

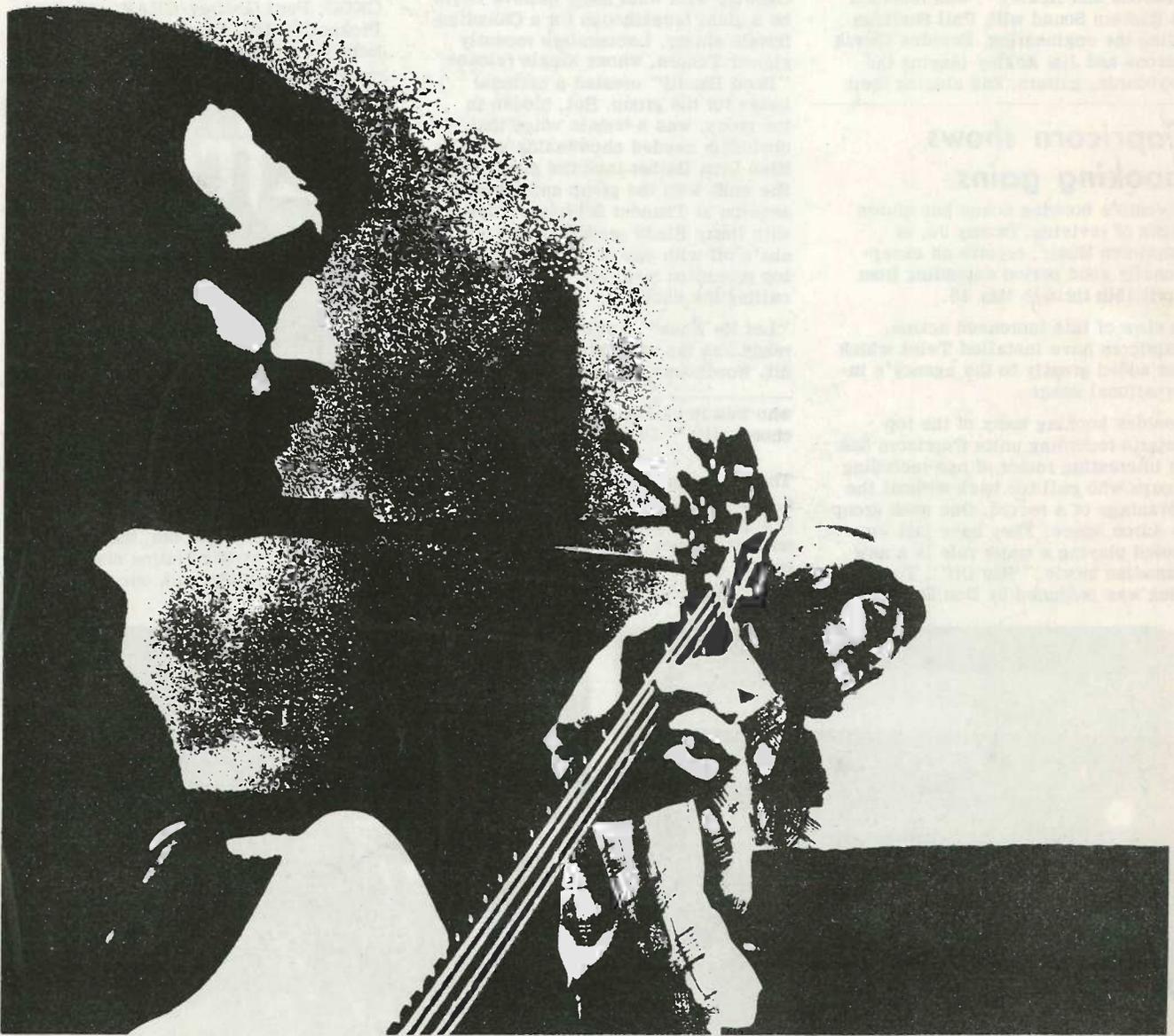
# RPM

# WEEKLY

Volume 15 No. 15

TWENTY FIVE CENTS

May 29, 1971



Capitol push for Aarons and Ackley

## Aarons & Ackley get Capitol push

The story of Chuck Aarons and Jim Ackley begins when they met in Toronto. Aarons had been a session guitarist in New York City before moving to Canada to work with Rolf Kempf; and Jim Ackley had moved from Los Angeles with his wife for, as he says, "no expressed purpose".

Living in the same house together, Aarons and Ackley were staying up all night to write songs when they met producer Dennis Murphy. The three decided to do an album together, and so one Thursday night in January they recorded a demo tape. By Tuesday of the following week, Aarons and Ackley received a contract offer from Capitol Records.

The album, which is suitably entitled "Aarons and Ackley", was recorded at Eastern Sound with Phil Sheridan doing the engineering. Besides Chuck Aarons and Jim Ackley playing the keyboards, guitars, and singing their

original material, respected session men such as Terry Clarke and Jim Rolleston added their music to the album.

Aarons and Ackley write lyrical, soft songs which come from the country/folk/blues idiom that has become so popular these days. Their songs, they

claim, are love songs which "just float along".

Capitol Records have gotten right behind the "Aarons and Ackley" album, giving the record some of the most extensive promotion ever received for a new Canadian act. The record is being released in the United States and Canada simultaneously, and appears to have all the earmarks of being another Canadian hit.

## A&M Woodhouse on tour with Lisa Garber

Joe Woodhouse, recently appointed Ontario promo rep for A&M Records has kicked off one of the most aggressive domestic product promotions ever launched by the label.

Jerry Lacoursiere, Director of the Canadian operations for A&M has come up with what many believe could be a giant breakthrough for a Canadian female singer. Lacoursiere recently signed Tundra, whose single release "Band Bandit" created a national image for the group. But, hidden in the group, was a female voice that obviously needed showcasing and Miss Liza Garber took the giant step. She split with the group and taped a session at Thunder Sculpture Studios with Harry Hinde producing and now she's off with one of this country's top promotion men, Joe Woodhouse, calling the shots.

"Let Me Know", a self penning, already has the earmarks of becoming a hit. Woodhouse has set up interviews

with broadcast biggies throughout the province. Some of these include Vern Rumble/CHYM Kitchener; Grant Hoffman/CKKW Waterloo; Brent Nucci/CJOE; Bill Murray/CFPL and CKSL's new music director Larry Smith (all of London) Jerry Stevens/CHLO St. Thomas; Nevin Grant/CKOC; Paul Godfrey/CHAM; and Gord Picknell/CHML Hamilton and many more yet to be confirmed.

## Capricorn shows booking gains

Toronto's booking scene has shown signs of reviving. Sammy Jo, of Capricorn Music, reports an exceptionally good period extending from April 15th through May 15.

In view of this increased action, Capricorn have installed Telex which has added greatly to the agency's international image.

Besides booking many of the top Ontario recording units Capricorn has an interesting roster of non-recording groups who pull top buck without the advantage of a record. One such group is Aaron Space. They have just completed playing a major role in a new Canadian movie, "Rip Off". The flick was produced by Don Shebib,

who was in charge of production chores with "Going Down The Road".

The movie apparently centres around a rock and roll band (Aaron Space). It's quite possible the theme will be an Aaron Space original. Release is set for sometime in November.

Aaron Space is comprised of three

original members of Mudflat (Bob Di Salle, Dave Moulaison, Eugene Falbo) plus Jack Thomas formerly with Buckstone Hardware. For the film only, Don Scardino fronts the group.

Exclusive with Capricorn, the Space group are in the negotiating stages for a record release with one of the majors.



Aaron Space, recently signed to Capricorn Music Associates, set up for shooting of new Canadian



film "Rip Off" produced by Don Shebib, producer of the successful "Goin' Down The Road" flick.

# Efrem

REMEMBER THE NAME

BECAUSE YOU'LL NEVER FORGET THE SOUND

COMING JUNE 1st **RCA**

Dick Damron's  
\*Award Winning Song

# COUNTRYFIED

is a country smash

by

# GEORGE

# HAMILTON IV

**RCA**

Records and Tapes

\*The BMI Certificate of Honour 1970



*Watch for George's*

*North*

*Country*

*Album*

LP 4517

*and coast to coast tour starting June the Seventh*

# The RPM chart "payola" scandal

We were recently accused of "payola" and it came from a surprising quarter. We were told that our charts "are dishonest", and that someone on our staff was accepting bribes. We were

## COMMENT

by **Walt Grealis**

also advised that all advertising from this particular company would be withdrawn. The accusations were, unfortunately, quite vocal, at a large gathering. After careful investigation, we discovered that the remarks were unfounded. Contemporaries of the author of the slander have privately bailed him out and we have been appeased. The unfortunate situation however, is that anyone at the gathering in question who overheard the accusation did not hear the clarification. We now

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

—Pierre Juneau

# RPM

published weekly since  
February 24th, 1964 by

**RPM MUSIC PUBLICATIONS LTD**

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

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

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

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

MAPL logos are used throughout RPM to define Canadian content on discs:



M—Music composed by a Canadian  
A—Artist featured is a Canadian  
P—Production wholly recorded in Canada  
L—Lyrics written by a Canadian

### SUBSCRIPTIONS - Canada & USA

One Year	— \$10.00
Two Years	— \$17.00
Three Years	— \$21.00
(Air Mail \$15 per year)	
Single copy	— .25
Other Countries	
One Year	— \$25.00

Advertising Rates On Request  
Second Class Mail Registration Number 1351  
PRINTED IN CANADA

openly state that there is no evidence that the remarks were made with any credibility. These were merely the words of someone who had over-indulged in the merriment of that gathering. No apology is necessary.

In our seven and a half years of publishing, we have always taken pride in our charts and the way they are formulated. Each week we do a job that is part of the responsibility we assumed when we instigated RPM. We are quite aware that hundreds of thousands of dollars are spent by the record manufacturers, record distributors, record dealers and the public — on the basis of what these charts show. We therefore treat our computations with extreme care. We value the responsibility that has been thrust upon us, and put countless hours into assuring that every bit of information is studied before the charts are compiled.

Since RPM began, the charts were never used as a powerplay to obtain advertising. The charts were never an influence on the fact that a company advertised or not. Our big pitch was that the advertising in RPM made it possible for the trade to be informed. The charts were compiled on what information was made available and the formula that existed for one company extended to every company. The chance of "hyping" or even influencing the charts was reduced as much as humanly possible.

The weekly computation of RPM's charts has become a full time job of one of our staff. He was schooled in the system and formula and the philosophy of what the charts were for, and what they were to show. He was then allowed to assume the responsibility.

Would it be fair to say that more information on industry sales, airplay, radio station charts and dealers' sales comes into these offices than any other establishment in Canada? I think it would. Who else would be more qualified to compile the industry trends of record action and sales on a NATIONAL BASIS than RPM. Besides — there is the fact that we report to the industry on a fulltime basis. It is what we do as a business. It is what we have done for seven years and, hopefully, will continue to do. We would indeed be foolish to even entertain the idea of accepting a bribe to further a certain record — or hold back another. Every record maker is a potential advertiser and we are here to further every aspect of the industry. Within the success of the industry, we will grow. Our revenue comes from advertising. Any programmer (radio) can tell you what advertising is — and the same programmer will tell you that it is doomsday to show preference to one client and his product or another. Every record that climbs the charts is

well produced, well promoted and well advertised. That is how hits are made.

We are the vehicle for that advertising and promotion. The production, the manufacturing and the sales are in the hands of the record companies.

Being from the old school of promotion men (prior to RPM) there are very few tricks that get past me — now that I head this publication. Payola? Just how much, wouldn't be insulting? Four full page ads would indeed promote a record. The cost would be over a thousand dollars. The acceptance of that advertising revenue would be in accord with the business we are in.

Why would anyone indulge in accepting a bribe, when this publication is designed to promote records by way of paid advertising? Why would anyone not be aware of every movement of any staffer who is in a position to motivate chart action. How serious it would be if someone on the staff was cutting in on the advertising revenue that made the whole magazine possible and taking a small piece for himself. There is NO REASON for anyone with RPM to accept the "peanuts" that might be payola when the staff and management are freelance writers and paid advisors are so emotionally involved in RPM and the music industry that the few pennies that might come their way would undermine the whole project. Anyone who knows us well, and has been in our offices and seen our operation would realize this.

