

RPM

WEEKLY

Volume 15 No. 18

THIRTY CENTS

June 19, 1971



Columbia's Magic Bubble ready to break

Magic Bubble ready to pop

The Magic Bubble, a brother and sister act from Burlington Ontario, have bowed the disc scene and look good as permanent residents. Their single release "Im Alive" was followed shortly by a strong album release under title of their own name.

Magic Bubble are actually Rita and Frank Rondell, a brother and sister act, who have gathered quite a following of fans, particularly in the Burlington area where they have been packing them in at the Tree Top.

Johnny Williams, Director of A&R for Columbia Records who discovered Magic Bubble, looked after the production chores at Toronto's Thunder Sound Studios. The group had the added advantage of an exceptionally talented group of musicians supplying instrumental back-up. These included Paul Benton, organ and piano; Brian Kirkwood, bass guitar; Wade Brown, acoustic and electric guitars; and

Sonny J. Milne on drums. That beautiful pipe sound was supplied by Ivaan.

It would be unfair to restrict Magic Bubble to any one bag. They're certainly not heavy but they are bubblegum enough for the Top Forty programmers and the chicken-rockers should also find the album interesting.

Actually, all that's new with Magic Bubble is their name. Brother Frank has been around almost as long as there has been a Canadian record industry. It was a way back in the "Early Lightfoot" days that Frank bowed his first record, "Someone Like You". Lightfoot, however went on to bigger and better things and Rondell hit the bar route in the U.S.

Sister Rita did the gig scene with her own group for over a year before throwing in the towel and joining up with brother Frank — making for a beautiful and highly talented package of experienced Canadian sound.

King James Version on cross-country tour

Canada's top Gospel group, King James Version, formerly The Churchmen, are currently working their way through 26 one neters in Canada's Atlantic Provinces. They'll also perform at several centres down the U.S. Atlantic Seaboard ending their tour in New York City, the last week in June.

The popular young quartet will be appearing at the International Gospel Festival in Nashville July 10 and then return to Canada for a taping of the new CBC-TV series, "The Performers". They'll also be putting the finishing touches on their third album, skedded for a September release on the Word label, out of Vancouver.

A big plus for the King James Version will be their sharing the bill with several foreign Gospel groups at the Toronto Fair's first Gospel Show, Sunday Aug 29. This is an unusual and very encouraging situation, being that the Fair people are not too prone to Canadian talent.

There has been an obvious change in the acceptance of Gospel groups by the young crowd, over the past few months. Jim Worth, who handles the promotion and bookings for the King James Version, has found this change to be widespread with the majority of the audiences now being made up of the under 25 year olds. Perhaps the change has come about through the acceptance of the Gospel-rockers of more of the MOT material that is highly acceptable to those looking for the message but not wanting it through the hymn route. The King James Version have integrated their repertoire with heavy, bubblegum and plain old grass roots gospel that communicates — with a lasting effect.

The Version group have tied in with Gordie Tapp for several Fair dates during this coming summer including St. Mary's and Napanee in Ontario. They are also skedded for a return appearance on the Tommy Hunter Show (CBC-TV). Producer of the show, Bill Lynn, is apparently still receiving mail on their last appearance on the highly rated "up country" show.

It's interesting to note that the King James Version, along with the Allan Sisters, provided the vocal back-up on the GRT single release "(The Whole World's) Down On You" by Canada's newest country discovery, Jack Bailey. This session was taped at Sound Canada Studios where the King James Version will be taping their next album.

Efrem debuts first RCA recording

Efrem Logreira, a native of Columbia, S.A., has taped two discs for Sun-Bar Productions, produced by CBC's Ann Hunter and Fred Augerman. Plug side, "Ritual", a Logreira penning, is tagged a natural for the chicken-rockers and should see play with free formers. The flip, "Kill The Hairy Beast", is also a Logreira original.

Efrem was brought to the attention of RCA's executive producer, Jack Feeney, by Miss Hunter and Augerman, both of whom are interested in this type of South American jazz/rock. Feeney immediately set up a studio session for Efrem and his nine piece group resulting in this rush release. Efrem is now a resident of Toronto.

Music Guide gets debut issue off

June saw the first issue of a new Music Guide directed at the Toronto music connoisseur. The publication deals mainly with listings of FM programming in the Toronto area, but also includes articles of interest by various music writers and others.

The first issue is very eye appealing with a silver metallic cover and includes articles by Jack Batten, Eric Nagler, Peter Goddard, Peter Hatch, Alan H. Cowle and Brian Ablett.

Under the guidance of Robert L. Crawford-Brown the editor, the Music Guide staff includes Marie Phillips-Listing Editor, Tom Jordon - Advertising Rep. and Harold Phillips (who you may remember named the RPM Gold Leaf Award the "Juno").

The monthly is an extremely dignified layout and creatively perfect, and is sure to please the consumer at whom it is directed. The listings of FM programming will fulfil a need that became apparent when the cost of publishing their own programming guides became too much for FM stations and one by one they were withdrawn.

The true FM music fan prefers programming his listening according to the music being offered. Listings by dailies giving a concise preview of what will be programmed are no longer available. FM listeners are a clique dedicated and, either for listening or taping (which is illegal), keep a close watch on what music is available. Music Guide more than fulfils this need. The articles offered by the distinguished writers add to the appeal of the monthly.

