> Barbra Streisand-Columbia-KC30378-H N/A N/A	93	100 ...	<b>MR OIL MAN</b> Jarvis St Revue-Columbia-ES90020-H N/A N/A
28	25 12	<b>ABRAXAS</b> Santana-Columbia-KC30130-H CT30130-H CA30130-H	61	39 33	<b>JAMES LAST DOES HIS THING</b> Polydor-2418 017-Q 3518 006-Q 3836 001-Q	94	90 97	<b>CRAZY HORSE</b> Reprise-RS6438-P N/A 8RM6438-P
29	28 19	<b>BLOODROCK III</b> Capitol-ST765-F N/A N/A	62	55 54	<b>LONG PLAYER</b> Faces-Warner Bros-WS1892-P N/A 8WM 1892-P	95	91 98	<b>HANGING IN THERE</b> Hudson and Landry-Celebration-CEL1858-M N/A N/A
30	32 39	<b>FLY LITTLE WHITE DOVE FLY</b> Bells-Polydor-2424 022-Q 3176 019-Q 3821 022-Q	63	60 66	<b>STEPPENWOLF GOLD</b> Dunhill-DS50099-N N/A N/A	96	94 67	<b>JOHNNY WINTER AND</b> Columbia-C30475-H N/A N/A
31	31 34	<b>THE POINT</b> Nilsson-RCA-LSPX1003-N N/A N/A	64	69 72	<b>JOSEPH &amp; THE AMAZING TECHNICOLOR DREAMCOAT</b> Joseph Consortium-London-3001-K N/A N/A	97	82 84	<b>SIX DAYS OF PAPER LADIES</b> Humphrey & DT's-Boot-BO57101-K N/A N/A
32	29 16	<b>CHICAGO III</b> Columbia-C2 30110-H CT30110-H CA30110-H	65	70 73	<b>SYRINX</b> True North-TN2-H N/A TN2-H	98	99 ...	<b>SMYLE</b> Columbia-ES90017-H N/A N/A
33	35 69	<b>BROKEN BARRICADES</b> Procol Harum-A&M-SP4294-W N/A N/A	66	73 76	<b>ENCORE</b> Jose Feliciano-RCA-LSPX1005-N N/A N/A	99	...	<b>FIVE BRIDGES</b> Nice-Mercury-SR61295-K N/A N/A
						100	...	<b>CHASE</b> Epic-E30472-H N/A N/A

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

Note: Cassette numbers appear on left - 8-track on right of each listing.

# Ontario Place - the 1971 amusement park concept

by **Walt Grealis**

Two decades ago, in the shadow of what is now Ontario Place, was Toronto's Sunnyside Amusement Park. It was a usual happening for the family of that era to go to this park for a day's outing or an evening near the lake — amid the rides, the concessions and the candy floss.

All of that is gone now. The merry-go-round, ferris wheels, the many thrill rides. Gone are the concessionaires with their games of skill and chance. In two decades we have changed as a civilization and pulled the plug on the amusement park concept. With it went the candy floss.

Ontario Place is the amusement park of 1971. The thrills are there, in the many scientific adventures that have evolved because of advance technology. Today the roller coaster ride is by way of a helicopter over mountains in Cinesphere. You feel the thrill of the world's largest theatre screen as it takes you to the top of mountains and puts you into a boat shooting the rapids.

Just down the way, after a catwalk trip over Lake Ontario through the maze of lights and modern architecture is another effect where multi-projected images on punching bag-type screens puts you into the thick of battle — Canadian style. (Yes we did fight for something).

## First GRT Lighthouse LP almost complete

Lighthouse, who are enjoying heavy chart action with their single "Hats Off (to the Stranger)" are busy completing their first album for GRT of Canada. The album is being recorded at Toronto's Thunder Sculpture Studios, produced by Jim Jenner.

With the band being cut from thirteen

## Hefty A&M push for Bacharach set

Starting May 24, A&M Records of Canada are commencing a big promotion campaign to announce the release of Burt Bacharach's newest album.

One of the most prolific and popular song writers in music today, Bacharach has won the Academy Award and hosted his own TV specials. His new album contains popular songs such as "Close To You", "Wives and Lovers", and "One Less Bell To Answer".

The promotion campaign is being directed by Fred J. Butler, Advertising and Sales Promotion, Toronto.

Throughout Canada, every province has its attractions for the tourists. Ontario has added one more with Ontario Place. Important to Canadians and Canadian music is the Ontario Place Forum that seats 8,000 people. Two thousand of these can be seated under a canopy. In the classic Greek style of theatre, the Forum surrounds a stage 75 feet in diameter. This will become a showplace for Ontario entertainers. A place to stand and become part of the world entertainment scene. The Ontario Government has built this showcase for Canada's talent — to have a place to be heard.

Today, Ontario — tomorrow the world. This isn't a bistro on the main stem that sells booze and fast women. It is a showcase for our talent — built and paid for by the people of Ontario and run entirely by Canadians for Canadian performers — and foreign performers who perform Canadian material.

Some over-zealous copywriter wrote into the release from Ontario Place that the Forum would feature "all Ontario performers". This isn't true. The Forum is a stage for Canadian performers — and, no doubt, foreign performers will be welcome if they include Canadian compositions in their repertoire. Above all, no foreign influence makes Ontario Place the extension of any foreign entertainment industry. It is a place for our own distinctive Canadian culture.

members to eleven, the Lighthouse sound is leaning more towards rock, with a full vocal sound.

The new album will feature their current single "Hats Off To The Stranger" as well as the forthcoming single to be released within the next few weeks.

## Cap's Ryman promos CKLG on-air concert

Via Telex

Capitol's west coast and prairie promotion manager, Barry Ryman, has arranged a unique promotion with Vancouver's CKLG. The promotion involves all record companies having "live" albums.

On-air date has been set for June 18 through the 20th.

Ryman also reports excellent chart and playlist action for Anne Murray's "It Takes Time" and "Try" by Pepper Tree.

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

In this very mood, Ontario has spent considerable money in preparing two sides of a single that will promote Ontario Place. The record, available from Quality Records, is the Ontario Place Theme. Written by Morris and Clayman ("A Place To Stand" was written by the same team) the single is offered in two versions — for the "popsters" and "middle of the roaders". Both sound very similar to an ad agency commercial — but so did "Canada", written by Bobby Gimby — and "A Place To Stand" — and don't forget "Is There Anyplace You'd Rather Be". All came out of the jingle mill. None are hits, but Ontario Place itself can't miss.