The gentleman who made the accusation has never been in these offices, and he has never met John Watts whose responsibility it is to compile the charts.

We not only don't take payola, we don't sell ads. We make advertising space available for anyone who wants it. It pays to advertise. Tell your story in an ad. Grease us, but don't even attempt to grease the palm of anyone on the staff of RPM. It might have a very drastic reverse effect. Maybe it already has.....once!

## Polydor acquires National Bank deck

### Via Telex

Polydor Records has acquired the Canadian distribution rights to the Seattle West Recording release, "Me and My Friends" by the National Bank of Sound. The single was given a recent Bill Gavin "Personal Pick" and is, reportedly, picking up heavy U.S. West Coast action. Polydor has skedded the deck for immediate release.

The deal was negotiated by Rick Keefe of Seattle West and Polydor's label chief Frank Gould.

# BMI (Canada) honours songwriters/composers

Canada's top songwriters and music publishers were honoured at BMI's third annual Awards' Dinner (May 13) at the Royal York's main Ballroom.

There were many pleasant surprises and some disappointments at the well attended black tie affair.

The surprises, and all pleasant, were the number of winners coming from smaller areas of Canada. Like the Juno Awards, Toronto made a poor showing.

Canada's top country writers were in for the event which included Edmonton's Dick Damron and Bob Smith. Also from the prairies was Jim Roberts who made a hit of "Saskatchewan". The Poppy Family, Susan and Terry, flew in from Vancouver, arriving in spite of a bomb threat, to receive their Certificates of Honour. R. Dean

Taylor, former Torontonian now residing in Detroit was there to pick up his Award for "Indiana Wants Me". Skip Prokop and Paul Hoffert, members of Lighthouse, drove hundreds of miles to be able to accept their Award for "The Chant".

The disappointments were the no-shows. For some it's becoming a habit. Gene MacLellan, was awarded Certificates for "Just Bidin' My Time", "Snowbird" and "Thorn In My Shoe" while Leonard Cohen picked up an Award for "Hey, That's No Way To Say Goodbye". Another Montrealer, Michel Pagliaro was honoured for two songs, "Give Us One More Chance" and "J' Ai Marche Pour Une Nation". Gamma's Daniel Lazure picked up Anthony Green and Barry Stagg's Awards for "The Face Of The Sun".

Other Westerner's receiving Awards included Tom Northcott for "Crazy Jane"; Rick Neufeld for "The Song Singer". Randy Bachman, former member of The Guess Who was honoured for "No Sugar Tonight" and shared writing credits with the other members of the Guess Who for "American Woman". Burton Cummings, another Guess Who member, received a Certificate for "Share The Land".

Canada's top country/variety brother act, The Mercey Brothers, were on tap for their Award for "My Song For You". They are currently making chart noise with their RCA deck, "Hello Mom".

Toronto's Jay Telfer was on hand to pick up his Award for "Ten Pound Note", which became an international chart item for Tuesday's Steel River.



Dick Damron (l) and Beechwood's Gary Buck accept Awards for "Countrytime" from Harold Moon.



Jack McAndrew accepts Awards for Gene MacLellan's efforts. Gary Buck accepts for Beechwood Music.



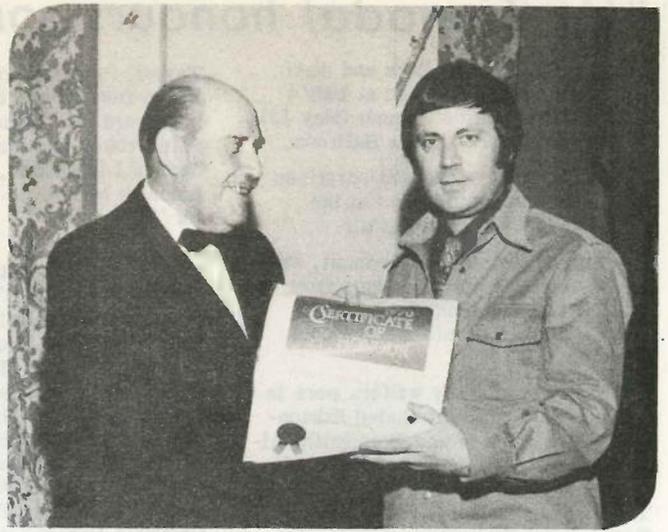
Greg Hambleton (Tuesday) and Jay Telfer with their Certificates for "Ten Pound Note" (Belsize Park).



Brian Browne and Gary Buck picked up Award for "Morning Noon and Nighttime too" MC Jack Curran (l).



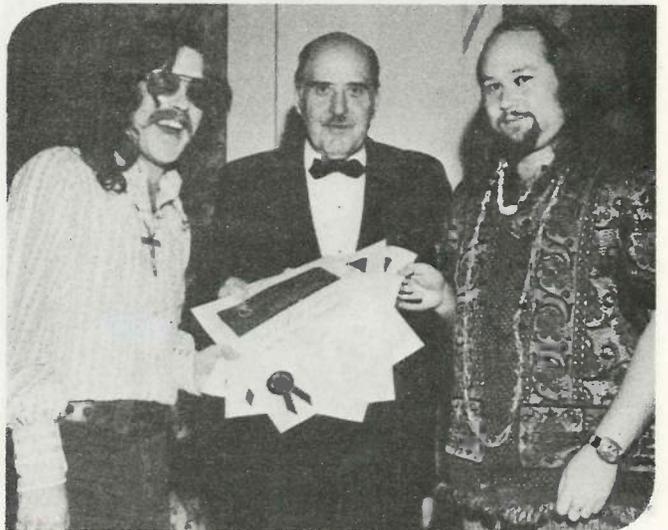
Gone Fishin's Susan and Terry Jacks receiving Awards for French and English compositions.



R. Dean Taylor (Jobete Music) accepting Award for his Rare Earth hit, "Indiana Wants Me".



Lloyd and Larry Mercey (Mercey Publishing) received Certificate for "My Song For You".



Skip Prokop and Paul Hoffert of Lighthouse, accept honours for "The Chant" (Mediatrix).



Dun-Bar's Vivian Hicks and Ian Thomas with their Awards for "If You're Lookin' (Tranquillity Base).



Gary Muth and Mike McQueen (Cat) of Sunspot, accept Certificate for "Solo Flight".

# NEW RELEASES

**LISA GARBER with TUNDRA – Let Me Know – A&M AMX-314-W**  
(2:48) (Victor Garber) HINDESIGHT MUSIC-CAPAC ALMO MUSIC  
CORP-ASCAP – Prod: Harry V. Hinde.

MOT: The A&M people pulled this trick out of the Tundra package and Hinde produced one of the most unusual and beautiful sessions to come out of Thunder Sculpture Studios. Should hit MOR playlists as well.

**Chart Probability Factor – 80%**

Flip: A Song For You (Leon Russell) SKYHILL MUSIC TIME-BMI

**RUSS ORANGE – The Loser – Snocan SC 101-K**

(2:35) (Russ Orange) NO PUBLISHING LISTED – Prod: Ralph Carlson  
COUNTRY: Strong voice with good backing. Should receive exposure where artist appears.

**Chart Probability Factor – 55%**

Flip: Lingerin' Feelings (same credits as plug side.)

**ALAN MOBERG – I Saw The Sparrow's Fall – London M. 17411-K**

(2:42) (Alan Moberg) JALADA MUSIC-BMI – Prod: Jake Doell.  
COUNTRY: We've tagged this one Country only because Moberg is probably known better by the country folk. However, this well produced session will probably see good action from the middle of the roaders.

**Chart Probability Factor – 56%**

Flip: Ballad Of Doc<sup>o</sup> Darby (same credits as plug side.)

**THE FLOWER TRAVELLING BAND – Satori (Enlightenment) – GRT 1230-06-T**

(3:32) (H. Ishima) WALDEN MUSIC/DETUS MUSIC/ROCK & ROLL.  
MOT: Session was recut in Canada at Thunder Sculpture Studios with Paul Hoffert producing. Single qualifies as Canadian in view of the session being taped in Canada and the featured performers have been resident in Canada for the past six months. Actually the deck is so strong with progressives they really don't need Cancon crutch.

**Chart Probability Factor – 68%**

Flip: Lullaby (L.Green/Y.Nomura/B.Hoffert)(same publishing as plug.

**THE GLEASONAIRES – Love Gets Sweeter – Boot BT. 006-K**

(2:36) (Raymond A. Smith) PEACH MUSIC-SEAC – Prod: Jury Krytiuk/Mark Altman.  
COUNTRY: Their last outing saw this popular Toronto tour group make a good showing. This one is much stronger and the results should be much better.

**Chart Probability Factor – 62%**

Flip: Running Free (Jury Krytiuk/Harold C. Allison) MORNING MUSIC LTD-CAPAC.

**LINDA LANE – Out Of Time – Tuesday GH 106X-M**

(2:23) (Jagger/Richards) GIDEON MUSIC-BMI – Prod: Greg Hambleton.  
MOT: It's been a long time coming but Miss Lane has persevered and this could be her magic number. Gal singers are hard to sell but this gal has something to sell – this time "round.

**Chart Probability Factor – 68%**

Flip: Island (Greg Hambleton) BLUENOSE MUSIC-CAPAC

## Chappell Music active in Cancon disc scene

On the Columbia LP by Smyle, Chappell Music features five numbers in their Canadian Music catalogue written by Ron Demmans, a member of Smyle. This is the same LP which contains "Glory, Glory", the new hit single by Smyle.

Ginette Reno has recorded two songs from the long running musical which played at Toronto's Global Village, "Justine". The two songs which Miss Reno recorded in London were written by the director of "Justine", Robert Swerdlow.

Chappell Music has two numbers from the forthcoming Christmas album from the Canadian Talent Library. "Christmas is Here Again", written by Raymond Gould and "Ik-Ta-Tuk", written by Johnny Burt and Don LeBlanc, are both featured on the CTL Christmas album.

**RPM WELCOMES PROMOTION MEN....**  
...every Tuesday and Friday, we open our doors wide for promo men. Just drop in. You don't need an appointment on these two days. The freshly brewed coffee is ALWAYS an us!

## RPM MOR PLAYLIST

- 1 HELLO MOM  
Mercury Brothers (RCA) 75-1050-N
- 2 SO LET OUR LOVE BEGIN  
Ginette Reno (Parrot) 40061-K
- 3 RAINY DAYS AND MONDAYS  
Carpenters (A&M) 1260-W
- 4 MR. SUNLIGHT  
Edward Harding (Celebration) 2000-M
- 5 IT TAKES TIME  
Gary Buck (RCA) 75-1049-N
- 6 ANOTHER DAY  
Paul McCartney (Apple) 1829-F
- 7 FOLLOW ME  
Mary Travers (Warner Bros) 7481-P
- 8 STAY AWHILE  
Bells (Polydor) 2065 046-Q
- 9 THE DRUM  
Bobby Sherman (Metromedia) 217-L
- 10 I'LL MEET YOU HALFWAY  
Partridge Family (Bell) 996-M
- 11 IF  
Bread (Elektra) 45720-V
- 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 CAN YOU SEE YOUR OWN SIGN  
Tony White (Columbia) C4-2977-H
- 17 AND I LOVE YOU SO  
Bobby Goldsboro (U.A.) 50776-J
- 18 IT'S TOO LATE  
Carole King (Ode) 66015-W
- 19 SILVER BIRD  
Laurie Bower Singers  
(Cdn Talent Library) 477-801-Z
- 20 DOIN' AS YOU PLEASE  
Kathy Hanna (London) 148-K
- 21 FLIM FLAM MAN  
Barbra Streisand (Columbia) 45384-H
- 22 TIL LICUM  
Syrinx (True North) 104-H
- 23 I DON'T KNOW HOW TO LOVE HIM  
Yvonne Elliman (Decca) 32785-J
- 24 PRETEND  
Rick Pearson (Palas House) 100-L
- 25 YOU'RE MY MAN  
Lynn Anderson (Columbia) 4-45356-H
- 26 MORE OFTEN THAN NOT  
David Wiffen (Fantasy) 656-R
- 27 LORD BLESS YOU LORD BLESS ME  
Stratus Singers (London) 17407-K
- 28 I'LL NEVER NEVER FORGET HER  
Chelsea Wind (Tuesday) 108-M
- 29 REACH OUT I'LL BE THERE  
Diana Ross (Motown) 1184-V
- 30 LIGHT SINGS  
Fifth Dimension (Bell) 999-M
- 31 ROSELINE  
Russell Thornberry (MCA) 2009-J
- 32 THEME FROM ONTARIO PLACE  
(Ontario Place) 1971-M
- 33 COUNTRY PRINCESS  
Rick Neufeld (Astra) 45300-Q
- 34 THE FINAL HOUR  
Hank Smith (Quality) 2001-M
- 35 LOVE LOOKS SO GOOD ON YOU  
John Bahler (Warner Bros) 7474-P
- 36 THE KEY  
Roger Rodier (Columbia) C4-2970-H



# Letters

## EQUAL TIME FOR ASTRA

Dear Ritchie:

Your article in the May 15 issue of RPM wends its way between fact and fiction in several places. Leaving aside the invective which presumably is where the "viewpoint" comes in, I should like to take issue with some things and set you (and your readers) straight.