The first edition featured a Jack Batten profile of Bernie Finklestein. Record reviews featured in the Guide cover the categories of Folk and Rock (Goddard), Blues (Hatch), Classical (Cowle).

Another feature is a guide to live music and where to go to hear it.

Music Guide might be a natural for record companies who are looking for a place to advertise their classical and other specialized catalogue items. The Guide consumer would be the best bet for this type of music. Meanwhile the FM radio stations in the Toronto listening area are missing a good bet if they don't put their advertising dollars behind the magazine that will be able to do, collectively, what the stations couldn't do individually. Air plugs of the Guide can only assist the stations in making their programming known.

I'M GOIN' BACK on
Tuesday



MAGIC
BUBBLE

It is only on the rarest of occasions that the performance of dedicated and talented musicians is distinguishable amongst the rush of new groups and the ever rising decibel level, but such is the case with Rita and her brother Frank. They are dynamic, musical and perform as two people with one soul.

Their following is fantastically loyal; the mere mention of their name ensures capacity crowds wherever they are appearing. After listening to this record, I'm sure you'll want to see this young vibrant group in person.

One more thing, arrive early or you'll be standing in line.

On Columbia Records 

ES 90038

Chart rigging worth a "pound of flesh"

A recent Canadian Press story on the rigging of hit charts quoted the editor and publisher of this paper at some length. The article went out on the wire and appeared in numerous Canadian dailies. As a writer myself, I am not about to criticize the creative

COMMENT

by **Walt Grealis**

efforts of others, but I do feel that either I didn't make myself completely clear to the writer of the piece when I was interviewed, or the problem is so complex that I should have been more definite in the particular areas that I wanted to stress.

The paragraph in question read "Motives for a disc jockey to 'create' a hit could range from personal liking

"...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	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		

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 — \$15.00
Two Years — \$25.00
Three Years — \$24.00
First Class — \$20.00 per year
Single copy — .30¢

OTHER COUNTRIES
One Year — \$35.00

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of the record to favors — 'not always monetary' — from the record companies, Mr. Grealis said."

I hope RPM never takes things out of context like the above. I also would like to think that editing had something to do with the way it came out. Fortunately I have a means of rebuttal. I would now like to attempt to try to recapture some of the remarks I made (or if there is a shadow of doubt that I attempted to make).

The word favours seems to imply to me a lollipop or an ice cream cone or a cup of coffee. Possibly the CP wire isn't the place to discuss "disc jockey groupies". The foreign dailies covered that aspect quite thoroughly and I want to say that I feel that the same thing can go on here in Canada. To the timid, I am talking about SEX. That is what the word "favour" meant. I also went on to say that the disc jockey might have more than a personal interest in the record. I meant a financial gain from playing the record. He might well be the producer or the manager of the group. Indeed that would be "rigging the charts" and it would also be a form of payola or payola!

At this point it is also interesting to analyse the power of disc jockies in causing airplay of a record that will benefit them personally. Although the music director or librarian of a radio station may be "in complete control", the possibility that the disc jockey staffer might be influential in getting his record added to the playlist must be mentioned.

All these possibilities must interest the public, and all of these remarks should be made. Where there is an allegation that such hanky panky is going on in a radio station, the CRTC should be alerted to either do something or simply have it on record that someone cared enough to complain.

Now many of you are asking yourselves how you prove payola and who would dare to complain. That in itself is an interesting question. If you are so naive that you don't believe that charts are rigged, then you are too naive for this business.

The next question you might ask is whether I have ever seen payola being perpetrated? Yes I have. In a Canadian radio station? Yes I have. Have I ever been approached to favour a record company for money? Yes I have, but I must qualify that it was done so smoothly (or I was so naive) that I didn't believe it was happening to me.

Can retailers or the representatives of retailers be "bought" to report sales action that isn't occurring to "hype" a record? Yes they can and boy are you going to have trouble getting that to a point where you can prove it.

The broadcasters will tell you that they play only what the public wants to hear, but once a record is aired ONCE, it is privileged by ONE AIR-PLAY. Each time it is played after that, it becomes more and more what the public wants to hear.

It is that first play that makes the difference between a record that is heard and a record that is never aired. It is on that basis that a complete investigation of payola was launched in the United States a number of years ago and although many many were guilty, only a few were hung in the marketplace to set an example for the rest.

The whole point of this article is a hope that someday there will be a definite law placed on the books in regard to payola. A law for everyone to abide by. It would make for a cleaner industry. It is just one of the ills of the industry, but it is a cancer that could spread and a few disc jockies who will be hung in the marketplace will suffer while others will get off scot-free. An ounce of prevention is worth a pound of flesh. (My thanks to Elvira Capreese for the closing sentence.)

Toronto's Nimbus hot internationally

Nimbus Nine is experiencing heavy international action, according to the firm's president, Jack Richardson. The company's productions currently happening include the Guess Who's "Albert Flasher" and the flip "Broken"; the Alice Cooper smash, "Eighteen" and a newie by Mitch Ryder and Detroit, "It Ain't Easy".

Nimbus' Bob Ezrin has produced Alice's follow-up single, "Caught In A Dream" and "Hallowed Be Thy Name", a heavier version of the cut from their "Love It To Death" album. Ezrin is slated to go into the studio again to commence work on the next album for the group.

On the domestic front, Nimbus is happening with the Pepper Tree disc, "Try", released on the Capitol label. This deck has also been released in the U.S.

Watch for
SUN BAND
on Warner Bros.