## JACKIE LOMAX

### Home Is In My Head

*Born of Liverpool into rock and roll, Jackie Lomax has been discovered by a lot of people, the Beatles among them, but the discoveries have never broken the ranks of insiders.*

*Born of Woodstock into rock and roll, Home Is In My Head is the first album from Mr. Lomax to bring outsiders in and incite insiders to outcries of joy.*

*Born of Warner Bros. into rock and roll, Jackie Lomax and Home Is In My Head are universally accessible at last.*

**WARNER BROS. RECORDS  
OF CANADA LTD.**

# Eastern Sound...a full facility for present and future

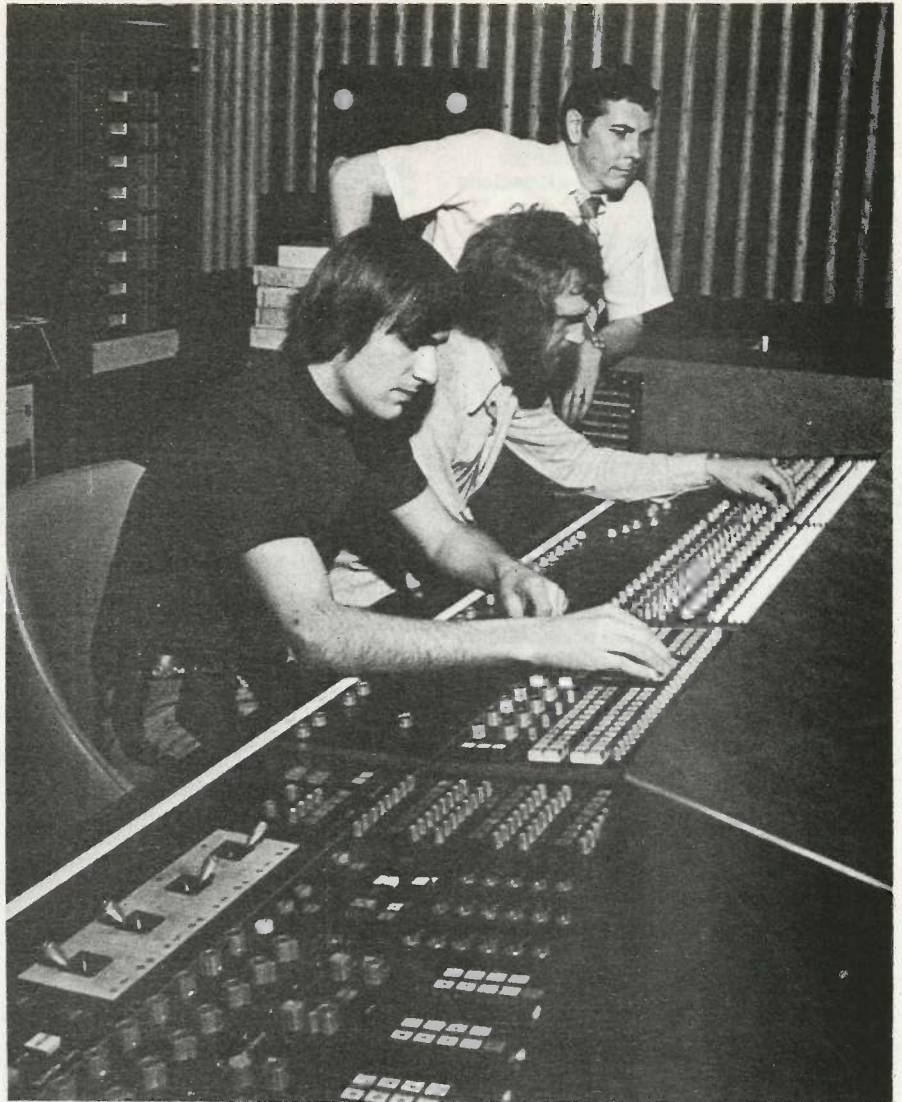
by John Watts

Eastern Sound, on Yorkville Avenue in Toronto, has been one of the leaders in the development of a viable recording industry in Canada. And by recording industry, I'm not thinking just of the albums and singles put out by record companies, but of commercials, jingles, voice-overs, movie soundtracks and all the myriad other things which require recorded sound. Eastern Sound does them all and has been doing them for twelve years now.

Eastern started off back when Canadian recording studios were unheard of. The studio kicked off operations a few doors down from the present address at 48 Yorkville and existed for years catering to the jingle trade. The street number was changed in 1966 and shortly thereafter Eastern became the first eight-track studio in Toronto, moving up from four-track. Looking at some of the equipment the studio used in those early days one sees a humble beginning, yet, at the time, it was considered to be a pretty sophisticated set-up.

Today's Eastern Sound is an adventure in itself. Occupying an imposing old house, shoulder to shoulder with the former centre of hippiedom in eastern Canada, the studio is huge. You enter through a nice but modest reception room and pass a few doors marked private. Down a few steps and along a hall lies the humming history of Eastern. A battered-looking Ampex occupies a room the size of a medium-luxury bathroom. This is the control room for Eastern's voice-over. Through the control room window is a slightly larger medium-luxury bathroom with rear screen projection facilities. Lining the walls are tapes featuring the immortal voices of such stars as the Reluctant Dragon.

This small room has become the sound centre for the Saturday morning cartoons your kids (and you) watch. They are American cartoons, and they come to Canada for their sound. Murray Shields, the affable and unassuming vice president and general manager of Eastern, has good memories of the room. Like the time they did the sound for a Smokey the Bear promo for the U.S. government. Eastern completed the mom and apple pie tape and shipped it to Tokyo where the animation was done. Turning the tables a bit. Eastern and



A portion of Eastern Sound's twenty-four track board, built by Automated Process of New York. Eastern's vice-president and general manager, Murray Shields (right) with engineers Brian Stewart and David Kalmbach.

its parent company, Manoir Industries, turn the tables in other ways. Like having three subsidiaries in the United States, Teleprint of Chicago, Teleprint of New York and Teleprint of Los Angeles.

Other departments of Eastern include a film set-up which looks like it belongs in the Odeon Carlton or the Orpheum in Vancouver for use when recording soundtracks such as the one for "Goin' Down the Road". In the past year, Eastern has increased its participation in the lucrative soundtrack field and has done the sound for many well-known movies.

Hidden in other rooms around the rambling old house are a high-speed tape duplicating facility, a non-operational eight track machine and

various pieces of the company's successful history. All of this is the icing on the cake of Eastern's real pride and joy, its recently-installed twenty-four track console and recorder.