The entire tone of the article would have one believe that Astra was conceived by Bob Hahn and myself, sold to a select group of radio people as an idea and we now are in the midst of cleaning up by collecting money from all the stations in Canada. Nothing could be further from fact. When Astra was conceived by the broadcasters themselves back in 1969, a committee was fielded to investigate the forming of a record company. This committee, after a year of study, reported to the general membership of the Canadian Association of Broadcasters and it was the membership itself that voted in favour of buying the publishing companies and forming the record company. It is true that without the assistance of Bob Hahn the company could not have happened. As for me, I came on the scene only last December at the invitation of the Chairman of the Committee. At this point in time the company is fully operational having released one album and two singles with several more of both in the can. We are now, as we have been for some time, selling shares in Astra to broadcasters on a purely voluntary basis. Each broadcaster is free to buy or not buy in whatever amount he so desires. There is no hustling or hyping but in fact, an explanation of what we have put together, which is available to any and all broadcasters. The entire documentation of Astra in the offering circular and the attending statements have been cleared by the securities commission and was prepared by the best legal and financial advisors we could find.

I am not aware that any spokesman of Astra ever led anyone to believe we were simply going to be another CTL with the windows open. CTL is, has been and we hope will continue to be successful and filling a real need. There would be no advantage to merely duplicating CTL.

Are we going to compete in the record industry? You're damn right we are! We're going to do it with some of the best artists the country has to offer,

some of the sharpest promotion and advertising this country has seen and with a lot of hard work. And we're going to do it on the same basis as anybody else. All you have to do is take a look at the last vote from the MLS to see if stations are going to play favorites for us. I don't know of one MD in this country stupid enough to risk his station's competitive position by playing our records if they're not good.

You report that Bob Hahn sold his publishing companies for the "unbelievable" amount of \$50,000. The amount is not only true but believable as well. You should check with the publishers of your other column "Billboard". They'll tell you that in 1964 they published a book called "This Business of Music" in which, amongst other things, a formulae for assessing the worth of publishing companies was laid out. It was this formulae that was used by Bob in arriving at the \$50,000. If that makes it an unbelievable figure then the whole industry has been led up the path by Billboard.

As to Bob's "greasing" himself with a plum, I can assure you many more people than Bob were involved in making that decision. The figure of \$25,000 a year is not in our view, out of line with the responsibilities of the job - running two publishing companies and handling Astra's record production. The sale of the publishing companies and the retaining of Bob's services are two separate elements in what we consider a good deal. I'm sure that if you look around you'll find it is far from "the deal of the century".

Again you assert that Bob and I have set up the whole structure in your following paragraph. In fact, I am a hired employee, the terms of my arrangement are those agreed to by the President of our Company. Whether or not the job that I have taken is an enormous boost to my credits can only be judged by someone who is fully aware of my experience.

You are incorrect when you state that our deal with Polydor was made with no demonstration product.

You are incorrect when you state that we plan to produce albums at \$5,000 each. Our budgeted figure is actually an average of \$7,500.

In light of the expense inherent in setting up a company we do not feel that a one-in-three ratio of production dollars in the first year is out of line.

You are incorrect when you state that we assume sales of 10,000 units per release. The use of the figure 10,000 is to project a budget. In other words "if we sell an average of 10,000" this is what it will look like. The word average is an important one as well. If a record sells 30,000 copies

## RPM SINGLES ALPHABETICALLY

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

This week  
1 week ago  
2 weeks ago

# RPM 100 SINGLES

May 29 1971

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA	J
Allied	C	Musimat	R
Ampex	V	Phonodisc	L
Arc	D	Polydisc	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	1 1	<b>JOY TO THE WORLD</b> 3 Dog Night-Dunhill-4272-N	34	47 58	<b>WHEN YOU'RE HOT YOU'RE HOT</b> Jerry Reed-RCA-9976-N	67	89 ...	<b>IT'S TOO LATE</b> Carole King-Ode-66015-W
2	2 2	<b>BROWN SUGAR</b> Rolling Stones-Rolling Stone-19100-P	35	31 12	<b>EIGHTEEN</b> Alice Cooper-Warner Bros-7449-P	68	96 ...	<b>TARKIO ROAD</b> Brewer & Shipley-Kama Sutra-524-M
3	3 5	<b>LOVE HER MADLY</b> Doors-Elektra-45726-P	36	35 43	<b>GARDEN OF URSH</b> Karen Young-Reprise-CR4000-P	69	74 95	<b>TRY SOME, BUY SOME</b> Ronnie Spector-Apple-1832-F
4	4 18	<b>IT DON'T COME EASY</b> Ringo Starr-Apple-1831-F	37	37 42	<b>GOING TO THE COUNTRY</b> Young-Ampex-4000-V	70	100 ...	<b>FLIM FLAM MAN</b> Barbra Streisand-Columbia-45384-H
5	5 6	<b>WOODSTOCK</b> Matthew's Southern Comfort-Decca-J	38	20 7	<b>JODIE</b> Joey Gregorash-Polydor-2065 055-Q	71	80 87	<b>WHO DO YOU LOVE</b> Tom Rush-Elektra-E457 18-P
6	6 17	<b>CHICK A BOOM</b> Daddy Dew Drop-Sunflower-105-K	39	48 61	<b>TILlicUM</b> Syrinx-True North-104-H	72	73 94	<b>A MAMA AND A PAPA</b> Ray Stevens-Barnaby-2029-H
7	7 21	<b>THE DRUM</b> Bobby Sherman-Metromedia-217-L	40	46 50	<b>WE WERE ALWAYS SWEETHEARTS</b> Boz Scaggs-Columbia-45353-H	73	77 96	<b>LORD BLESS YOU, LORD BLESS ME</b> Stratus Singers-London-M17407-K
8	8 19	<b>ME AND YOU AND A DOG NAMED BOO</b> Lobo-Big Tree-112-V	41	52 68	<b>WANT ADS</b> Honeycones-Hot Wax-7011-M	74	63 71	<b>GIVE MORE POWER TO THE PEOPLE</b> Chi-Lites-Brunswick-55450-V
9	11 13	<b>HATS OFF (To the Stranger)</b> Lighthouse-GRT-1230-04-T	42	57 85	<b>INDIAN RESERVATION</b> Raiders-Columbia-45332-H	75	85 98	<b>IF NOT FOR YOU</b> Olivia Newton-John-Polydor-2001 156-Q
10	19 35	<b>SWEET AND INNOCENT</b> Donny Osmond-Polydor-2065 059-Q	43	50 52	<b>HELLO MOM</b> Mercey Bros-RCA-75-1050-N	76	90 ...	<b>IN THE LAND OF THE FEW</b> Poor Souls-Quality-1998 X-M
11	12 20	<b>TOAST AND MARMALADE FOR TEA</b> Tin Tin-Polydor-2058 023-Q	44	44 47	<b>HOUSE ON POOH CORNER</b> Nitty Gritty Dirt Band-United Artists-50769-J	77	... ..	<b>PUPPET MAN</b> Tom Jones-Parrot-40062-K
12	17 29	<b>HERE COMES THE SUN</b> Richie Havens-Polydor-2061 014-Q	45	54 39	<b>LUCKY MAN</b> Emerson Lake & Palmer-Cotillion-COT44106-P	78	... ..	<b>DONE TOO SOON</b> Neil Diamond-Uni-55278-N
13	28 57	<b>SUPERSTAR</b> Murray Head-Decca-32603-J	46	26 15	<b>CARRY ME</b> Stampede-MWC-1003-M	79	... ..	<b>YOU'RE MY MAN</b> Lynn Anderson-Columbia-45356-H
14	32 36	<b>BRIDGE OVER TROUBLED WATER</b> Aretha Franklin-Atlantic-2796-P	47	62 84	<b>NATHAN JONES</b> Supremes-Tamla Motown-1182-V	80	... ..	<b>RUN RUN</b> James, John & Francois-Aquarius-5011-K
15	13 10	<b>IF</b> Bread-Elektra-45720-P	48	66 ...	<b>LIGHT SINGS</b> Fifth Dimension-Bell-99-M	81	86 99	<b>MR SUNLIGHT</b> Edward & Harding-Celebration-2000 X-M
16	9 9	<b>TIMOTHY</b> Buoys-Scepter-12275-J	49	21 8	<b>ANOTHER DAY</b> Paul McCartney-Apple-1829-F	82	... ..	<b>THIS IS MY SONG</b> Gordon Lightfoot-Ame-102X-M
17	15 16	<b>BROKEN f/s</b> Guess Who-Nimbus-74 0458-N	50	61 ...	<b>SIGNS</b> 5 Man Elec. Band-Polydor-2065 042-Q	83	... ..	<b>FUNKY NASSAU</b> Beginning of the End-Atco-8T4595-P
18	18 24	<b>NEVER CAN SAY GOODBYE</b> Jackson 5-Tamla Motown-1179-V	51	65 77	<b>REACH OUT I'LL BE THERE</b> Diana Ross-Tamla Motown-1184-V	84	88 100	<b>ROSIE'S DREAM</b> Cuttie Sark-Quality-2004 X-M
19	10 11	<b>OH WHAT A FEELING</b> Crowbar-Daffodil-DFS1004-F	52	60 72	<b>FAST TRAIN</b> April Wine-Aquarius-502-K	85	83 97	<b>L.A. INTERNATIONAL AIRPORT</b> Susan Raye-Capitol-3035-F
20	22 34	<b>FEELIN' ALRIGHT</b> Grand Funk Railroad-Capitol-3095-F	53	45 38	<b>A COUNTRY BOY NAMED WILLY</b> Spring-London-17401-K	86	75 78	<b>AJAX LIQUOR STORE</b> Hudson & Landree-Celebration-2006 X-M
21	30 62	<b>I DON'T KNOW HOW TO LOVE HIM</b> Yvonne Elliman-Decca-32785-J	54	58 70	<b>TRY</b> Peppertree-Capitol-72640-F	87	87 92	<b>PATRICIA</b> Ronnie Hawkins-Hawk-1205 01-T
22	56 82	<b>I DON'T KNOW HOW TO LOVE HIM</b> Helen Reddy-Capitol-3027-F	55	59 81	<b>YOU'RE GONNA MISS ME</b> Wishbone-Celebration-2005-M	88	94 ...	<b>SATORI</b> Flower Travelling Band-GRT-230 05-T
23	16 4	<b>POWER TO THE PEOPLE</b> John Lennon-Apple-1830-F	56	23 14	<b>ONE TOKE OVER THE LINE</b> Brewer & Shipley-Kama Sutra-516-M	89	97 ...	<b>REACH OUT YOUR HAND</b> Brotherhood of Man-Deram-85073-K
24	33 59	<b>CRY BABY</b> Janis Joplin-Columbia-45379-H	57	64 80	<b>TREAT HER LIKE A LADY</b> Cornelius & Rose-United Artists-50721-J	90	76 56	<b>STAY AWHILE</b> Bell-Polydor-2065 046-Q
25	36 73	<b>I'LL MEET YOU HALFWAY</b> Partridge Family-Bell-996-M	58	38 41	<b>I'M COMIN' HOME</b> Dave Edmunds-MAM-3608-K	91	98 ...	<b>NEVER ENDING SONG OF LOVE</b> Delaney & Bonnie-Atlantic-AT6804-P
26	27 27	<b>IT TAKES TIME</b> Anne Murray-Capitol-72642-F	59	70 ...	<b>DOUBLE LOVIN'</b> Osmonds-Polydor-2065 066-Q	92	99 ...	<b>BE NICE TO ME</b> Runt-Ampex-31002-V
27	40 79	<b>RAINY DAYS AND MONDAY</b> Carpenters-A&M-1260-W	60	71 ...	<b>LIFE</b> Elvis Presley-RCA-9985-N	93	... ..	<b>PRETEND</b> Rick Pearson-Palas House-RP100-L
28	14 3	<b>I AM...I SAID</b> Neil Diamond-Unie-55278-J	61	42 30	<b>MAN FROM THE CITY</b> Humphrey & DT's-Boot-001-K	94	... ..	<b>DON'T PULL YOUR LOVE ON ME</b> Hamilton Joe Frank & Reynolds-Dunhill-4276-N
29	25 25	<b>13 QUESTIONS</b> Seatrains-Capitol-3067-F	62	72 ...	<b>HIGH TIME WE WENT</b> Joe Cocker-A&M-1258-W	95	91 90	<b>MELTING POT</b> Booker T & MG's-Stax-0082-Q
30	24 45	<b>COOL AID</b> Paul Humphrey-Lizard-21006-V	63	78 89	<b>THAT'S THE WAY I'VE ALWAYS HEARD IT</b> Carly Simon-Elektra-45724-P	96	... ..	<b>SEA CRUISE</b> Johnny Rivers-United Artists-50778-J
31	39 93	<b>LOWDOWN</b> Chicago-Columbia-45370-H	64	69 76	<b>HOT LOVE</b> T-Rex-Reprise-1006-P	97	... ..	<b>"709"</b> Bobby G. Griffith-Polydor-2065 052-Q
32	29 22	<b>WHERE EVIL GROWS</b> Poppy Family-London-L148-K	65	67 74	<b>TRAIN</b> Soma-Aquarius-5010-K	98	... ..	<b>THEN YOU WALK IN</b> Sammi Smith-Mega-615-0026 X-M
33	24 23	<b>ME AND MY ARROW</b> Nilsson-RCA-250-N	66	43 46	<b>I LOVE YOU FOR ALL SEASONS</b> Fuzz-Calla-174-T	99	... ..	<b>WISHBONE</b> Jackie Mittoo-Summus-SR2502-K
						100	... ..	<b>TAKE ME HOME, COUNTRY ROAD</b> John Denver-RCA-0445-N