RCA's Richards hot on Cancon promotion

Scott Richards, RCA promotion manager (Ontario/Manitoba), has moved into the Cancon promotion arena with a carload of promotion material. The big single winners are the Guess Who, making much national and international noise with their double-sided Nimbus 9 hit, "Albert Flasher" and "Broken". Top excitement and sales for a wholly Canadian production goes to the Mercey Brothers' single effort "Hello Mom". This single has moved into the playlists and charts of almost every pop/country/MOR station across the nation. The brother group have lent themselves to a hectic round of promotion that has taken them the length and breadth of the province. Plans are now underway to get the group across the rest of Canada over the next couple of months.

Gary Buck's "It Takes Time" is still a very hot item and showing on every important country chart in Canada as well as receiving heavy airplay on the MOR outlets. Buck has also given freely of his time to promote the record, concentrating on Northern Ontario.

George Hamilton IV moved back into Toronto for an appearance on the CBC-TV's "Luncheon Date" hosted by Elwood Glover, followed by a show at Ontario Place where he shared the bill with the Mercey Brothers and

DKD sets underground concert for M&HW

Via Telex

Canada's top promoter, Don Tarlton who heads up Donald K. Donald Productions, Montreal, has announced a series of "underground" concerts at Man and His World. Tarlton's nationalism is obvious in that the concert series is 40% Canadian in content.

Kicking off the Series will be Crowbar and Richie Havens (11) followed by Mylon and Mountain (18) and Bread (25).

The month of July sees Paul Butterfield and James Cotton do a set on the 2nd, with Poco and Black Sabbath skedded for the 9th and 16th respectively. July 23rd has been set aside as Canadian Music Day with Lighthouse, Chilliwack and James, John and Francois. April Wine and The Byrds wrap up the month with appearances on the 30th.

August breaks on the 6th with Dionysus, followed by Emerson Lake and Palmer on the 13th. Procol Harum are in for the 20th and the Guess Who and Jayson Hoover share the 27th.

The series completes its run September 5th with Quebec's favourite "Pepsi" Robert Charlebois taking the complete date.

Gary Buck. His new "North Country" album features "Countryfied" written by Dick Damron, who made the single a No. 1 item in Canada. Hamilton will return to Toronto for a date at the Horseshoe followed by several one-niters throughout Northern Ontario, booked by Bert Mitford's Music and Artists Agency.

Richards is also readying a campaign for new single releases - "Ritual" by Efrem (of Stan Kenton and Feliciano fame) and a new Brother group out of Winnipeg. Fast Eddy, a Toronto group will release on the Nimbus 9 label.

Leigh Ashford are set for an album and single release of their RCA Toronto taping the latter part of June. The packaging of the album was specially created by RCA New York.

Other album product receiving good airplay with resultant sales are the Dee Higgins set as well as the Mercey Brothers. Radio people are still high on the old Simon Caine set, released several months ago. Brent Marucci, music director at CJOE London, considers the album "one of the best Cancon records around."

Richards reports the Efrem cocktail bash was as much "social" as trade noting that "many of Toronto's beautiful folks were there." Besides Richards, RCA was represented by Ed Preston, national promotion manager and John Murphy, promotion. The gathering heard Efrem's new single "Kill The Hairy Beast" which Richards tags as "Latin Rock".

**I'M GOIN' BACK on
Tuesday**

Lalonde grabs radio and television award

Via Telex

Capitol's Pierre Lalonde has been named "Mr Radio and Television for 1971". The award was made to the popular young recording star, June 5th., at Place des Arts in Montreal.

A "live" audience of more than 4500 sat in for the presentation along with an estimated four million television viewers - the largest ever in French Canada.

Lalonde has been with Capitol since the beginning of 1969 and has, in that short space of time, racked up Canadian Gold with "Quand T'auras Vingt Ans" and "Caroline". In addition, his album sales have continually been in the high sales bracket.

His weekly variety show "Jeunesse D'aujourd'hui" (CFTM-TV), has held the number one prime time spot in Quebec Province for the past five years.

Mike Reed sticks at Warner Brothers

Mike Reed, heading up the promotion in Canada for the Rolling Stone label, distributed by Warner Brothers, recently threw a "Sticky Fingers" party in downtown Toronto at Revolution. Reed had on hand a local group, Spectrum, as well as barrels of pop corn and gallons of pop for the kids of Toronto who were invited via pamphlets passed out in the street. In addition, press and deejays were invited.

The event drew several hundred Stones fans to the small location who indulged in the pop and popcorn, bumperstickers and free Stones' albums

This is not wishful thinking.

Jackie Mittoo

FIRST SINGLE
IS BREAKING FROM AN MOR
TO A NATIONAL HIT - TOP 40

WISHBONE

Thanks to everybody for making it possible

SUMMUS RECORDS,

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LONDON records

Capitol Canada firms up US release and promotion

Arnold Gosewich, president of Capitol Canada, has announced an accelerated program for the release of the Canadian company's product by the parent U.S. company. Gosewich tripped into the Capitol Tower in Los Angeles with his A&R Director, Paul White, to emphasize the need for closer liaison between the two countries insofar as artist, promotion and merchandising matters are concerned.

Gosewich and White met with Artie Mogull, A&R head of Capitol Inc. and his executive producer, Mauri Lathower, with the result that the parent company has arranged for the largest release of Canadian product in its twenty year history.