When you first walk into the richly-paneled control room of Studio A, you are struck by the incredible complexity of the twenty-four track board. Dials, buttons, lights and controls crowd one-another to the point where it looks like something dreamed up by Arthur Clark. But, like everything else about Eastern, it's logical. The board was built by Automated Processes of New York to Eastern's specifications. It took nine months to build, preceded by four months of work by Shields and his staff. According to the manufacturer,

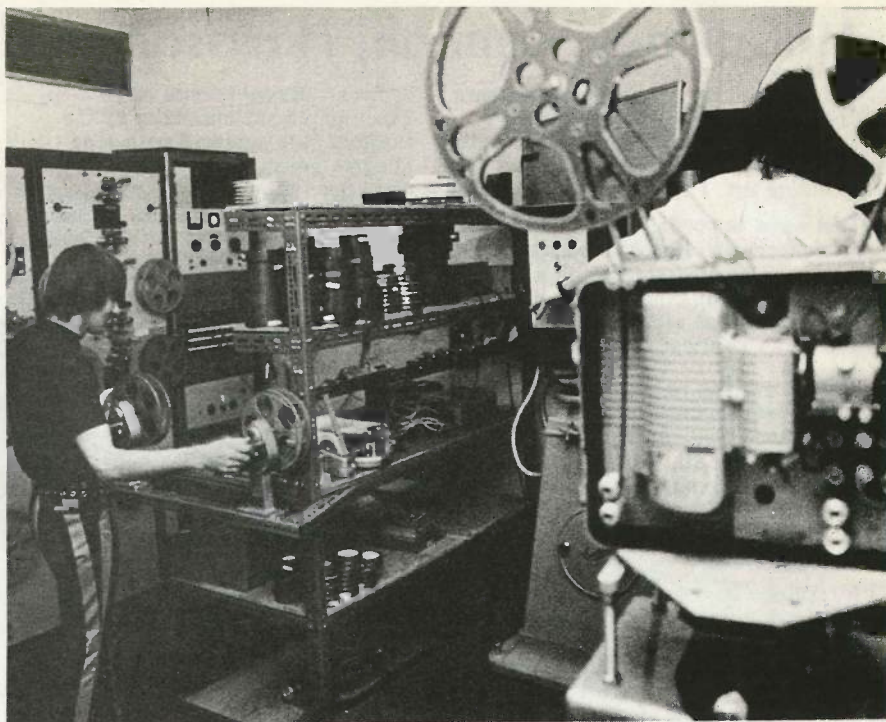
the board has over a million possible audio paths, and Shields and his recently-acquired engineer, John Stewart, will probably make it their business to find and use all of them. Someone boasted that it's the most sophisticated piece of sound recording equipment in the world, outside of California, (read: "in the world") and just by looking, it's pretty hard to argue.

Thirty-two inputs feed the board from the over-sized studio where up to forty musicians have played at a time. At one end of the studio is a forest of microphones and music stands, at the other, a screen to be used with the 35 millimetre projector. The studio has been used for almost every conceivable type of recording from Jesse Winchester with a few side-men to the CTL's Boss Brass with full orchestration. Other credits include the latest Anne Murray album, "Straight, Clean and Simple", Edward Bear, Bruce Cockburn and Gene MacLellan.

Besides being technically advanced, Eastern possesses one very strong point and that is versatility. If it's related to recorded sound, Eastern can probably do it. And perhaps even more important, they've gone beyond that, into video. The company's next-door-neighbour, VTR, is a complete video-tape facility and the two have become willing Siamese twins. Audio lines run from Eastern into VTR's complex and video lines run back to Eastern, enabling both to take full advantage of the dual medium. Shields sees this as a real ace in the hole for the time when software for recorded home-audio/video, i.e., videocassettes, comes into its own. In this area, Eastern is in a position of advantage over almost any other studio in the world.

Eastern, however, doesn't depend solely on technicalities to provide its "sound". Over the past year, Shields has acquired three engineers, all hand-picked to use the studio's facilities to the best possible advantage. John Stewart, from England, has been around studios for years. His list of engineering credits reads like a "who's who" with such names as the Bee Gees, Richard Harris, Manfred Mann, Lulu, Deep Purple and others.

Backing up Stewart are David Kalmbach, and Chris Skene. Kalmbach, an expatriate Californian, has done a lot of ad agency work at Eastern, including commercials for Air Canada, Belvedere, Molson's and Sun Country in addition to recording industry work with Major Hoople's Boarding House and others. Before coming to Canada, Kalmbach had an international hit



Engineer David Kalmbach editing in one of Eastern's editing rooms. Note projection machine in foreground.

with the American Breed's "Bend Me, Shape Me". He also worked with the MC5 and Aorta.

The studio's Canadian engineer is Chris Skene from Kingston. Although Eastern is the first major studio he has worked at, Skene has a solid background in the business, having been a musician, radio announcer and one time owner of his own jingle company, Skene Productions in Montreal. At Eastern, he has been responsible for the engineering on material by Anne Murray, Edward Bear and Gene MacLellan. He is set to start work in the next few days on a new album by Miss Murray.

## Wheaton president of Tidal Records & Tape

Russ Wheaton has been elected President of the Ottawa based Tidal Record and Tape organization. Wheaton is well known in the business having been General Manager of Capitol Records (Canada) Ltd. Retail Division as well as holding down managerial positions with the Sherman organization.

Arthur Rail remains as Chairman of the Board of Directors comprised of: Bob Newton, Vice-President Sales; Jim MacLeod, Vice-President Maritime Operations; and Paul Wellington, Director and National warehouse manager.

Tidal has operated as a partnership since March of 1970 and was incor-

porated March 31 of this year. And, in case Stewart, Skene and Kalmbach aren't enough, Shields is grooming Tom Brennan as a junior engineer. Brennan is currently engaged doing the voice-over and agency work at Eastern.

Its equipment is as sophisticated as modern recording technology can make, its atmosphere is one of relaxed purpose, its management is careful but not trapped in its own machinations, its engineering staff is of international repute. In the final analysis, Eastern Sound is a studio the equal of any.

porated March 31 of this year.

Tidal has been experiencing much success with major chain accounts and independents over the past year.

## Capitol to distrib Shelter in Canada

Via Telex  
Capitol Records (Canada) Ltd. has acquired Canadian distribution rights for Shelter Records.