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

# RPM 100

# ALBUMS



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

Gold Leaf Award For Outstanding Record Sales

May 29 1971

ABM	W	MCA	J
Allied	C	Musimat	R
Ampex	V	Phonodisc	L
Arca	D	Polydor	O
CMS	E	Quality	M
Capital	F	RCA	N
Casavan	G	Trans World	Y
Columbia	H	WB/Atlantic	P
GRT	T	World	Z
London	K		

1	2 2	<b>JESUS CHRIST SUPERSTAR</b> Decca-DXSA7206-J 73 6000-J	6 6000-J	
2	4 5	<b>FOUR WAY STREET</b> Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P	A8TJ-902-P	
3	1 1	<b>UP TO DATE</b> Partridge Family-Bell-6059-M 4-6059-M	8-6059-M	
4	3 4	<b>PEARL</b> Janis Joplin-Columbia-KC30322-H CA30322-H	CT30322-H	
5	14 27	<b>STICKY FINGERS</b> Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P	8CPC-59100-P	
6	7 12	<b>MUD SLIDE SLIM</b> James Taylor-Warner Bros-BS2561-P CWX2561-P	8WM2561-P	
7	5 3	<b>LOVE STORY</b> Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M	PAS 8TC 6002-M	
8	6 6	<b>SURVIVAL</b> Grand Funk Railroad-Capitol-SW764-F N/A	N/A	
9	10 11	<b>GOLDEN BISCUITS</b> Three Dog Night-Dunhill-DS50098-N N/A	N/A	
10	8 8	<b>WOODSTOCK TWO</b> Various-Cotillion-2SD-400-P ACJ-400-P	A8TJ-400-P	
11	11 13	<b>TEA FOR THE TILLERMAN</b> Cat Stevens-A&M-SP4200-W CS4200-W	8T4200-W	
12	14 22	<b>LOVE STORY</b> Andy Williams-Columbia-KC30497-H N/A	N/A	
13	18 17	<b>BEST OF THE GUESS WHO</b> RCA-LS PX1004-N N/A	N/A	MA PL
14	20 48	<b>SUMMER SIDE OF LIFE</b> Gordon Lightfoot-Reprise-MS2037-P CRX2037-P	8RM2037-P	MA PL
15	27 66	<b>L.A. WOMAN</b> Doors-Elektra-EKS75011-P CEK-75011-P	8EK-75011-P	
16	17 15	<b>CLOSE TO YOU</b> Carpenters-A&M-4271-W CS4271-W	8T4271-W	
17	25 54	<b>MAYBE TOMORROW</b> Jackson 5-Tamla Motown-MS735-V N/A	N/A	
18	9 7	<b>STRAIGHT, CLEAN AND SIMPLE</b> Anne Murray-Capitol-ST6359-F 4XT6359-F	8XT6359-F	MA PL
19	23 35	<b>THIS IS A RECORDING</b> Lily Tomlin-Polydor-2425 064-Q 3177 042-Q	3827 037-Q	
20	24 25	<b>PORTRAIT OF BOBBY</b> Bobby Sherman-Metromedia-KMD1040-L N/A	N/A	
21	26 24	<b>EMERSON, LAKE AND PALMER</b> Cotillion-SD9040-P N/A	A8TC9040-P	
22	13 9	<b>CRY OF LOVE</b> Jimi Hendrix-Reprise-MS2034-P CRX2034-P	8RM2034-P	
23	63 ...	<b>11-17-70</b> Elton John-Uni-93105-J N/A	N/A	
24	52 81	<b>AQUALUNG</b> Jethro Tull-Reprise-MS2035-P CRX2035-M	8RM2035-P	
25	12 10	<b>ABRAXAS</b> Santana-Columbia-KC30130-H CT30130-H	CA30130-H	
26	35 41	<b>TAPESTRY</b> Carole King-Ode-SP77009-W CS77009-W	8T77009-W	
27	62 ...	<b>SHE'S A LADY</b> Tom Jones-Parrot-XPAS71046-K M79646-K	M79846-K	
28	19 19	<b>BLOODROCK III</b> Capitol-ST765-F N/A	N/A	
29	16 14	<b>CHICAGO III</b> Columbia-C2 30110-H CT30110-H	CA30110-H	
30	36 44	<b>NATURALLY</b> Three Dog Night-Dunhill-DSX50088-N N/A	N/A	
31	34 32	<b>THE POINT</b> Nilsson-RCA-LSPX1003-N N/A	N/A	
32	39 37	<b>FLY LITTLE WHITE DOVE FLY</b> Bells-Polydor-2424 022-Q 3176 019-Q	3821 022-Q	MA PL
33	30 26	<b>LOVE'S LINES, ANGLES &amp; RHYMES</b> Fifth Dimension-Bell-6060-M 4-6060-M	8-6060-M	
34	42 51	<b>BRIDGE OVER TROUBLED WATER</b> Simon and Garfunkel-Columbia-KCS9914-H 16 10 0750-H	18 10 0750-H	
35	69 99	<b>BROKEN BARRICADES</b> Procol Harum-A&M-SP4294-W N/A	N/A	
36	29 28	<b>GLEN CAMPBELL'S GREATEST HITS</b> Capitol-SW752-F N/A	8XT752-F	
37	32 20	<b>TUMBLEWEED CONNECTION</b> Elton John-Uni-73096-J N/A	N/A	
38	22 18	<b>IF I COULD ONLY REMEMBER MY NAME</b> David Crosby-Atlantic-SD7203-P AC7203-P	A8TC7203-P	
39	33 29	<b>JAMES LAST DOES HIS THING</b> Polydor-2418 017-Q 3518 006-Q	3836 001-Q	MA PL
40	31 23	<b>SINFONIAS</b> Waldo de los Rios-Daffodil-SBA16003-F 4B 16003-F	8B 16003-F	
41	44 43	<b>TARKIO</b> Brewer & Shipley-Kama Sutra-KSBS2024-M KS4 2024-M	KS8 2024-M	
42	28 21	<b>ROSE GARDEN</b> Lynn Anderson-Columbia-C30411-H N/A	N/A	
43	43 40	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-WS1843-P CWX1843-P	8WM1843-P	
44	37 34	<b>LOVE IT TO DEATH</b> Alice Cooper-Warner-WS1883-P N/A	8WM1883-P	
45	38 30	<b>FRIENDS</b> Orig. Soundtrack-Paramount-PAS6004-M PAS4 6004-M	PAS8 6004-M	
46	60 39	<b>PARANOID</b> Black Sabbath-Warner Bros-WS1887-P CWX1887-P	8WM1887-P	
47	51 52	<b>ONE BAD APPLE</b> Osmonds-Polydor-2424 024-Q 3176 020-Q	3821 023-Q	
48	40 46	<b>DIANA</b> Soundtrack-Tamla Motown-MS719-V N/A	N/A	
49	41 49	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell-6050-M C-6050-M	8TC-6050-M	MA PL
50	45 31	<b>STONEY END</b> Barbra Streisand-Columbia-KC30378-H N/A	N/A	
51	46 50	<b>PENDULUM</b> Creedence Clearwater-Fantasy-8410-R 58410-R	88410-R	
52	21 16	<b>MANNA</b> Bread-Elektra-EKS74086-P N/A	EK8 74086-P	
53	89 ...	<b>THIRDS</b> James Gang-ABC-ABC SX721-Q N/A	ABC8721-Q	
54	47 42	<b>ALL THINGS MUST PASS</b> George Harrison-Apple-STCH639-F 4XTSTCH639-F	8XTSTCH639-F	
55	54 47	<b>LONG PLAYER</b> Faces-Warner Bros-WS1892-P N/A	8WM 1892-P	
56	91 95	<b>ALARM CLOCK</b> Richie Havens-Stormy Forest-SFS600-Q N/A	N/A	
57	70 62	<b>WORKIN' TOGETHER</b> Ike & Tina Turner-Liberty-7650-J N/A	N/A	
58	65 59	<b>SLY &amp; THE FAMILY STONE GREATEST HITS</b> Epic-KE30325-H CT30325-H	CA30325-H	
59	53 36	<b>SEATRAN</b> Capitol-SMAS659-F N/A	N/A	
60	66 60	<b>STEPPENWOLF GOLD</b> Dunhill-DS50099-N N/A	N/A	
61	57 56	<b>NON STOP 11</b> James Last-Polydor-2371 111-Q 3150 098-Q	3811 039-Q	
62	48 53	<b>NANTUCKET SLEIGHRIDE</b> Mountain-Windfall-5500-M 5119-5500-M	8119-5500-M	
63	100 ...	<b>BACK TO THE ROOTS</b> John Mayall-Polydor-267 5010-Q N/A	N/A	
64	64 73	<b>STONE AGE</b> Rolling Stones-London-NPS6-K N/A	N/A	
65	58 45	<b>SWEETHEART</b> Engelbert Humperdinck-Parrot-SPAS71043-K N/A	N/A	
66	59 63	<b>LOVE STORY</b> Johnny Mathis-Columbia-C30499-H CT30499-H	CA30499-H	
67	49 33	<b>THIS WAY IS MY WAY</b> Anne Murray-Capitol-ST6330-F 4XT6330-F	8XT6330-F	MA PL
68	61 55	<b>ELTON JOHN</b> Uni-73090-J N/A	N/A	
69	72 68	<b>JOSEPH &amp; THE AMAZING TECHNICOLOR DREAMCOAT</b> Joseph Consortium-London-3001-K N/A	N/A	
70	73 69	<b>SYRINX</b> True North-TN2-H N/A	TN2-H	MA PL
71	75 75	<b>REAL LIVE JOHN SEBASTIAN</b> John Sebastian-Reprise-MS2036-P CRX2036-P	8RM2036-P	
72	74 70	<b>EDWARD &amp; HARDING</b> Celebration-1857-M N/A	N/A	MA PL
73	76 76	<b>ENCORE</b> Jose Feliciano-RCA-LSPX1005-N N/A	N/A	
74	78 96	<b>AFTER THE GOLD RUSH</b> Neil Young-Reprise-RS6383-P CRX6383-P	8RM6383-P	MA PL
75	79 84	<b>SINATRA &amp; COMPANY</b> Frank Sinatra-Reprise-F51033-P CRX1033-P	8RM1033-P	
76	56 57	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> Sammi Smith-Mega-M31-1000-M M314 1000-M	M3J8 1000-M	
77	82 85	<b>MESSAGE TO THE PEOPLE</b> Buddy Miles-Mercury-SR61334-K N/A	N/A	
78	50 38	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P	8RM 6392-P	MA PL
79	81 72	<b>HAG</b> Merle Haggard-Capitol-ST735-F N/A	N/A	
80	68 65	<b>GRAND FUNK LIVE</b> Capitol-SWBB633-F 4XT633-F	8XT633-F	
81	77 79	<b>BAD MANORS</b> Crowbar-Daffodil-SBA16004-F 4B16004-F	8B16004-F	MA PL
82	84 77	<b>SIX DAYS OF PAPER LADIES</b> Humphrey & DT's-Boot-BO57101-K N/A	N/A	MA PL
83	85 87	<b>MOMENTS</b> Boyz Scaggs-Columbia-C30454-H N/A	N/A	
84	71 64	<b>KENNY ROGERS &amp; THE 1st EDITION'S GREATEST HITS</b> Reprise-RS6437-P CRX6437-P	8RM6437-P	
85	80 71	<b>MARY</b> Mary Travers-Warner Bros-WS1907-P N/A	8WM 1907-P	
86	87 86	<b>WOODSTOCK</b> Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P	2A8J500-P	MA PL
87	88 74	<b>CHILLIWACK</b> Parrot-PAS71040-K PKM79640-K	PEM79640-K	MA PL
88	92 0	<b>CELEBRATION</b> Various-Ode-SP77008-W CS77008-W	8T77008-W	
89	95 96	<b>SONGS OF LOVE AND HATE</b> Leonard Cohen-Columbia-C30103-H N/A	N/A	MA PL
90	97 88	<b>CRAZY HORSE</b> Reprise-RS6438-P N/A	8RM6438-P	
91	98 98	<b>HANGING IN THERE</b> Hudson and Landry-Celebration-CEL1858-M N/A	N/A	
92	... ..	<b>EARLY LIGHTFOOT</b> Gordon Lightfoot-Ame-7000-M C7000-M	8 7000-M	MA PL
93	99 ...	<b>LATER THAT SAME YEAR</b> Matthew's Southern Comfort-Decca-DL75265-J N/A	73-5264-J	
94	67 61	<b>JOHNNY WINTER AND</b> Columbia-C30475-H N/A	N/A	
95	... ..	<b>HAVE MERCY</b> Mersey Bros-RCA-1304-N N/A	N/A	MA PL
96	65 58	<b>IT'S IMPOSSIBLE</b> Perry Como-RCA-LSP4473-N N/A	N/A	
97	... ..	<b>ROCK ON</b> Humble Pie-A&M-SP4301-W N/A	N/A	
98	83 67	<b>THEME FROM LOVE STORY</b> Henry Mancini-RCA-LSP4466-N N/A	N/A	
99	... ..	<b>SMYLE</b> Columbia-ES90017-H N/A	N/A	MA PL
100	... ..	<b>MR OIL MAN</b> Jarvis St Revue-Columbia-ES90020-H N/A	N/A	MA PL