Already affected by the arrangement is the Pepper Tree single "Try". The deck is now receiving a heavy Capitol promo push on both the east and west coasts of the U.S. as well as throughout Michigan, Wisconsin and Ohio. The Aarons and Ackley album, just off in Canada, is to be released Stateside August 2nd.

One Capitol artist already benefitting from U.S. exposure, Anne Murray, is still on her winning streak with great reviews for her appearance at the International in Las Vegas. Capitol is hopeful that Miss Murray is only the beginning of a dramatic acceptance of Cancon product in the U.S.

Gosewich and White also met with Allan Davis, vice president of merchandising and creative service and Sid Miller, vice president of promotion, for discussions in increased cooperation in merchandising and promotion between the companies in both countries.

While in Los Angeles, Gosewich also talked with International Division Chief, Jerry Thomas, to map out plans for release of Cancon product in markets throughout the world. Talks were also held with Bhaskar Menon, the newly-appointed president of Capitol Industries and Capitol Records Inc., to discuss and review the Canadian company's aims and objectives.

London takes over own tape lines

London Records' Dick Riendeau has announced that, effective immediately, London Records will take over distribution and manufacturing of its own cassette and eight tracks throughout Canada. The product was formerly manufactured and distributed by Ampex of Canada, who will have a six month sell-off period to liquidate inventory ending November 30th, 1971.

Riendeau points out that the company's exchange policy will only apply to product sold by a London Records' branch.

Strong Quebec action on Capitol's Peltier

Jacques Amann, promotion manager for Capitol Quebec, sends news of good response to Martin Peltier, and his promo tour throughout the Quebec market. The popular young native of Riviere-Du-Loup has already experienced a hit single for Capitol, now being followed-up by "Amour et Liberte".

Peltier's extensive province-wide tour, set up by Amann, has taken him to CBC-TV Montreal, CHLT-TV Sherbrooke, CJRS/Sherbrooke, CHRD/Drummondville, CFCM-TV/Quebec City, CHRC/Quebec City, CJRP/Quebec City, CKCV/Quebec City, CFLS/Levis, CJTR/Three Rivers, and a return appearance at CBC-TV in Montreal.

Amann has also launched a hefty in-store promotion campaign for Peltier which should work out well to coincide with Peltier's appearances on CFTM-TV's "Jeunesse D'aujourd'hui" and "Zoom en Liberte" (CBC-TV).

Quebec's press has shown a strong interest in Peltier's career, giving him heavy exposure in Echos Vedettes and Teleradiomonde.

GRT groups on promo tour in Saskatchewan

Via telex

Lorne Horning, GRT's promotion man in Saskatchewan, reports that he and Brian Russell and Brenda Gordon of Doctor Music joined Bruce Wheaton of Everyday People for a promotion trip throughout Saskatchewan to promote two new GRT singles, "Try A Little Harder" by Doctor Music and "I Get That Feeling" by Everyday People.

Among the stations visited were CKOM and CFQC in Saskatoon. CHAB in Moose Jaw, and CKCK, CJME

and CBK in Regina. Horning reports that both singles are getting off very well in the province. The promo tour was organized by GRT's man in Calgary, Harry Hrabinsky.

Previous to the western effort, Doctor Music had appeared at a charity function in Nathan Philips Square in Toronto to raise funds for the Canadian Mental Health Association. Ontario's premier, Bill Davis, was on hand to draw the winner in a \$5000 lottery which had been used to raise funds for the association.



**CRISS CROSS RHYTHMS
THAT EXPLODE WITH HAPPINESS**



Distributed by MCA RECORDS (CANADA)

NEW RELEASES

TENDER LOVING CARE/Johnny Cowell - Quiet Girl - Ampersand 477-603-Z

(2:49) (Johnny Cowell) MARWOOD MUSIC-BMI - Prod: Bob Stone.

MOT: One of the finest Cancon easy listening singles on the market. Lush strings and beautiful piano styling makes it a must for MOR play.

Chart Probability Factor - 75%

Flip: Every Single Day (same credits as plug side).

HUMPHREY AND THE DUMPTRUCKS - Six Days Of Paper Ladies - Boot BT. 004-K

(2:03) (Graeme Card) SKINNERS POND MUSIC-BMI - Prod: Jury Krytiuk/Mark Altman.

MOT: It's finally a difficult chore to place this talented group in one particular bag. They are definitely Music of Today but they're so beautifully put together they'll probably see chart action all three ways. Middle of the roaders will really dig as will Country folks.

Chart Probability Factor - 73%

Flip: Pretty Mairi (same publishing as plug side).

RON PERKINS - Ship Of Love - Snocan SC. 103-K

(2:01) (Ron Perkins) NO PUBLISHING LISTED - Prod: Ralph Carlson.

COUNTRY: Carlson has shown he has an ear for talent and producing. A very strong country entry that should catch top chart action.

Chart Probability Factor - 73%

Flip: Come Back To Me (same credits as plug side).

CON ARCHER - If I Can Help Somebody - Dominion 145-E

(2:50) (Zalva/Androzzo) BOOSEY & HAWKES LTD-CAPAC.

COUNTRY: Chanter has seen chart action before and this release has him front and centre with a quietly competitive guitar adding interest.

Chart Probability Factor - 70%

Flip: Where Could I Go But To The Lord (J.B.Coats) STAMPS-BAXTER MUSIC-BMI

EFREM - Kill The Hairy Beast - RCA 75-1051-N

(2:45) (Efrem Logreira) EFREM MUSIC-BMI - Prod: Ann Hunter/Fred Augerman.