June 14 has been set as release date for single product by The Grease Band, and Freddie King, Leon Russell will follow June 21st with an album by his Shelter People. Russell has become a popular item in Canada through the showing of the Joe Cocker flick and the A&M release of the soundtrack.

# McCartney, Lennon, Harrison and Starr...all timing

According to the latest announcements, George Harrison's solo album, *All Things Must Pass*, is going to outsell any of the albums by the Beatles—including Sgt. Pepper and Abbey Road.

That news is not far short of phenomenal, especially when you consider that *All Things Must Pass* is a three-record album. In other words, the George Harrison album will outsell any of the Beatles' LP's three-to-one.

Without wishing to decry George's undoubted talents, it does seem a great shame that an album with as little merit as *All Things Must Pass* should be more popular than such outstanding works as *Magical Mystery Tour*, *Abbey Road*, *Sgt. Pepper* or the white album.

*All Things Must Pass* was one of the most appropriate recent examples of the importance of timing in contemporary music. Many excellent records have gone down the drain because they were released at the wrong time; on the other hand, many mediocre discs have gained huge sales because of artistic timing.

In Harrison's case, his timing was right on, for three reasons. He firstly waited as long as possible after albums by any of the Beatles. Both *Let It Be* and Paul McCartney were released in the Spring of 1970. *All Things Must Pass* did not come out until November, leaving a gap of eight months.

This time delay--and the lack of first class product from other super stars (with the exception of Elton John, who was just getting off) -- left rock radio programmers with virtually nothing but new artists from which to choose. When *All Things Must Pass* arrived on the scene, it was like a tropical monsoon bursting over the Gobi desert. Radio stations across North America played the Harrison album as though it was the latest and last Beatle LP goodie. They found in *All Things Must Pass* the direction which rock had lacked since the disintegration of the Beatles as a group.

The third reason was that *All Things Must Pass* was deliberately softer than most previous Harrison-associated Beatles, and it arrived at exactly the time when top 40 radio was trying to ease out hard rock.

Unfortunately, *All Things Must Pass* was not a landmark album. In fact, it was pretentious, over-produced and generally disappointing for an artist of Harrison's obvious high calibre. It was akin to firing a rifle bullet out of the barrel of a grenade launcher.

The first single to be culled from the album was *My Sweet Lord/Isn't It a Pity? My Sweet Lord* was an interesting idea, repeated to death. In

addition, the publishers of He's So Fine (an old million seller by the Chiffons) are suing Harrison for alleged breach of copyright. All told, there have been some less than sweet circumstances surrounding *My Sweet Lord*.

*Isn't It a Pity?* was probably the best track on the Harrison album, and as



(Viewpoint) Ritchie Yorke

such, it deserved much more play than *My Sweet Lord*.

There is reportedly another breach of copyright action pending on the second single from *All Things Must Pass*, an insignificant, rather insidious thing called *What Is Life?* The action is being brought by Spencer Davis writer of *Keep On Running*.

Considering George's long fascination with Eastern philosophies, one would have rightly expected a Harrison song with a title like *What Is Life?* to have a lot more meaning than the banalities of that current hit.

In a recent interview, John Lennon said of the Harrison album: "Personally, at home, I wouldn't play that kind of music. I don't want to hurt George's feelings, I don't know what to say about it. I think it's better than Paul's."

Lennon's final comment was hardly fair, since nobody could take the first McCartney album seriously.

Recorded at home in London without the benefit of other musicians, the McCartney album was not much more than an exercise in self-indulgence. It also demonstrated just how gullible the rock record audience can be.

Lennon said of it: "I thought Paul's was rubbish. I think he'll make a better one, when he's frightened into it." One would hope Lennon is right.

McCartney has been in the U.S. for the last few weeks (he made a surprise appearance with wife Linda on the TV Grammy Awards fiasco) recording a second solo album, and talking to several record companies, reportedly about a contract. But if his current release, *Another Day*, is an example of what's to come from the album, we can do without it. *Another Day* is one of the most mundane songs that McCartney has ever written. If you doubt it, play it next to *Golden Slumbers*, *Eleanor Rigby* or *She Came In Through the*

*Bathroom Window*.

Which leaves Ringo and Lennon. Ringo's records have not met with any degree of success, which was astonishing regardless of the contents. The former drummer with the Beatles seems more suited to the acting endeavor, in view of lack of acceptance of his solo discs. But *It Don't Come Easy* shows promise.

John Lennon clearly produced the most interesting and innovative Beatle solo album, but it was buried under a sea of broadcasting apathy. Because a couple of the cuts (especially the classic, *Working Class Hero*) introduced several four-letter words to the long playing record, radio stations stayed away from the album in droves. Even the excellent single, *Mother*, did not fare anywhere near as well as it should have. If the label copy on *Mother* had read *The Beatles* instead of merely *John Lennon*, it would no doubt have been a number one hit.

As a result, the Harrison album has reportedly outsold the Lennon LP eight-to-one. This is a great pity. But as we said before, it was a matter of timing.

Lennon lost many media friends with his frank but image-snapping discussions of the Beatles in recent issues of *Rolling Stone* magazine. His disclosures may have been candid, but they also shattered the dreams of many Beatles' devotees.

Lennon's close identification with the left-wing of U.S. politics surely also contributed to his airplay problems. Most radio stations are owned and operated by thoroughly Establishment types.

McCartney has so far declined to answer Lennon's statements, but *Life* magazine has a cover story and interview with McCartney on the stands. McCartney did no other interviews during his U.S. visit.

Harrison has been quiet also. Perhaps he is contemplating what he's going to do with the \$2 million plus royalties on *All Things Must Pass*.

Radio listeners, meanwhile, have to suffer through endless repetition of *What Is Life?* and *Another Day*. Quite a few of us, I suspect, have been looking back to yesterday and wiping the dust off the old Beatles' albums.

In view of their respective solo album efforts, the members of the Beatles have quite a lot of catching up to do on their past track record. *All Things Must Pass* may outsell *Abbey Road*, but there is no way that it will ever come close to passing it artistically. No amount of repetition on the radio can change that.



**Busy!  
Busy!  
Busy!**

**Don Grashey**, who heads up **Gaiety Records** in Thunder Bay, has been highly successful in bringing to light many of Canada's top country radio personalities. Unfortunately this important arm of Canadian broadcasters prefer to remain on the sidelines and not take advantage of national recognition, which they so richly deserve. Grashey canvassed eleven provinces and came up with the following. This is just a partial list. We'll continue the listing next week.