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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

# Following is follow-up and comment on foul-up

(Ed: We were recently in receipt of a letter from CKOM's Music Director, Don Scott, and skedded it for reprint. Before we could do this we received an answer to Scott's letter from Dr. Jason Von Michaels, Resident Shrink, CKOM Saskatoon. We thought the whole thing was a put-on but decided to go along with it anyway. Somehow there was a foul-up and we reprinted the Michaels letter only. Following is Scott's letter and an explanation from Michaels.)

I have for some time been a regular reader of RPM Magazine, but because of the last number of Ritchie Yorke's articles, I am ready to cancel my subscription.

First of all, let me say that I am a great music fan. I have studied music for a good number of years, and learned to play several different musical instruments. As well, I feel that I am fairly knowledgeable with regards to artists, writers, producers, etc., in most fields of music.

I listen to and enjoy music covering a fairly wide spectrum in variety. There are some types of music I don't particularly like, yet at the same time I am very open-minded as far as this music is concerned. I won't condemn it on the basis of my dislike. I realize that I am not infallible - that possibly my personal tastes do not necessarily represent what the majority of our listeners want.

I realize that in my position as music director, here at CKOM, I am responsible to the listeners in this market for what they hear. Therefore I cannot let personal likes, dislikes, and/or prejudices interfere with the programming of the music.

Rather we let our listeners determine our music policies.

This, I can say without hesitation, is more than can be said for Mr. Yorke. His musical opinions are narrow, shallow, prejudiced, etc., etc., and he expresses them quite freely, without any thought to the fact that possibly the majority of people disagree with him. Just because he played the tambourine on one of the Crowbar albums, does not make him God-appointed, supreme, infallible music critic.

I cannot understand how Mr. Yorke has the audacity to make irrational generalizations such as "everybody between 18 and 30 will tune out when records like 'Rose Garden', 'It's Impossible', 'Burning Bridges', and 'Watching Scotty Grow' are played". Or that "kids under 18 will tune out when 'It's Impossible' or 'Love Story' are played." Actually, Mr. Yorke we have experienced response quite to the contrary.

Your personal dislikes, do not justify even the slightest suggestion of condemnation. Expressing your prejudiced views in a nationally circulated magazine, especially when they are completely without basis represents both lack of judgement, and bad taste.

Mr. Yorke your views on Canadian music are particularly disturbing. Contrary to your belief, being Canadian does not warrant playing it. There is no room for nationalism or nationalistic tendencies in evaluating music. A music lover must be idealistic. Music is a universal language - a beautiful language, achieving and aspiring to new found heights continually. Therefore as music lovers, we must not only accept but expect the best from all countries, and not deny Canadian (and we have the power to do it) the privilege of enjoying the best in music from all over the world...just for the sake of nationalism.

That is not to say that I am not a proud Canadian, or that I dislike Canadian music on the basis that it is Canadian. For that matter, I have no reservations about playing 100% Canadian music - if it were the best that the music industry had to offer.

As I have already mentioned, music is a universal language. The music industry has really 'got it together', particularly in the last decade or so, resulting in musical achievements, too many and great to enumerate. Isolating Canada from these achievements, restricting their exposure in favor of some nationalistic whim, cannot help but result in stagnation of progress in Canada, and future

even more serious rejection of the Canadian product on the world market.

Before Mr. Yorke brands me as an "American Commie", let me make clear the fact that I am perfectly in agreement with the 30% Canadian content ruling. Possibly the 30% figure was somewhat premature, but I feel music programmers are finding it easier to cope with, as more Canadian material becomes available. However for Mr. Yorke's benefit, the statement 'being Canadian does not warrant playing it' still applies. The Canadian music product must make the grade.

Just incidentally, once again for Mr. Yorke's benefit, CKOM has been playing 30% Canadian content since May 1970, more that six months prior to the ruling adoption date. Not only that, but at present our playlist contains no less than 26 different songs classified as Canadian content. Without doubt, that merits the coveted "Propro" award. Forget it Ritchie! Your approval would mean immediate blacklisting from any who know music.

Oh! Don't write a history on our station either.

Don Scott  
CKOM Music Director  
Saskatoon.

In the May 8th issue of RPM you printed some scribbings I penned satirizing a letter sent to you by our music director, Don Scott, concerning Ritchie Yorke's column.

By neglecting to print Don's letter juxtaposed to mine how did you expect readers to receive anything but a very slanted version of his/my/intentions/views?

By failing to print same, you have caused a degree of embarrassment to Don who was (to be specific) rebutted without given an opportunity to originally debate, to me due to your journalistic myopia and, I feel, to the station.

My point in writing was to establish that Don's views/criticisms were not necessarily reflecting on the remainder of the staff.

Yorke is a constructive radical in a field dominated by liberals. I feel obliged to add my support for his seemingly unorthodox views before the large and ever increasing opposition Yorke is facing either results in his being editorially emasculated (which I note already to a slight degree) or even being dumped.

Please print this and/or Don's letter to begin to set the record straight.

Jason Michaels  
CKOM Saskatoon

8 x 10

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# CKVN . . . removing the alternatives

There were just three of us sitting on that huge log in the wet sand beside English Bay in Vancouver. The sun was setting in fine fiery style on a beautiful afternoon, and the dozen or so steamers and barges silhouetted in the bay were startlingly reminiscent of Hong Kong harbor.

Behind us, the last rays of the sun shone new glory into the beds of daffodils and tulips and the cherry blossom trees. We'd just played an energetic game of Frisbee, and Terry David Mulligan was telling Liam Mullan and myself about his recent discharge.

Mulligan left Toronto about a year ago to return to Vancouver and get things together for CKVN, which was planning to give CKLG a tough fight for Vancouver rock station ratings.

Up until March 15 (when he and his lady, Carol, took off for a Hawaii vacation) most of us had felt that Mulligan had done a great service for CKVN. He had eliminated some of the more puerile, adolescent attitudes in AM rock radio, and provided Vancouver listeners with a suitable alternative. The highly respected actor, Don Francks, joined CKVN during Mulligan's reign and was putting out a fine and unpredictable program. Ratings went up all over the place and CKVN gained wide industry admiration for its attempts to develop a workable AM alternative service.

Then Mulligan took a well-earned vacation. On his return, he had been removed from his PD-MD post. Don Francks was gone too. CKVN offered Mulligan (who had been doing the breakfast show for 12 months) a six-nights a week four hour show, with a \$200 monthly slice out of his salary. They also wanted him to sign a 12 month contract stipulating that he would not leave CKVN.

The station, meanwhile, had been talking to opposition MD, Roy Hennessy, who wisely passed on the opportunity. According to the WB Mike and Tom news and noise sheet, John Sykes of the Sports Desk has now been appointed PD at CKVN. So much for that.

Mulligan was more than a little surprised by the axing, especially since he was reading the Rise and Fall of the Third Reich by William Shirer while in Hawaii. "It all seemed symbolic," Terry was saying.

As the sun dropped behind the tree-topped hills of the North Shore, Terry

indicated his intention of (a) staying in Vancouver and (b) telling the music industry what had happened to him. He didn't want to make any nasty noises--he just wanted to simply relate what had gone down.

Liam Mullan suggested, as he shook the sand from his shoes, that since he had recently read that this writer is "a master of hard sell propaganda"



(Viewpoint) Ritchie Yorke

(whatever that may be), perhaps I should be the one to spread the word. Here we are.

It turns out that the only reason that we can uncover for Mulligan's dismissal was his plan to appear on a forthcoming national CBC network TV series called Piffle.

CKVN got word that Mulligan had been talking to the CBC about Piffle. Yet even as we talked, the contract had still to be signed. Mulligan even had a CBC executive call CKVN to inform them of the fact.

Regardless of latest ratings which showed Mulligan's show to be the highest rated on the station, CKVN still dragged out their chopping block. Presumably no PD of theirs was going to become a television star. Personally, I would have thought any outside fame would add to Mulligan's CKVN listening audience.

The station has now dropped any hint of progressiveness and positivity and is back on the CHUM v. CKFH excuse-for-a-fight bandwagon. Whatever CKLG goes on, so does CKVN. As if to rub it in, CKLG's Roy Hennessy gleefully informed me at the Elton John concert that the station is programming 55 playlist titles, including 15 album cuts. I hope J. Robert Wood is reading that fact.

When he's not down on English Bay catching sunsets, Mulligan is now working on his Piffle series. The latest CBC word is that the 13-week show will start Sunday June 16 at about 5:00 pm.

As befits a man of Mulligan's diverse interests, Piffle will be a "sort of comedy" show, co-hosted by Bill

Reiter (another CKVN reject) and Mulligan. I am looking forward to its debut with rather keen anticipation.