MOT: We've tagged this one MOT but middle of the roaders will no doubt find the side interesting as will the free formers. It's a sort of Latin jazz-rock with Canadian flavouring. Lots of excitement.

Chart Probability Factor - 70%

Flip: Ritual (Efrem Logreira) DUNBAR MUSIC-BMIC.

RUSS GURR - Federal Grain Train - Rodeo RO 3349-K

(3:00) (Russ Gurr) AFTER FIVE MUSIC-BMI - Prod: John Hildebrand.

COUNTRY: Canadian country has really made strong inroads into the market and this release should create much more interest in this apathy-ridden field. Gurr and his back-up crew have everything going for them.

Chart Probability Factor - 70%

Flip: Blue Hills Of Brandon (same credits as plug side).

MADRIGAL - Hallelujah - Tuesday GH 111X-M

(2:30) (R.Henderson) BLUENOSE MUSIC-CAPAC - Prod: Greg Hambleton.

MOT: Previous chart action has established this group as one to watch. This well produced session with a very talented lineup of musicians bringing attention to the strong vocals should see chart action.

Chart Probability Factor - 70%

Flip: Freedom (B.Boynton) (same publishing as plug side).

RHETT DAVIS - He Gives Us All His Love - Dot 17379X-M

(3:26) (Randy Newman) UNITED ARTISTS MUSIC-ASCAP - Prod: Jim Foglesong. Flip: I Wish (You Had Stayed) (Rhett Davis) FAMEVILLE MUSIC-BMI

CON ARCHER - Don't Leave Me Now - Boot BT. 010-K

(2:22) (Aaron Schroeder/Ben Weisman) GLADYS MUSIC-ASCAP

- Prod: Jury Krytiuk. Flip: If I Had You (Vev Marie Van Den Berghe) SKINNERS POND MUSIC-BMI.

DOCTOR MUSIC - Try A Little Harder - GRT 1233-06-T

(2:49) (Doug Riley) DR. MUSIC-CAPAC - Prod: Doug Riley.

Flip: The Land (Brian Russell/Trudy Desmond) (same publishing as plug).

RPM MOR PLAYLIST

- 1 I DON'T KNOW HOW TO LOVE HIM
Yvonne Elliman (Decca) 32785-J
- 2 RAINY DAYS AND MONDAYS
Carpenters (A&M) 1260-W
- 3 IT TAKES TIME
Gary Buck (RCA) 75-1049-N
- 4 HELLO MOM
Mercury Brothers (RCA) 75-1050-N
- 5 IT'S TOO LATE
Carole King (Ode) 66015-W
- 6 CAN YOU SEE YOUR OWN SIGN
Tony White (Columbia) C4-2977-H
- 7 THE DRUM
Bobby Sherman (Metromedia) 217-L
- 8 I'LL MEET YOU HALFWAY
Partridge Family (Bell) 996-M
- 9 LORD BLESS YOU LORD BLESS ME
Stratus Singers (London) 17407-K
- 10 A MAN AND A PAPA
Ray Stevens (Barnaby) 2029-H
- 11 TILICUM
Syrinx (True North) 104-H
- 12 MR. SUNLIGHT
Edward/Harding (Celebration) 2000-M
- 13 LADY DAWN
The Bells (Polydor) 2065 064-Q
- 14 PRETEND
Rick Pearson (Palas House) 100-L
- 15 FOLLOW ME
Mary Travers (Warner Bros) 7481-P
- 16 COUNTRY PRINCESS
Rick Neufeld (Astra) 45300-Q
- 17 THE KEY
Roger Rodier (Columbia) C4-2970-H
- 18 ME AND YOU AND A DOG NAMED BOO
Lobo (Big Tree) 112-V
- 19 DOIN' AS YOU PLEASE
Kathy Hanna (London) 148-K
- 20 THEME FROM ONTARIO PLACE
(Ontario Place) 1971-M
- 21 I'LL NEVER NEVER FORGET HER
Chelsea Wind (Tuesday) 108-M
- 22 DANCE OF A HIP GYPSY
Teddy Roderman/New Wild Trombones
(Cdn Talent Library) 477-802Z
- 23 WHERE EVIL GROWS
The Poppy Family (London) 148-K
- 24 SUZANNE
Tom Northcott (UNI) 55282-J
- 25 LIGHT SINGS
Fifth Dimension (Bell) 999-M
- 26 AND I LOVE YOU SO
Bobby Goldsboro (U.A.) 50776-J
- 27 THERE ARE THINGS
& Kurt & Noah (Astra) 45301-Q
- 28 GATOR ROAD
Stamperders (MWC) 1004-M
- 29 YOU'RE MY MAN
Lynn Anderson (Columbia) 4-45356-H
- 30 IF NOT FOR YOU
Olivia Newton-John (Polydor) 2001 156-O
- 31 THE LAST TIME I SAW HER
Glen Campbell (Capitol) 3123-F
- 32 TALKIN' IN YOUR SLEEP
Gordon Lightfoot (Reprise) 1020-P
- 33 SKIP A ROPE
Mike Graham (Rodeo) 3348-K
- 34 THERE ARE THINGS
& Kurt & Noah (Astra) 45301-O
- 35 DANCE OF A HIP GYPSY
Teddy Roderman/New World Trombone
(Cdn Talent Library) 477-802-Z

The changing face of music

(Viewpoint) John Watts

In its natural evolution, contemporary music today bears little resemblance to its counterpart of the late fifties and early sixties. It is a tremendous step from "Johnny Angel" to "Let It Be" and from "Soldier Boy" to "Question of Balance". These changes can be accounted for in an infinite number of ways, but perhaps the two most outstanding are sociological and technical.