- Jim Wright/CKWS** Kingston, Ont.
- Ray Dee/CKPR** Thunder Bay, Ont.
- John Hodges/CKKW** Kitchener, Ont.
- Bill MacCulloch/CKEC** New Glasgow
- Dave Hanley/CJLS** Yarmouth, N.S.
- Ron Waddell/CJGX** Yorkton, Sask.
- Bruce Payne/CKAY** Duncan, B.C.
- Bill Opdahl/CFLD** Burns Lake, B.C.
- Tex Bagshaw/CKLY** Lindsay, Ont.
- Frank Martina/CFSL** Weyburn, Sask.
- Jerry Lawrence/CJCH** Halifax
- Dean Hagopian/CHER** Sydney, N.S.

The above jocks have been helpful in getting Grashey's pride and joy, **Carroll Baker**, off the ground with her **Columbia** single, "Love Now & Pay Later". Her first album release has just been mailed.

**Bob Tomkins**, country music director at **CKDM** Dauphin has skedded August as **The Mercey Brothers Month**. **Bob Gibbons**, manager of this popular brother team, informs us that the Mercey's are taping a couple of **Don Messer** shows from Hamilton (**CHCH-TV**)

on July 15th. They'll also be taping **CBC-TV's "Video One"** June 17th. This is a new series to be seen at 5 PM EDT following "Drop In". The new Ontario showplace, Ontario Place, wouldn't be officially open without the **Mercey Brothers** and they'll be there June 7th along with **George Hamilton IV, Gary Buck** and **Dee Higgins** - an impressive **RCA** package.

**CKVN** would appear to be working their problems out. Their current on-air crew includes: **Bob Boving, J.B. Shayne, Ched Miller, Don Ramsden, John Tanner** and **Jim MacDonald** - held together by new program director **John Sykes**.

Rather than pull his name from the above country list we'll confuse you with the news that **Dean Hagopian** is now reported to have moved to the other end of the country and duties with **CKVN** Vancouver.

**CKXL sponsors cleanup campaign in west**

Radio station **CKXL** pitched in to help the community of **Calgary** clean the junk from the river bottoms on May 1st.

**CKXL** provided the communication for this project which involved over 1,000 volunteer workers. The radio station promoted the clean-up campaign on the air and accepted many telephone calls to direct interested workers to the appropriate river starting point.

**CKXL** was also responsible for feeding the workers, providing them with hamburgers, lots of chips and soft drinks.

**GRT releases deck by Flower Band**

**GRT of Canada** have released a single for **Flower Travelling Band**, a Japanese group discovered by **Lighthouse** who have taken up residence in Toronto.

The single, called "Satori", is taken from their forthcoming album which was recorded in Toronto - so the record qualifies for Canadian content.

The **Flower Travelling Band** will be visiting Ontario radio stations to promote their new single, and then they will be off to the U.S. for a summer tour.

**Hunt leaves CHSC for agency business**

**Murray Hunt**, one of the big boosters of Canadian country product at **CHSC St. Catharines** Ontario, leaves this post to return to the booking agency business on a full time basis.

His agency, **Golden "H" Talent**, already includes some of the big Canadian hopefuls including **Dallas Harms** and the **Deep Creek, Bob Fisher, Bob McQuaid, The Rosemarie Mitchell Show, Gerry Doucette** and **Carol Johnsen**. **Hunt** has also assumed the personal direction for **Dallas Harms** and the **Deep Creek**.

**Hunt** figured prominently in the promotion of the "Washington D.C." deck by **Al Hooper (Paragon)** and most recently assisted **Ben Kerr** and **Wally Blight** in their promotion of the **Russ Wheeler** lid "Chaser For The Blues" (**Rodeo**) now making a showing on the **RPM Country Fifty**.

**RPM REGIONAL ACTION**

- WE'RE DANCIN'** (Til It Blows Over) Second Helping (Much) 1002-K
- WHISKEY RUNNER** Simone And Nora (Ame) 105-M
- NOW THE BELLS ARE RINGING** Jimmie Knight (Pacific Star) 02-K
- DICHOTOMY** Kathy Hanna (London) 16405-K
- IT TAKES TIME** Gary Buck (RCA) 75-1049-N
- I'M GOIN' BACK** Chelsea Wind (Tuesday) 108-M
- DROPPED OUT** The Cousineau's (London) 17409-K
- LONG TIME COMIN'** Down Hill Slope (London) 17403-K
- MAKE IT BETTER** Jericho (Bearsville) X31003-V
- GIMMIE LITTLE LOVIN'** Blakewood Castle (Franklin) 644-K
- SOUL BIRD** Jackie Mittoo (Summus) 2502-K

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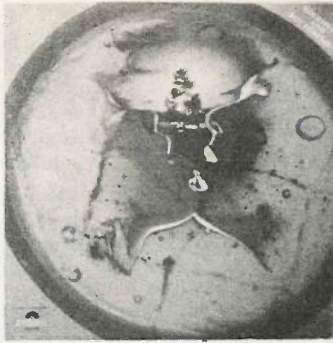
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## NEW ALBUMS

### GOODBYES AND BUTTERFLIES



5 Man Electrical Band  
(Polydor) 2424 020-Q  
Released some time ago by Polydor, this set is being re-serviced in view of the heavy international and domestic acceptance of "Signs". A first class Canadian album - overlooked too long.



### HOME COUNTRY



Rhythm Pals  
(Cdn Talent Library) 477-5145-Z  
The big backing sound from the Tommy Hunter Show, the Rhythm Pals, turn out an excellent set featuring five Canadian compositions. There's a lushness about this album that should catch spins and sales.

### 'LOVE IS STILL AROUND



Dee Higgins  
(RCA) LSP 4554-N  
Although not up to some of our expectations, Dee is, as always, eminently listenable. A real MOR goldmine, "Love Is Still Around" may be a touch too good for top forty.



### CARROLL BAKER



(Columbia) ES-90030-H  
Canada's newest country find, this bundle of talent from Thunder Bay's sound team of Grashey and Williams has already made a good showing across the nation with her current charter "Love Now And Pay Later". A unique voice quality.

### MAKIN' IT WITH YOU



Teddy Roderman  
(Cdn Talent Library) 477-5144-Z  
They've already got a single going from this set titled "Dance Of A Hip Gypsy", a Jerry Toth penning, and one of the finest middle of the road productions on the market. There isn't a bummer in this whole album.



### AARONS & ACKLEY



(Capitol) ST 6362-F  
This is a set well worth the wait. Very different music which, at most times, defies description. Undergrounders love it and the other formats could easily latch onto a few of the cuts. Murphy did it up right.