It seems that Vancouver may have its hottest hit summer ever this year. Already the city has more chart singles across Canada than at anytime in its musical history. The Poppy Family are getting off with "Where Evil Grows" f/s "I was Wondering", Spring with "A Country Boy Named Willy", the Northwest Company with "Rock 'n' Roll Lover Man", the Crosstown Bus with "I'm Lost Without You", and Tom Northcott is sure to score with the Leonard Cohen classic, "Suzanne".

All Vancouver needs is a super greaser, and coincidentally, they've just found the top man in the country. A&M's Liam Mullan moved to Vancouver on May 1 as West Coast Sales and Promotion Manager (he got tired of Toronto and did something about it). Just watch how fast Vancouver will grow with Mullan greasing the scene. His departure is a deep and depressing loss for Toronto, but a unique gain for the West Coast. One

YORKE continued on page 23

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*Leonard Cohen*

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ON COLUMBIA RECORDS  AND TAPES

# Alice Cooper. . .one of the few that shock

"We really want to get reactions, that's why we're into such visual rock," said **Alice Cooper** last week in New York. "We know for about sixty percent of the show what the audience is going to do. We've choreographed it that way. We used to use

to their recent hit, "Eighteen", which has become the "My Generation" of this generation. Their early act included killing a chicken, smashing a watermelon, ripping open pillows, and countless other unexpectables. Alice claimed to be the reincarnate of a 17th century witch, and the whole group wore mascara and dresses.

Death", including "Eighteen", "Caught In A Dream", and "Black Ju Ju". The other members of the band, in addition to Alice on lead vocals are **Neil Smith**, percussion; **Michael Bruce**, guitar, organ and piano; **Dennis Donaway**, bass; and **Glen Buston**, lead guitar.

Watch for Alice Cooper if they come to your town ..... they are quite likely to blow a few minds.

*Pap Wire*

LISA ROBINSON



totally chaotic music just to disorient the audience, then we found out that it wasn't working for what we wanted. Now we've smoothed down our act so that we can work with an audience. Most of the things that we do started out spontaneously and then we incorporated them into the act."

There's a lot less violence and transvestism now, but the performance that Alice Cooper gave at Town Hall last week was an unusual combination of high energy rock and roll with incredibly visual contemporary theatre. "We wanted to attract the fourteen and fifteen year old audience," said Alice. "Before we had a cultist audience, now it's much more open. I like playing this kind of music more. I really get off on it. It's sex-oriented, and what else are fourteen and fifteen year old kids thinking about? I know that's what I was thinking about when I was that age!"

Alice Cooper is another one of those third generation bands usually associated with Detroit music — their music is **LOUD**, making use of feedback, and their act is extremely visual. They still remain one of the few bands left that can actually shock people, although recently they have toned down their stage act a bit. They've been around for six years, and have finally made it, in no small way due

Some of the things now in the act include bits with a real live boa constrictor, an electric chair, and a strait jacket — all accompanied by intense lighting effects and costumery. The New York audience was completely excited by the Town Hall performance, and the music was great. Most of the songs performed were from Alice Cooper's latest LP, "Love It To

## MWC's Christopher Robin into studio

Music World Creations' Christopher Robin into Toronto Sound Studios (May 18) to cut a couple of sides. The session was produced by Mel Shaw with Terry Brown looking after engineering chores.

Two new compositions were taped, "Hello Yellow Goodbye Plane" penned by Ken Christensen and "The Ballad Of Dick & Jane", a Terry Christensen writing.

The Christenson family, now trimmed to four, have just completed engagements in Rouyn and Petrolia and are expected to finalize a booking for the Spruce Villa/Whitby, shortly. They have recently outfitted themselves with GBX equipment.

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**CHEETAH**

"BABY COME HERE"

LONDON M 17408

**ALAN**

**MOBERG**

"I SAW THE SPARROW'S FALL"

LONDON M 17411

**RAIN**

"OUT OF MY MIND"

LONDON M 17410

# The artist shouldn't use four letter words

by Kenneth M. Smookler

Last week I discussed some of the terms without which a contract simply is not a contract; after all, a contract should at least spell out the monies involved, the time of performance and so on. What I didn't mention is that there are some terms which should not be included in a contract (besides an agreement to make a contract, to which I referred last week) which can have the same effect — they make a contract void. What kind of term should never be found in a legal contract? An illegal term, of course.

And that's not as silly as it sounds. I'm sure that most of you know that any contract based on a bet or wager is unenforceable. For example, let's go back to that contract we keep referring to, where Arrogant Amodeus is trying to book Swingin' Jo Bach into the Stone Heap. Take the following two clauses;

- a) If the attendance at the concert on March 30th exceeds 10,000 persons then the Promoter agrees to pay to the Artist the sum of \$20,000.00; should, however, attendance be fewer than 10,000 persons then the Artist agrees to accept the sum of one dollar as full consideration for his performance: and
- b) If the attendance at the concert on March 30th should result in an even number of paid admissions, then the

*These articles, dealing with the legal aspect of entertainment, are written especially for RPM by Kenneth M. Smookler, barrister and solicitor, practicing in Toronto. He has a LL.B. from the University of Toronto and a B.A. in Sociology from Wayne State University in Detroit.*

Promoter shall pay to the Artist the sum of \$20,000.00; should, however, the concert produce an odd number of paid admissions then the Artist agrees to grant his performance for the sum of one dollar.

Obviously, the first of these can easily be said to be directly related to S.J.B.'s skill and drawing power, it's not so much a bet (which would have an element of chance) as it is a test of skill. The second clause, however, is purely a question of chance. No-one's skill is so absolutely assessable in terms of numbers that one can say in advance that he draw an exact number of persons at a performance, down to the very last numbered admission. There is a certain amount of chance involved and it is ridiculous on a skill basis, to attempt to predict whether there will be an odd or even number of people. The second clause is unenforceable as a gaming contract but the first one is probably good.

That's not the only kind of illegal contract. Supposing, for example, the Stone Heap is required by the by-laws of the municipality in which it is located to provide 4 washrooms — two for performers and two for audience and that the management has done so. If S.J.B.'s contract provides that two of the bathrooms are to be converted

to his use, then this leaves the Stone Heap short of its legal requirements and the contract is probably void on that point. (We will get to the question of severability in a few issues, just don't forget about it. A contract may be void in whole or in part.) But that is, so to speak, a little illegality and it could simply be ignored in the actual operation of the contract and the rest of the contract carried through. That clause is not central to the actual reason that the contract is put together i.e. Jo's concert.

Supposing, however, that Jo is famous for tossing in the odd four-letter word but that he decided that this isn't enough. If his performing contract includes the following clause:

"Should the Artist use any of the words set out in the list immediately below this paragraph then he agrees that he shall forthwith illustrate the meaning of such words by performing the act referred to. (Here, presumably, would follow a list of words which we will not use in this column at any rate, but which I am sure that I can leave to your imaginations.)

I think that, if this is considered central to his performance, the contract itself is illegal since it probably calls for an illegal act. Or, to put it another way, only the contract would be (fill-it-in-yourself)ed.

## RPM REGIONAL ACTION

- SUZANNE**  
Tom Northcott (UNI) 55282-J
- SOUL BIRD**  
Jackie Mittoo (Summus) 2502-K
- 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
- 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
- MAKE IT BETTER**  
Jericho (Bearsville) X31003-V
- GIMMIE LITTLE LOVIN'**  
Blakewood Castle (Franklin) 644-K
- WE'RE DANCIN' (Til It Blows Over)**  
Second Helping (Much) 1002-K
- WHISKEY RUNNER**  
Simone And Nora (Ame) 105-M
- CAN YOU SEE YOUR OWN SIGN**  
Tony White (Columbja) C4-2977-H
- THE LADY IS A LADY**  
B.J.Cook (London) 17406-K
- SHOW ME THE RIVER**  
Sea Dog (Much) 1005-K

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# NEW ALBUMS

## AGAINST THE GRAIN

Stampedeers  
(Music World Creations)  
MWCS 701-M

The Stampedeers really arrived with "Carry Me". Now record buyers will sit up and take notice of a group that can put together an album on which every cut is a potential hit single. Good, good music.



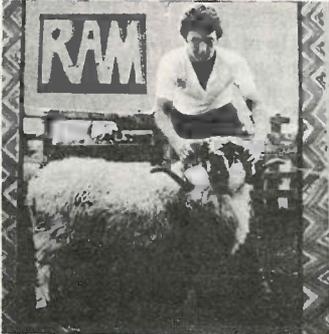
## 11-17-70

Elton John (UNI) 93105-J  
Everybody already knows the story behind this one so comment is not really needed. For our two cents though, "Pilot" and "Burn Down The Mission" are progressive musts.

## RAM

Paul & Linda McCartney  
(Apple) SMAS 3375-F

You can wander down memory lane through the white album and the others with Linda and Paul. George Martin he ain't, but then, neither is Phil Spector. Advance sales have already guaranteed this one as being a biggie.



## BURT BACHARACH

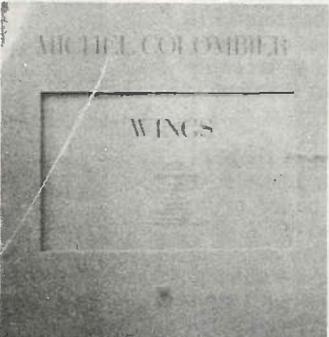
(A&M) SP 3501-W

Although many say that Bacharach songs are distinguished only by consistent sameness, anything he touches literally turns to gold. This set then, will be a goldmine to MOR programmers.

## WINGS

Michel Colombier  
(A&M) SPX4281-W

Line up folks and see Bill Medley do David Clayton Thomas, Herb Alpert do financier and Michel Colombier do nothing. Pretentious.



## SEEDS

Alan James Eastwood  
(Ame) 7002-M

A quiet album, guitar, harmonica and Eastwood's voice make for intimate listening. Probably no one other than the undergrounders will touch it which is a pity.

## ON TOUR

Graham Townsend  
(Point) PS 367-J  
Canada's four time North American fiddle champion rides again. Townsend's fans are loyal, numerous and throughout the country. Regular television exposure will aid sales.

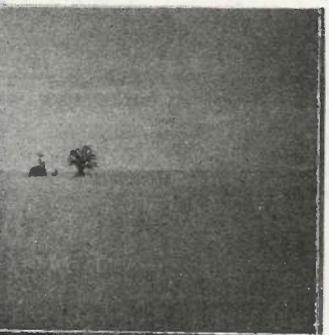


## TEN FAMOUS SOPRANOS

TEN FAMOUS ARIAS  
(London) OS 26206-K  
Tebaldi, Sutherland, Price, Nilsson, Crespin, Lorengar, Milanov, Souliotis, Horne, and Jones. What more do you need to influence a sale. Tosca, Faust, Aida, Carmen, Tannhauser, Cavalleria Rusticana, Madama Butterfly etc.

## JAUNE

Jean-Pierre Ferland  
(Barclay) 80090-Q  
Ferland comes on like a French speaking Mason Williams. Some beautiful arrangements on the breaks, many using the Moog. "God Is An American" an interesting commentary.



## RACHMANINOFF CONCERTO #2 (Phase 4)

Ivan Davis  
(London) SPC 21057-K  
London is to be congratulated for consistently putting out many of the finest classical recordings, and this set is no exception. Davis gives full force to the composition.

## Christopher Robin member opens school

Larry McDonald, former member of Music World Creations' Christopher Robin, has given up the gig scene to open his own Music School in the Toronto area.

McDonald, a cousin to the Christensen family who comprise the rest of Christopher Robin, is a master of the electric piano, trumpet, French horn, gourd, recorder, flute, organ, and bass guitar and was prominently featured on Robin's recent release "Fronts". He'll also be involved in original releases in the future as well as taking on sideman chores.

In view of an increase in business since opening, the Larry McDonald Academy of Music will be moving to larger quarters the latter part of September. McDonald will also bow a booking agency within the next few months.

## Grammy music director a Berklee graduate

The man who provided the arrangements for the music at the recent Academy Awards Show was Quincy Jones, who is one of the most noted composers and arrangers in the United States.

Quincy Jones took his musical education at Berklee. He has been a three time nominee for the Oscar and is well known for his work in films such as "The Pawnbroker" and "In The Heat of the Night".