The generation which grew up with "Johnny Angel" and "Soldier Boy" has lived through and fought a war, has lived through and taken a lot of drugs and has gone through so many complex changes both inner and outer as to be almost unrecognizable as the same people who learned to twist. It is true that music does represent lifestyle and over the past ten years it has represented the mood and needs of its generation to a tee.

The kids who drove around on a Friday night with Dion and the Belmonts blaring developed into those who would later listen to Sergeant Pepper with an unusual sense of detachment, they would later beat out their pent up frustrations to Led Zeppelin and then return to tranquility with James Taylor. It would be a long tortuous road and the people who took the ride would never be the same again.

Today the musical area we are in can only be described as a hodge podge representing a number of different styles in transition but virtually all the styles have two things in common, they are all becoming less loud and more sophisticated. Even the Bobby Shermans and Jackson Fives of the world use reasonably complex production. The general trend is definitely away from "hard rock" as dished out by Zeppelin and Grand Funk, Terry Knight to the contrary. Sure a hard rock record will still sell, but the almost unconditional acceptance of anything which could be labelled

"hard rock" is over. The only purveyors of real rock who will survive will probably be the Rolling Stones, and they on nostalgia alone.

These days MOT is made up of a few diverse elements. One of the most publicized is "love rock" or as some cynics would have it "slush rock". Bubblegum still exists but it's grasp on the consumer grows weaker day by day. The time is here for new trends to take hold and they have already begun. The Taylor family, Joni Mitchell, Neil Young, Lightfoot and the rest have received heavy exposure by those who prophesy a complete swing to country-folk-rock. Many have forgotten that the Moody Blues and Jethro Tull exist but their impact is felt nonetheless.

It is my belief that the various elements of MOT will polarize themselves, slush rock moving solidly into MOR where it belongs, bubblegum dying completely and country-folk-rock and classic-rock becoming the fare of teen and young adult stations. There is, of course, always room for latitude and doubtless there will be much interaction between the various formats and styles.

Much of the foregoing is dependent on the declining importance of tightly formatted radio, especially of the top forty style, which many feel is inevitable, and in fact, has already begun.

The indications are already there that top forty and FM "underground" are moving closer together all the time. Hopefully the result will be less nauseating than straight top forty, and less pretentious than underground.

Don Scardino is...



a Broadway actor

Capitol Vancouver big on Cancon discs

Via Telex

Capitol's Vancouver branch reports good reaction to new releases, particularly with Cancon product. The newly-released Rolf Harris deck, "Vancouver '71" has been a giant request item on CKNW while Anne Murray and Pepper Tree are still holding on CKLG and Calgary's CKXL — after eight weeks of release. Request action for both discs has been exceptional.

The newly-bowed Aarons & Ackley set has also garnered encouraging response for Capitol West.

RPM SINGLES ALPHABETICALLY

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

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

June 19, 1971

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Ampex
Acc
CMS
Capitol
Caravan
Columbia
GRT
London