### PRISMS

Oliver  
(United Artists) UAS-5511-J  
Lightfoot's "Early Morning Rain" gets the Oliver touch and it has a certain charm. In fact Oliver seems to have a professionalism that's hard to tag whether he's doing his own "thang" or foreign material. All format fare.



### BRAVE BELT



(Reprise) 6447-P  
Randy Bachman, it appears, was the true commercial influence with the Guess Who and it shows here. Back with Chad Allen and brother Rob, Bachman may again lead a group to international stardom.

### THE BICKERSONS REMATCH

Don Ameche/Frances Langford  
(Columbia) G-30523-H  
Here's a package of belly laughs from the radio era and they fit in with today's search for good clean fun. Programmers can pick any cut without fear. Listeners will react.



### ROCK ON

Humble Pie  
(A&M) SP 4301-W  
Somebody called the cover outrageous, and if it doesn't attract attention, nothing will. A more mature Humble Pie with some great arrangements ("Big George") will find more fans than ever.





England's Henry VII (Keith Michel) chats with Elwood Glover on his forthcoming Spark single release.



& Kurt & Noah, one of the first Astra signings, have just released their new single "There Are Things".



Polydor's Bruce Davidsen puts pressure on label's promo rep John Turner during Joey Gregoarish visit.



Davidsen (Vancouver) presents Mexican holiday ducats to Gary Cormack winner of "James Last Contest".



Joe Cocker flick promo big success for Earl and David Paikin (Melody Lane) through Hamilton's CKOC.



Jeani Read (Province), Ace Aasen (Gastown Mayor), Jack Wasserman (Sun) with GRT's Everyday People.

# Ryder and Detroit in New York...as strong as ever

This past weekend (May 24) on a beautiful, unusually clear night for Manhattan, a thousand rock fans danced to the music of Detroit, featuring **Mitch Ryder**, on a boat that slowly

A special tribute was paid to **Lou Reed**, when Mitch said that he wanted to sing one of Lou's songs — "Rock and Roll". (But he changed the words during the song from "New York Station" to "Detroit Station").

Broadway this week (24). Directed by "Hair" director **Tom O'Horgan**, the play is a combination of Lenny's routines performed as if in a nightclub, and Lenny's routines worked into a dramatic situation concerning his life.

*PopWire*

LISA ROBINSON



cruised up the Hudson River and then back into the city. It was a great way to welcome Mitch back to New York — and the excitement was apparent.

I haven't seen so many people dancing and jumping about to music in New York for some time. It really was no concert.....it was a party. Several hundred people danced all around Ryder as he sang and you had to stand on top of a chair to see him at all. Among the guests at this party were many members of New York's pop and underground "elite": poet **Gerard Malanga**; dancer **Geri Miller**; Warhol superstar **Andrea Whipps**; **Steve Paul**; **Patti Smith**; **Danny Fields**; renowned disc jockey **Bob Karma Rudnick**; **Detroit Annie**, as well as all of the editors from the rock and underground press.

But I still have mixed feelings about the whole thing.....because of the suffering that Lenny Bruce went through as well as what he meant to me in terms of turning me on. Maybe the real Lenny Bruce "afficianados" can't judge this play, and perhaps it's good that it's around for others to see.....at least Lenny is being heard.

This incredibly talented singer hasn't been seen in a live appearance here for a few years, and has gone through a lot of changes — among them a change of record company and band. The new band is tight and plays real rock and roll music — and Mitch's voice is still unbelievable. Among the songs performed were his new single, "Long Necked Goose", as well as "It Ain't Easy", "I Found A Love", "Devil With The Blue Dress", "Good Golly Miss Molly" and others from his forthcoming LP on **Paramount** as well as those Mitch Ryder Standards.

Five years after his death, everyone is discovering **Lenny Bruce**. In a hugely ironical twist, Lenny Bruce material is now allowed everywhere... ..off-Broadway, movies and Broadway, whereas when the man was alive he was continually busted for speaking the truth, in nightclubs.

**Bob Dylan** was thirty years old this past weekend, and the leader of the **Dylan Liberation Front** and Dylan's most obsessed interpreter, **A.J. Weberman**, got a permit from the city of New York to hold a block party on McDougal Street where Dylan lives. However it was not a festive party that Dylan was given — it was a protest. Weberman has recently and loudly attacked Dylan for being a "facist pig" because Bob hasn't given any of his money to the revolution and in Weberman's opinion Dylan is no longer the poet of change he once was. Weberman also has decided that Dylan is a junkie, and so the huge birthday cake at this "party" had hypodermic needles in it. Dylan didn't come out to blow out the candles.

I saw the largest of the efforts — a **Michael Butler** production entitled "Lenny" which is due to open on

**GRT** PRESENTS ON

ROULETTE



# Oscar Brand

"IN A PLAIN BROWN WRAPPER"

**WARNING**

THIS RECORD IS HOT

these are the real  
bandy songs....  
accept no  
substitutes!



**HEAR!**

"THE FINEST F.....G FAMILY"

"GOD BLESS THE B....D KING"

NOT RECOMMENDED  
FOR THOSE UNDER 18.

OSCAR BRAND AT HIS  
HONEST BEST

## Keith Michel into disc with Spark

With a long list of credits in British theatre, television and cinema, actor Keith Michel is extending his career into the field of recording. Spark Records, a new label formed by the Peer-Southern Organization, will be handling Michel's first single, called "I'll Give You The Earth".

In Toronto recently to promote his new single, Keith Michel has become familiar to Canadians through his starring role in the television series, "The Six Wives of Henry VIII", broadcast in Canada by the CBC.

Michell is soon to visit Broadway to star in the successful play "Abelard and Heloise".

## First English deck from Quebec's Nada

Trans-Canada Records is releasing the first English single by the singer Nada, whose recordings have sold over 150,000 thousand copies in her native Quebec.

Both sides of the 45 are English translations of her French hits. The titles are, "If You Like A Boy" (Tant qu'il y en aura) and "There's Something Shining in Your Eyes" (Tes Yeux).

## Special binders designed to hold RPMs

MusicAd&Art, the art firm that designs RPM Weekly each week, was recently commissioned to design and make available to the trade, a binder that would hold back issues of RPM. The binders are now available from Music-Ad&Art, at a nominal cost.

Designed to hold 26 or more issues of RPM, the black vinyl binders are stamped in gold on the spine with the RPM logo. Back issues are inserted into the binder in such a way that they can be removed (one at a time) with no damage to the original edition. Avid collectors of RPM will find these binders very useful in keeping their RPMs in order and in good shape.