Jones has continued his relationship with the Berklee College of Music by establishing a perpetuating scholarship which is awarded each year to a talented and deserving Berklee student.

## Astra to utilize RPM MAPL logo

### Via Telex

It was announced today that Astra Records will begin utilizing the MAPL Logo identification system on all its releases.

M.W. Doyle, Vice President and General Manager of Astra, in commenting on the use of the logo, said, "It is by far the most readily recognized symbol of Canadian content. RPM is to be congratulated for its design and we're very pleased to be able to use it on our discs."

Astra intends tagging all present and future productions on their label with the MAPL Logo which includes & Kurt & Noah's "There Are Things" and Rick Neufeld's "Country Princess".

# "you're gonna miss me"

# WISHBONE

CELEBRATION 2005X (ON SCEPTER RECORDS IN U.S.A.)

## Celebration

### reviews

#### Newcomer Picks

**WISHBONE (Scepter 12313)** CASH BOX MAY 8  
You're Gonna Miss Me (2:40) (Shediac, CAPAC—Gross)  
Canadian hit has already begun wending its way onto charts south of the border. Coming on with a bright, Grassroots-y arrangement, the side carries material and performance impact for top forty audiences. Beginning to build its sales, the side is a likely winner. Flip: no info.

**WISHBONE-YOU'RE GONNA MISS ME (2:40)** BILLBOARD  
(Prod: Barry Keane) (Writer: Gross) (Shediac, CAPAC—New group out of Canada comes on strong in this album with an infectious rock track... powerful Top 40 and Top 100 chart material. Has had summertime smash sound. Flip: (no information available), Scepter 12313) MAY 1

**WISHBONE—Scepter 12313** RECORD  
**YOU'RE GONNA MISS ME (Shediac, CAPAC)** WORLD  
Canadian group has hit big north of the border with this one which has much the same appeal as the Grass Roots' "Midnight Confession." MAY 1

#### BEST NEW CANADIAN:

CONTEMPO '71  
APRIL 26  
We still like GONNA MISS YOU/Wishbone  
...notice most of you are on it already.

**WISHBONE - You're Gonna Miss Me - Celebration CEL 2005X-M** R.P.M.  
(2:37) (Paul Gross) SHEDIAC, MUSIC-CAPAC - Prod: Barry Keane. MAY 1  
NOT: Producer Keane has spent his time in studios to good use. He arranged for four excellent musicians and put together a hefty package of talent that should see both Keane and Wishbone gain importance in the Canadian scene. Already showing strong regional action. Flip: Riverboat (same credits as plug side)

#### BEST CANADIAN

CONTEMPO '71  
APRIL 19  
The currently prolific Celebration Records has come up with a brassy Canadian answer to the Grass Roots... YOU'RE GONNA MISS ME/Wishbone. Everyone seems to be looking for strong up-tempo chart items...here IS one.

CHUM - TORONTO  
CKFH - TORONTO  
CFMX - MONTREAL  
CKGM - MONTREAL  
CJMS - MONTREAL  
CKLG - VANCOUVER  
CKRC - WINNIPEG  
CFRW - WINNIPEG  
CFRA - OTTAWA  
CKOY - OTTAWA  
CKOC - HAMILTON  
CHAM - HAMILTON  
CKXL - CALGARY  
CKLW - WINDSOR  
CJOE - LONDON  
CHLO - ST. THOMAS  
CJCH - HALIFAX  
CHYM - KITCHENER  
CKCK - REGINA  
CJME - REGINA  
CKOW - SASKATOON  
CHNO - SUDBURY  
CHYR - LEAMINGTON

CKLC - KINGSTON  
CKWS - KINGSTON  
CFBC - ST. JOHN  
CKPT - PETERBORO  
CHEX - PETERBORO  
CHER - SYDNEY  
CJOC - LETHBRIDGE  
CHEC-FM - LETHBRIDGE  
CKBB - BARRIE  
CJET - SMITH FALLS  
CKVN - VANCOUVER  
CFGP - GRANDE PRAIRIE  
CFYK - YELLOWKNIFE  
CHAK - INUVIK  
CKRD - RED DEER  
CHIC - BRAMPTON  
CHSC - ST. CATHARINES  
CFNB - FREDERICTON  
CJFX - ANTIGONISH  
CKBC - BATHURST  
CKDH - AMHERST  
CFRN-FM - EDMONTON  
CKWW - WINDSOR

FROM CHARTS AND PLAYLISTS RECEIVED

Produced by  
**BARRY KEANE**

## WHEN YOU'RE HOT - YOU'RE HOT!!

# BARRY KEANE PRODUCES

# POOR SOULS

## "In The Land Of The Few" Quality 1998X

R.P.M.  
MAY 15  
**POOR SOULS - In The Land Of The Few - Quality 1998X-M**  
(3:23) (Finest/Ver/Edmunds) NICE SONGS-BMI - Prod: Barry Keane.  
NOT: Group has been trying for some time to break out and this could be the one that makes it happen. Already charted in Hamilton, a good breakout area. Producer Keane could have another big one.  
Flip: No More (John Mason/Andy Johnston) SHEDIAC MUSIC-CAPAC

#### BEST CANADIAN

CONTEMPO '71  
MAY 3  
This week Quality Records hits again with a group called POOR SOULS doing IN THE LAND OF THE FEW...verry commercial...good comments from all who listened to it.

### first to break

CKOC - HAMILTON CHEX - PETERBORO CKSW - SWIFT CURRENT  
CKDH - AMHERST CKFH - TORONTO CKBB - BARRIE

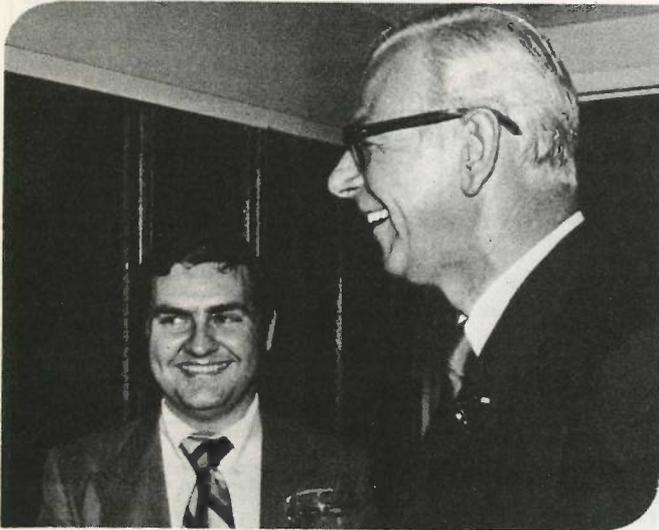
MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED



Polydor's Evert Garrettson and Diatar Radecki (standing) with Mr. & Mrs. Kris Pindoff and Mr. & Mrs. Von Rohden, ringside at Bells' champagne bash.



Polydor's U.S./Canada promo/marketing team: Karen Austin, Allan Katz, Chuck Gregory and Charlie Johnson sit in for Bells' Toronto opener.



Evert Garrettson, Managing Director Polydor (r) with promotion representative John Turner.



Mrs. Doris Fujioka (buyer for Handleman) and husband (r) chat with Bells.



Bells accept U.S. Gold from Polydor's Charlie Johnson (National promo) Marketing Director Chuck Gregory (r).



May 17 saw Polydor's Bells pack Beverly Hills' Hook & Ladder Room with help of label's champagne party.



**Busy!**  
**Busy!**  
**Busy!**

**CHAB** Radio Free Saskatchewan has turned to a progressive format for the night time hours. Lyle Knutson handles this new show from 9 PM. Coverage has been extensive in view of the station's power (10,000 watts). Says Knutson, "It appears there are a lot of people hungry for no-hype radio minus the gummer music." He programs the progressive 45's and four album cuts per hour. After midnight he features new albums, playing one side of each uninterrupted. Big response for April Wine's "Fast Train".

**A&M** promo, Joe Woodhouse, has set up several Ontario stations to go on **Burt Bacharach** weekends. **CHYM** went for two days (21-22), while **CHIC** featured three days (27-28-29) on their remote at Shoppers World. Kingston's **CKWS** has scheduled a Bacharach week (June 7-11).

**The Mom and Dads** are back with a single release "Rippling River Waltz" which qualifies for one point (Cancon) Produced "live" at one of their Alberta concerts, the single has already picked up strong play.

Radio personalities wanting to tape an interview with **Cat Stevens** during his Toronto showing (June 25) should set it up with **Joe Woodhouse**, promo rep for **A&M**.

## Astra's Doyle states promotion skedding

### Via Telex

M.W. Doyle, Vice President and General Manager of Astra Records Ltd., today disclosed details of the company's production schedule.

It was announced that in addition to "There Are Things" by Kurt & Noah, the label's first album release, a single by Rick Neufeld has been issued as well as a single from the Kurt & Noah album. A Rick Neufeld album is scheduled for late May.

In French repertoire, the company will issue three 45 RPM singles in rapid succession beginning with one by Julie Arel (May 17th) followed by Julio Santoro (May 24th) and Jacques Weill (May 31st).

Several other artists, both English and French, have been signed to the label to insure a continuing supply of fresh, new talent from Astra.

Astra product is distributed by Polydor Records.

## Diehl upped to CKLW vice-president

Alden Diehl, who has received much press lately as the wonder boy who introduced Cancon product to the Detroit market via CKLW, has been appointed Vice-President of AM programming for this powerful station.

Diehl was former Program Manager of CKLW, having been brought in from CFRA/Ottawa to take over this post for the Bassett-Eaton Group.

Croft P. McClellan has been upped to Vice-President of FM programming for the FM operation of CKLW. He has been associated with the station for 17 years performing duties in TV, AM and FM mediums. He is well known in the advertising communities of Windsor and Detroit.

The above appointments were announced by Fred J. Sorrell, Station President/CKLW.