W
C
V
D
E
F
G
H
T
K

MCA
Musimat
Phonodisc
Polydor
Quality
RCA
Trans World
WB Atlantic
World

J
R
L
O
M
N
Y
P
Z

1	1 1	BROWN SUGAR Rolling Stones-Rolling Stone-19100-P	34	33 31	ME AND MY ARROW Nilsson-RCA-250-N	67	76 ...	SOONER OR LATER Grass Roots-Dunhill-4279-N
2	2 5	IT DON'T COME EASY Ringo Starr-Apple-1831-F	35	37 41	TREAT HER LIKE A LADY Cornelius & Rose-United Artists-50721-J	68	72 90	DON'T KNOCK MY LOVE Wilson Pickett-Atlantic-2797-P
3	3 10	SWEET AND INNOCENT Donny Osmond-Polydor-2065 059-Q	36	39 45	LUCKY MAN Emerson Lake & Palmer-Cotillion-COT44106-P	69	59 61	A COUNTRY BOY NAMED WILLY Spring-London-17401-K
4	11 16	RAINY DAYS AND MONDAY Carpenters-A&M-1260-W	37	43 54	YOU'RE GONNA MISS ME Wishbone-Celebration-2005-M	70	70 84	GIVE MORE POWER TO THE PEOPLE Chi-Lites-Brunswick-55450-V
5	9 15	I'LL MEET YOU HALFWAY Partridge Family-Bell-996-M	38	38 40	HOUSE ON POOH CORNER Nitty Gritty Dirt Band-United Artists-50769-J	71	74 95	OOH POO PAH DO Ike & Tina Turner-United Artists-50782-K
6	6 13	SUPERSTAR Murray Head-Decca-32603-J	39	45 57	HIGH TIME WE WENT Joe Cocker-A&M-1258-W	72	60 30	IF Bread-Elektra-45720-P
7	24 50	IT'S TOO LATE Carole King-Ode-66015-W	40	40 43	FAST TRAIN April Wine-Aquarius-502-K	73	93 100	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes-Invictus-3086-F
8	5 3	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N	41	41 46	LIFE Elvis Presley-RCA-9985-N	74	77 89	GET IT ON Chase-Epic-10738-H
9	27 33	INDIAN RESERVATION Raiders-Columbia-45332-H	42	42 49	THAT'S THE WAY I'VE ALWAYS HEARD IT Carly Simon-Elektra-45724-P	75	75 85	SEA CRUISE Johnny Rivers-United Artists-50778-J
10	13 19	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-3027-F	43	36 37	HELLO MOM Mersey Bros-RCA-75-1050-N	76	98 ...	SUMMER SAND Dawn-Bell-45-107-M
11	14 23	WANT ADS Honeycones-Hot Wax-7011-M	44	52 70	YOU'VE GOT A FRIEND James Taylor-Warner Bros-7498-P	77	88 98	SPACESHIP RACES Tom Northcott-Uni-55282-J
12	29 35	SIGNS 5 Man Elec. Band-Polydor-2065 042-Q	45	64 81	LADY DAWN Bells-Polydor-2065 064-Q	78	95 ...	DRAGGIN' THE LINE Tommy James-Roulette-7103-T
13	15 29	WHERE EVIL GROWS Poppy Family-London-L148-K	46	46 47	IT TAKES TIME Anne Murray-Capitol-72642-F	79	79 86	"709" Bobby G. Griffith-Polydor-2065 052-Q
14	4 2	CHICK A BOOM Daddy Dew Drop-Sunflower-105-K	47	47 55	HOT LOVE T-Rex-Reprise-1006-P	80	73 65	TRY Peppertree-Capitol-72640-F
15	16 22	NATHAN JONES Supremes-Tamla Motown-1182-V	48	48 69	RUN RUN James, John & Francois-Aquarius-5011-K	81	62 52	GOING TO THE COUNTRY Young-Ampex-4000-V
16	12 4	LOVE HER MADLY Doors-Elektra-45726-P	49	58 73	AWAITING ON YOU ALL Silver Hawk-Westbound-172-T	82	81 71	IN THE LAND OF THE FEW Poor Souls-Quality-1998 X-M
17	20 24	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-9976-N	50	63 78	SATORI Flower Travelling Band-GRT-230 05-T	83	82 88	WISHBONE Jackie Mittoo-Summus-SR2502-K
18	8 8	BRIDGE OVER TROUBLED WATER Aretha Franklin-Atlantic-2796-P	51	51 59	TARKIO ROAD Brewer & Shipley-Kama Sutra-524-M	84	DEEP ENOUGH FOR ME Ocean-Kama Sutra-525-
19	21 25	LOWDOWN Chicago-Columbia-45370-H	52	53 44	13 QUESTIONS Seatrain-Capitol-3067-F	85	WAIT FOR THE MIRACLE Thecycle-Tamarac-TTM642-M
20	22 20	I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman-Decca-32785-J	53	54 68	LORD BLESS YOU, LORD BLESS ME Stratus Singers-London-M17407-K	86	89 93	SPIRIT SONG Edward Bear-Capitol-72638-F
21	34 39	DOUBLE LOVIN' Osmonds-Polydor-2065 066-Q	54	55 58	TRAIN Soma-Aquarius-5010-K	87	90 99	EBENEZER Keith Hampshire-RCA-74 0472-N
22	23 21	CRY BABY Janis Joplin-Columbia-45379-H	55	56 76	DONE TOO SOON Neil Diamond-Uni-55278-N	88	91 ...	SOUTHBOUND TRAIN Steel River-Tuesday-GH110-M
23	25 34	PUPPET MAN Tom Jones-Parrot-40062-K	56	57 60	WHO DO YOU LOVE Tom Rush-Elektra-E457 18-P	89	94 ...	WALK AWAY James Gang-ABC-11301-Q
24	18 12	HERE COMES THE SUN Richie Havens-Polydor-2061 014-Q	57	35 36	REACH OUT I'LL BE THERE Diana Ross-Tamla Motown-1184-V	90	92 ...	DO YOU KNOW WHAT TIME IT IS P-Nut Gallery-Buddah-239-M
25	26 32	LIGHT SINGS Fifth Dimension-Bell-999-M	58	61 72	IF NOT FOR YOU Olivia Newton-John-Polydor-2001 156-Q	91	83 96	TIP OF MY TONGUE Brenda & Tabulations
26	10 6	ME AND YOU AND A DOG NAMED BOO Lobo-Big Tree-112-V	59	44 38	TILlicum Syrinx-True North-104-H	92	49 18	NEVER CAN SAY GOODBYE Jackson 5-Tamla Motown-1179-V
27	28 11	TOAST AND MARMALADE FOR TEA Tin Tin-Polydor-2058 023-Q	60	65 79	DON'T PULL YOUR LOVE ON ME Hamilton Joe Frank & Reynolds-Dunhill-4276-N	93	87 94	NEVER ENDING SONG OF LOVE Delaney & Bonnie-Atlantic-AT6804-P
28	31 17	ALBERT FLASHER Guess Who-Nimbus-74 0458-N	61	69 80	CHICAGO Graham Nash-Atlantic-2804-P	94	96 ...	WITH MY FACE ON THE FLOOR Emitt Rhodes-Dunhill-4280-N
29	18 14	HATS OFF (To the Stranger) Lighthouse-GRT-1230-04-T	62	...	WILD HORSES Rolling Stones-Rolling Stone-19101-P	95	97 ...	BEEN TOO LONG ON THE ROAD Mark Lindsay-Columbia-45385-H
30	7 7	THE DRUM Bobby Sherman-Metromedia-217-L	63	78 ...	SWEET CITY WOMAN Stamperders-MWC-1004-M	96	99 ...	I GET THAT FEELIN' Everyday People-GRT-123305-T
31	32 28	COOL AID Paul Humphrey-Lizard-21006-V	64	68 82	TAKE ME HOME, COUNTRY ROAD John Denver-RCA-0445-N	97	100 ...	AND I LOVE YOU SO Bobby Goldsboro-United Artists-50776-J
32	17 9	WOODSTOCK Matthew's Southern Comfort-Decca-J	65	67 76	FUNKY NASSAU Beginning of the End-Atco-4595-P	98	...	TALKIN' IN YOUR SLEEP Gordon Lightfoot-Reprise-RO1020-P
33	30 26	POWER TO THE PEOPLE John Lennon-Apple-1830-F	66	50 27	FEELIN' ALRIGHT Grand Funk Railroad-Capitol-3095-F	99	...	THE LAST TIME I SAW HER Glen Campbell-Capitol-3123-F
						100	...	WHOLESALE LOVE Buddy Miles-Mercury-13205-K