Many radio station music libraries use back issues to keep a close check

on their Canadian content. Record companies often maintain a library of past issues for reference purposes. The binders will hold up to 36 issues, and can be emptied, or updated to hold the current six months or more of RPM.

Cost per binder is \$5 (plus applicable provincial sales tax, in Ontario) and are now available directly from Music-Ad&Art, Suite 108, 1560 Bayview Avenue, Toronto 17, Ontario.

This is the same firm that designed the Juno Awards and the RPM Gold Leaf Awards. They are also responsible for a great deal of the advertising and promotional mailings for various record companies. They have also executed many of the trade ads that appear in international trades.

## NOW ON RPM CHARTS—

### "CHASER FOR THE BLUES"

RUSS WHEELER ON RODEO

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Win a "Chaser For The Blues" album!

## RPM COUNTRY 50

- |   |   |   |
|---|---|---|
| 1 3 THE FINAL HOUR<br>Hank Smith (Quality) 2001-M                   | 16 17 TOMORROW NIGHT<br>IN BALTIMORE<br>Roger Miller (Mercury) 73190-K                  | 33 33 WHISKEY RUNNER<br>Simone/Nora (Ame) 105-M                           |
| 2 2 I WANNA BE FREE<br>Loretta Lynn (Decca) 32801-J                 | 17 23 THERE'S A WHOLE LOT<br>ABOUT A WOMAN<br>Jack Greene (Decca) 32823-J               | 34 30 BUS FARE TO KENTUCKY<br>Skeeter Davis (RCA) 9961-N                  |
| 3 1 I WON'T MENTION IT AGAIN<br>Ray Price (Columbia) 45329-H        | 18 6 MAN IN BLACK<br>Johnny Cash (Columbia) 45339-H                                     | 35 45 CHIP 'N' DALE'S PLACE<br>Claude King (Columbia) 45340-H             |
| 4 5 TOUCHING HOME<br>Jerry Lee Lewis (Mercury) 73192-K              | 19 24 I'VE GOT A RIGHT TO CRY<br>Hank Williams Jr. (MGM) 14240-M                        | 36 25 JIM'S USED CAR LOT<br>Fred Dixon/Friday Afternoon<br>(Rodeo) 3343-K |
| 5 7 HELLO MOM<br>Mersey Brothers (RCA) 75-1050-N                    | 20 27 COUNTRYFIED<br>George Hamilton IV (RCA) 74-0469-N                                 | 37 37 THEN YOU WALK IN<br>Sammi Smith (Mega) 0026-M                       |
| 6 8 IT TAKES TIME<br>Anne Murray (Capitol) 72642-F                  | 21 34 WHEN YOU'RE HOT<br>YOU'RE HOT<br>Jerry Reed (RCA) 9976-N                          | 38 39 WHY DID YOU LOVE<br>ME YESTERDAY<br>Julie Lynn (Dominion) 141-E     |
| 7 9 OH SINGER<br>Jeannie C. Riley (Plantation) 72-M                 | 22 36 COMIN' DOWN<br>Dave Dudley (Mercury) 73193-K                                      | 39 46 A GOOD MAN<br>June Carter Cash (Columbia) 45338-H                   |
| 8 10 MISSISSIPPI WOMAN<br>Waylon Jennings (RCA) 9967-N              | 23 38 YOU'RE MY MAN<br>Lynn Anderson (Columbia) 45356-H                                 | 40 48 THE CHAIR<br>Marty Robbins (Columbia) 45377-H                       |
| 9 4 HOW MUCH MORE<br>CAN SHE STAND<br>Conway Twitty (Decca) 32796-J | 24 18 ANGEL'S SUNDAY<br>Jim Ed Brown (RCA) 9967-N                                       | 41 41 THIS WORLD GOES<br>ROUND AND ROUND<br>Dan Peden (Cynda) 002-K       |
| 10 11 RISE 'N' SHINE<br>Dick Damron (MCA) 2011-J                    | 25 19 NOBODY'S SINGING THEM<br>COWBOY SONGS NO MORE<br>Gordie Tapp (Columbia) C4-2965-H | 42 47 LET ME LIVE<br>Charley Pride (RCA) 9974-N                           |
| 11 12 STEP ASIDE<br>Faron Young (Mercury) 73191-K                   | 26 26 LOVE PAY & PAY LATER<br>Carroll Baker (Columbia) C4-2967-H                        | 43 42 MARRIED TO A MEMORY<br>Judy Lynn (Amaret) 131-M                     |
| 12 13 IT TAKES TIME<br>Gary Buck (RCA) 75-1049-N                    | 27 31 THE ONLY WAY TO CRY<br>Lynn Jones (MCA) 2016-J                                    | 44 44 CHASER FOR THE BLUES<br>Russ Wheeler (Rodeo) 3345-K                 |
| 13 15 THE BRIDGE CAME<br>TUMBLING DOWN<br>Tom Connors (Boot) 003-K  | 28 28 ALWAYS REMEMBER<br>Bill Anderson (Decca) 32793-J                                  | 45 43 22 DOLLARS FROM DALLAS<br>Gary Hooper (Dominion) 142-E              |
| 14 14 GYPSY FEET<br>Jim Reeves (RCA) 9969-N                         | 29 32 R.R. # 2<br>The Family Brown (MCA) 2014-J   | 46 49 PARLIAMENT HILL<br>Angus Walker (Rodeo) 3346-K                      |
| 15 16 RUBY (Are You Mad)<br>Buck Owens (Capitol) 3096-F             | 30 21 WE SURE CAN LOVE<br>EACH OTHER<br>Tammy Wynette (Epic) 10705-H                    | 47 50 CLOSED FOR REPAIRS<br>Elmer Tippe (Cynda) 003-K                     |
|   | 31 22 SOMETIMES YOU<br>JUST CAN'T WIN<br>George Jones (Musicor) 1432-J                  | 48 ... RIPPLING RIVER WALTZ<br>Mom & Dads (MCA) 2015-J                    |
|   | 32 20 ODE TO HALF A POUND<br>OF ROUND GROUND<br>Tom T. Hall (Mercury) 73189-K           | 49 ... CHARLEY'S PICTURE<br>Porter Wagonner (RCA) 9979-N                  |
|   |   | 50 ... THIS WORLD GOES<br>ROUND AND ROUND<br>Dan Peden (Cynda) 002-K      |

## GRT set for Lizard distrib in Canada

Ross Reynolds, President of GRT, Canada Ltd., has announced the signing of a distribution deal with Lizard Productions.