### 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

## RPM COUNTRY 50

- |   |   |   |
|---|---|---|
| 1 1   WON'T MENTION IT AGAIN<br>Ray Price (Columbia) 45329-H          | 16 30 RUBY (ARE YOU MAD)<br>Buck Owens (Capitol) 3096-F                                 | 32 41 R.R. #2<br>The Family Brown (MCA) 2014-J                        |
| 2 3   I WANNA BE FREE<br>Loretta Lynn (Decca) 32801-J                 | 17 31 TOMORROW NIGHT<br>IN BALTIMORE<br>Roger Miller (Mercury) 73190-K                  | 33 42 WHISKEY RUNNER<br>Simone/Nora (Ame) 105-M                       |
| 3 5   THE FINAL HOUR<br>Hank Smith (Quality) 2001-M                   | 18 12 ANGEL'S SUNDAY<br>Jim Ed Brown (RCA) 9967-N                                       | 34 43 WHEN YOU'RE HOT<br>YOU'RE HOT<br>Jerry Reed (RCA) 9976-N        |
| 4 2   HOW MUCH MORE<br>CAN SHE STAND<br>Conway Twitty (Decca) 32796-J | 19 10 NOBODY'S SINGING THEM<br>COWBOY SONGS NO MORE<br>Gordie Tapp (Columbia) C4-2965-H | 35 33 NOT IN FRONT OF THE KIDS<br>Weldon Myrick (Mega) 615-0021-M     |
| 5 6   TOUCHING HOME<br>Jerry Lee Lewis (Mercury) 73192-K              | 20 18 ODE TO HALF A POUND<br>OF ROUND GROUND<br>Tom T. Hall (Mercury) 73189-K           | 36 46 COMIN' DOWN<br>Dave Dudley (Mercury) 73193-K                    |
| 6 4   MAN IN BLACK<br>Johnny Cash (Columbia) 45339-H                  | 21 14 WE SURE CAN LOVE<br>EACH OTHER<br>Tammy Wynette (Epic) 10705-H                    | 37 49 THEN YOU WALK IN<br>Sammi Smith (Mega) 0026-M                   |
| 7 8   HELLO MOM<br>Mersey Brothers (RCA) 75-1050-N                    | 22 7 SOMETIMES YOU<br>JUST CAN'T WIN<br>George Jones (Musicor) 1432-J                   | 38 44 YOU'RE MY MAN<br>Lynn Anderson (Columbia) 45356-H               |
| 8 9   IT TAKES TIME<br>Anne Murray (Capitol) 72642-F                  | 23 23 THERE'S A WHOLE LOT<br>ABOUT A WOMAN<br>Jack Greene (Decca) 32823-J               | 39 39 WHY DID YOU LOVE<br>ME YESTERDAY<br>Julie Lynn (Dominion) 141-E |
| 9 21 OH SINGER<br>Jeannie C. Riley (Plantation) 72-M                  | 24 32 I'VE GOT A RIGHT TO CRY<br>Hank Williams Jr (MGM) 14240-M                         | 40 37 MY WOMAN<br>Doug Rutledge (Kin-Gar) 4502                        |
| 10 13 MISSISSIPPI WOMAN<br>Waylon Jennings (RCA) 9967-N               | 25 22 JIM'S USED CAR LOT<br>Fred Dixon/Friday Afternoon<br>(Rodeo) 3343-K               | 41 45 THIS WORLD GOES<br>ROUND AND ROUND<br>Dan Peden (Cynda) 002-K   |
| 11 19 RISE 'N' SHINE<br>Dick Damron (MCA) 2011-J                      | 26 15 LOVE NOW AND PAY LATER<br>Carrol Baker (Columbia) C4-2967-H                       | 42 47 MARRIED TO A MEMORY<br>Judy Lynn (Amaret) 131-M                 |
| 12 24 STEP ASIDE<br>Faron Young (Mercury) 73191-K                     | 27 36 COUNTRYFIED<br>George Hamilton IV (RCA) 74-0469-N                                 | 43 48 22 DOLLARS FROM DALLAS<br>Gary Hooper (Dominion) 142-E          |
| 13 20 IT TAKES TIME<br>Gary Buck (RCA) 75-1049-N                      | 28 17 ALWAYS REMEMBER<br>Bill Anderson (Decca) 32793-J                                  | 44 50 CHASER FOR THE BLUES<br>Russ Wheeler (Rodeo) 3345-K             |
| 14 26 GYPSY FEET<br>Jim Reeves (RCA) 9969-N                           | 29 16 MAN FROM THE CITY<br>Humphrey/Dumptrucks (Boot) 001-K                             | 45 ... CHIP 'N' DALE'S PLACE<br>Claude King (Columbia) 45340-H        |
| 15 27 THE BRIDGE CAME<br>TUMBLING DOWN<br>Tom Connors (Boot) 003-K    | 30 34 BUS FARE TO KENTUCKY<br>Skeeter Davis (RCA) 9961-N                                | 46 ... A GOOD MAN<br>June Carter Cash (Columbia) 45338-H              |
|   | 31 35 THE ONLY WAY TO CRY<br>Lynn Jones (MCA) 2016-J                                    | 47 ... LET ME LIVE<br>Charley Pride (RCA) 9974-N                      |
|   |   | 48 ... THE CHAIR<br>Marty Robbins (Columbia) 45377-H                  |
|   |   | 49 ... PARLIAMENT HILL<br>Angus Walker (Rodeo) 3346-K                 |
|   |   | 50 ... CLOSED FOR REPAIRS<br>Elmer Tippe (Cynda) 003-K                |

# Elvira had the real payola scoop

IT WAS I.....that had the scoop on that "payola" story, but I was upstaged again by the top brass!!! (Ed: You were so stoned that night, you could have written an accurate account of just how many pictures of Harold Moon were taken during the evening — or what happened to the other seven rolls of film!!!) I am an expert on



"payola" you know, and if there was any, being accepted by anyone with this mag — I would be in on the ground floor!!! (Ed: I hope everyone knows you are being facetious!!!) I personally feel that someone at RPM SHOULD take some payola and make a "test case" of payola in the courts to see if Kenneth M. Smookler's criticism of my interpretation of the law will meet with Jurist Prudence (Ed: AWWW YEESSS! I know her well!!!) Why I know a jock who had his palm greased so often that the needle got stuck in the grooves and the record never did make the charts! (Ed: You're making that up!!!) PAYOLA.....it is a thrilling word, and I'm in favour if the privilege is extended to everyone and every record. (Ed: But that would make the whole exercise useless!!!) (Note to Ed: Does this mean no booze at Xmas?) (Ed: In your case Ellie, we will suspend the rule for the period of Dec 20th to the 24th. Be of good cheer and no cheap stuff!)

I have been reading with great interest the talented writings of one Alan Mosher, Program Director of

CJLS in Yarmouth. He certainly has a way with words. I thought I was an only pro that could out-Yorke Ritchie, but Alan really tells it where it is. I was thinking the other day just how many expressions there are that pertain to the anal passages, and Alan has brought a few new ones to my attention. Dear old Ed: You have not only made Alan famous, but you have brought a lot of attention to the Maritimes again and proven that it is a.....friendly place filled with wonderful people. My faith is restored, but how do you "pound sand up your ass"? (Ed: All modesty aside, I think you could out-Mosher Alan and Ritchie with one arm tied behind your back which is apropos to absolutely nothing?)

I've analysed the situation very carefully, and am finally in a position to take a stand on SRL! (Ed: Be careful where you stand or walk!!!) and I am in favour of the not being paid for play theory if it extends to deejays who would then work for nothing. I am also in favour of Bill Esnine who to me

## Healthy May sales gain for Capitol

Capitol Records (Canada) has shown a healthy sales picture for the month of May, an encouraging reversal of a slow April.

Much of this action has come from strong product released during April and the first part of May. Capitol was represented on the RPM 100 Singles chart with 15% of the action and a like percentage on the album chart.

Although Anne Murray's singles and album product dominated the label's

is a very amicable fellow and certainly deserving of a second reading in the house.....which is not a home. I AM PREDICTING.....that the SRL rate will go through. It will be a fraction of a cent. My guess is .15% and a flat rate to the CBC of (?) \$15,000. (approximately) and a dollar a year for theatres. (Ed: If that is just a prediction, you are being very exact. I think you have a direct line to the Appeal Board!!!)

I HAVE TO.....say it again. I cannot be too optimistic about the fact radio stations will not have to endure further regulations. I will say this to you. What the radio stations need is a strong Esprit de corps and if they really fall into line, the CRTC will find it unnecessary to make any more regulations. (Ed: I know for a fact that you have inside information!!!!)

Dear Ed: Thank you for the offer of a free RPM binder, but being city folk, I have no use for a binder, baler or thrasher. Should I ever go into wheat growing, I may take you up on the offer, but for the moment I will continue to buy my bread at the corner milk store. (They really aren't WELL at that RPM office anymore!!!)

domestic scene, Peppertree with "Try" and Edward Bear with their "Spirit Song" deck have kept Capitol up with the winners insofar as Canadian releases are concerned.

Arnold Gosewich, president of Capitol (Canada) confirms a U.S. release of Peppertree's "Try" by mid June as well as a summer release for the not yet released (Canada) album "Aaron & Ackley".

"Ram" the new solo album by Apple's Paul McCartney, is being readied for release and advance orders have almost assured Canadian Gold within a few weeks of release.

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LETTERS continued from page 8

it means you can blow two others and still have an average 10,000 sale. And don't forget, we're looking at the world, not just Canada.

If, in reading the "prospectus" you so stealthily came across, you could not discover we require an initial \$300,320 not \$200,000 as you report, the reason is perhaps the same as the one that caused you to report we have only been subscribed to \$50,000 so far. In fact, the figure is closer to the \$200,000 mark and in spite of some people who do not wish to participate, have every reason to believe balance will be no problem.

Thus far, we have received no official word that CKLW and CHED will not participate. We have been told by Allan Waters that he does not intend to buy shares at this time. In any group attempt, honest disagreements are usually present and what must be kept in mind is the great number of people who have participated.

The balance of your article would more handily be labelled "viewpoint" and as such represents your opinion, which we respect. You would do well to keep in mind, however, that the assistance we require from individual broadcasters is financial, nothing more.

Aside from these points that I have raised and we hope will be clarified by the publication of this letter, we appreciate very much the publicity given Astra by yourself and RPM. I can't think of another record company ever launched in Canada receiving as much free space as we have. We sincerely hope that our future efforts will continue to capture your interest. Should you, incidentally, at any time in the future, wish to get the facts straight before going into print, feel free to call. Our door is open not only to Canadian performers and writers but also independent producers and the trade press.

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

## VIBRATIONS FROM THE "BLIND MEDIA"

On behalf of an unknown and quite possibly small number of RPM subscribers currently employed in the "blind media", I would like to protest the seeming complete pre-occupation of your magazine with the function of radio stations in the Canadian music industry.

Possibly the blame can be laid at our feet for a lack of interest although I personally have had two "specials" and one short published in RPM in the last nine months. It is hard to keep interested in the promotion of the Canadian music business when

every detail of your magazine revolves around the radio industry. Three of the four letters in the May 1 edition come from radio guys. Busy! Busy!, apparently a new feature, has nine items, all relating to radio hang-ups, visitors or personalities.

There was once a rather infamous essay circulating in student circles entitled, "The student as nigger". This could be paraphrased rather aptly and called, "The journalist/writer as nigger in RPM". Are radio stations the only medium with the capacity to sell records, promote artists and make people aware.

It is in the newspaper field that serious soul-searching is going on as to the quality of the product and the responsibility to ourselves and the reader. The Senator Davey report and the just concluded Media '71 conference in Toronto are breathing examples of the fore-mentioned...we don't need to hype ourselves like your magazine does for the audio-industry. What about guys like Brian McLeod of the Vancouver Province and Bill Musselwhite of the Calgary Herald or Michael Bennet who writes Music Box for Canadian Press? Are they of no effect in your business?

Only the occasional human being like old-friend Terry David Mulligan from my home-town, Vancouver, can lay any sort of claim to thinking of their listeners like the grass-roots journalists in some papers are thinking of their readers. Most people in the radio business are still there not so much for their intellectual and personal capacities as their abilities to clutch, grab and generally work their way up through a business that puts no merit in "mind". Just a lot of professional talkers.

Anyway, thanks for letting me air a long-smouldering gripe.

Robert Turner  
Lethbridge Herald  
Lethbridge, Alberta

## TALK! TALK! TALK! TALK????

Just recently, CHED, Edmonton issued a news release concerning the SRL issue.

The YR Little Men heartily endorse this action, and if our intentions to do the same would help, we would. If this action of the SRL goes through, I would strongly suggest that all radio stations ban together to ask the record companies (that belong to SRL) to pay each radio station INDIVIDUALLY for air-play of their records. They have been receiving the free plays for over 50 years.

To my knowledge, radio stations do not take a percentage away from their time salesmen, for the privilege of selling radio time for the radio station.

The Canadian Association of Broadcasters are trying to fight the issue for us, and hopefully, they will be successful.

Hopefully, there will be other stations (such as CHED) who will take the same action. 'Cause if the bill goes through the way SRL wants it... believe me there will be a lot of radio stations with 99.9% of their programming being talk shows!

By the way, not all radio stations are making LOADS of money Mr. Yorke!!

Chuck Benson  
Production Manager  
CJYR Edson

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**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.**

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YORKE continued from page 12

hopes our Western friends are hip to that.

Still on the Western front, I wanted to draw your attention to the newly-networked CBC series, The Tommy Banks Show, which is produced in Edmonton. The first edition of the summer series was well received by Pat Scott and Blaik Kirby, two of the leading TV critics in Canada. I can hardly offer fair comment on the second edition, since I was on it myself.

The Tommy Banks Show is a highly professional talk-music-variety program, which has been drawing huge ratings for years in Alberta. Because of the recently-ordered new regionalism in CBC Jarvis Street thinking, the network hotshots gave the show a run in prime time (8:00 pm Saturday in Toronto).

One can only hope that the Jarvis Street brigade will realize what a strong and virile force the Tommy Banks Show can be if it stays on the priority list for the Fall schedule.

It would be an especially good vehicle for Canada's fast growing band of global music celebrities. And because Banks is such a well-informed and stimulating host, many entertainment-oriented issues could reach the ears of the masses a lot faster than at present.

Dig the show next week. You'll see another reason why Edmonton is becoming, all of a sudden, one of the most important music industry cities in Canada. And you'll likely ask yourself the question: If it can be done in Edmonton so well, why not even half as well back here in Hometown. Think about that.

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