The first release for the label is the single "Cool Aid" by Paul Humphrey,

which GRT reports as having received heavy chart action in the United States.

Also being released on the Lizard label is a Paul Humphrey album, and a Clydie King single and album.

LETTERS continued from page 8

cause people heard, liked and bought. Not because radio paid its 2.6% to CAPAC and BMI.

Of course radio is interested in the music it plays. Radio caters to people and it is trying to please the people. Are you not interested in your own record collection. Have you not told a record man that his disc was no good? Was this not personal taste? Most record promoters are pro's. They know their product and they know if it will sell before any radio station picks it up. One record promotion man in Canada (who at this writing shall go unnamed) is such a pro that he will tell you that his record is not that strong. When he comes in and says it is strong, I believe him a lot more than the guy who tries to push everything (good or bad) on you.

Maybe radio and television (et al) should pay. Maybe! But SRL and those that want it so bad had better show cause, by looking in every direction. Look at the whole picture, not just the babe in the centre fold.

Finally, I am curious to know why you chose to say "The percentage is 2.6% and a rock format station earning \$100,000. in advertising income would be expected to pay out \$2,600. of that amount in performance fees to the record companies". Why the term rock? Why not \$500,000. in income and \$13,000. in performance fees? (starts looking heavy, just like the six million dollar quote, doesn't it).

I do not intend to do battle with you over the pro's and cons of SRL because both you and I are not that familiar with the problems on both sides. But I do wish you would not use the mass print media, to condemn the mass sound media. Use it to inform factually.

Chuck Camroux  
Station Manager,  
CHAM Hamilton

## ASTRA SPENDS AGAIN

Just to keep you informed as to what's happening with Astra, we have just hired an assistant to our secretary and we're paying her \$2.50 per hour which works out to roughly \$100.00 per week.

Stay well, you ain't what's wrong with the world.

M.W. Doyle  
Vice President  
General Manager  
Astra Records Ltd.

# COMING SOON MANTA SOUND

## Godfrey to host CTV Stampede show

Veteran radio, television and film star Arthur Godfrey will be the host of a one-hour look at the high-lights of the 1970 Calgary Stampede. The show will be broadcast on the CTV network, June 7 at 8:30 pm.

"Arthur Godfrey at the Calgary Stampede" is produced by Daniel Wilson of CFCN-TV in Calgary.

STARTING TO SHOW  
CHART ACTION

"WAITING ON  
YOU ALL"

SILVER HAWK

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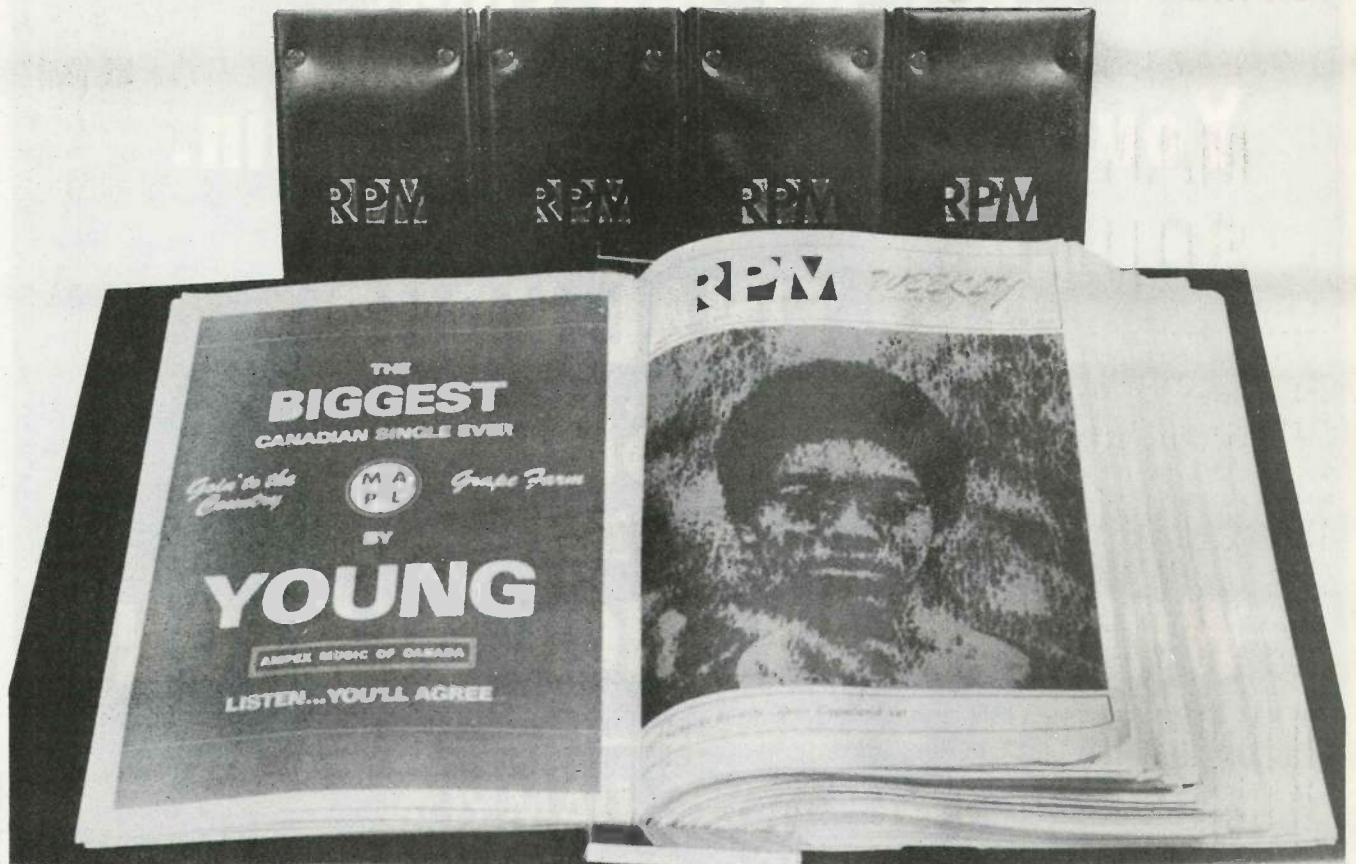
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For all the spins.

You've made us #1 again.

## THE FINAL HOUR

### HANK SMITH

Quality 2001

## WRITTEN BY DICK DAMRON

---

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