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

June 19, 1971



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

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA	J
Allied	C	Musmart	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 5	STICKY FINGERS Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P 8COC-59100-P	34	37 36	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P	67	60 64	JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT -Joseph Consortium-London-3001-K N/A N/A
2	2 1	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	35	38 31	THE POINT Nilsson-RCA-LSPX1003-N N/A N/A	68	81 ...	AGAINST THE GRAIN Stampeders-MWC-MWCS701-M N/A N/A
3	3 2	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P A8TJ-902-P	36	32 28	BLOODROCK III Capitol-ST765-F N/A N/A	69	86 87	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F
4	4 6	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P CWX2561-P 8WM2561-P	37	39 38	GLEN CAMPBELL'S GREATEST HITS Capitol-SW752-F N/A 8XT752-F	70	87 90	ROCK ON Humble Pie-A&M-SP4301-W N/A N/A
5	6 3	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	38	43 41	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P	71	85 ...	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-LSP4506-N N/A N/A
6	14 73	RAM P&L McCartney-Apple-SM AS3375-F N/A N/A	39	35 35	TARKIO Brewer & Shipley-Kama Sutra-KSBS2024-M KS4 2024-M KS8 2024-M	72	78 84	HAVE MERCY Mercury Bros-RCA-1304-N N/A N/A
7	13 25	TAPESTRY Carole King-Ode-SP77009-W CS77009-W 8T77009-W	40	48 49	ONE BAD APPLE Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q	73	71 67	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX6383-P 8RM6383-P
8	12 24	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M 8RM2035-P	41	44 44	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P N/A 8WM1883-P	74	68 62	LONG PLAYER Faces-Warner Bros-WS1892-P N/A 8WM 1892-P
9	7 4	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	42	41 39	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	75	67 65	SYRINX True North-TN2-H N/A TN2-H
10	10 14	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P 8RM2037-P	43	31 20	PORTRAIT OF BOBBY Bobby Sherman-Metromedia-KMD1040-L N/A N/A	76	100 ...	SKY'S THE LIMIT Temptations-Tamla Motown-GS957-V G75 957-V G8 957-V
11	8 10	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N N/A N/A	44	49 45	IF I COULD ONLY REMEMBER MY NAME David Crosby-Atlantic-SD7 203-P AC7 203-P A8TC7 203-P	77	66 58	SWEETHEART Engelbert Humperdinck-Parrot-SP AS7 1043-K N/A N/A
12	9 9	BEST OF THE GUESS WHO RCA-LSPX1004-N N/A N/A	45	30 23	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM2034-P	78	82 54	PENDULUM Creedence Clearwater-Fantasy-8410-R 58410-R 88410-R
13	11 15	L.A. WOMAN Doors-Elektra-EK575011-P CEK-75011-P 8EK-75011-P	46	50 37	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-6060-M 4-6060-M 8-6060-M	79	73 79	MESSAGE TO THE PEOPLE Buddy Miles-Mercury-SR6 1334-K N/A N/A
14	15 26	SHE'S A LADY Tom Jones-Parrot-XPAS7 1046-K M79646-K M79846-K	47	42 43	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A	80	97 100	CHASE Epic-E30472-H N/A N/A
15	16 19	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	48	45 59	SEATRAN Capitol-SMAS659-F N/A N/A	81	98 ...	MANDRILL Polydor-244 050-Q N/A N/A
16	17 8	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M	49	56 75	CARLY SIMON Elektra-EK574082-P N/A N/A	82	55 46	BRIDGE OVER TROUBLED WATER Simon and Garfunkel-Columbia-KCS9914-H 16 10 0750-H 18 10 0750-H
17	18 21	EMERSON, LAKE AND PALMER Cotillion-SD9040-P N/A A8TC9040-P	50	47 50	MANNA Bread-Elektra-EK574086-P N/A EK8 74086-P	83	...	HAMILTON, JOE FRANK & REYNOLDS Dunhill-DS50103-N N/A N/A
18	20 22	11-17-70 Elton John-Uni-93105-J N/A N/A	51	52 48	FRIENDS Orig. Soundtrack-Paramount-PAS6004-M PAS4 6004-M PAS8 6004-M	84	...	PUT YOUR HAND IN THE HAND Ocean-Kama Sutra-KSBS2033 N/A N/A
19	23 27	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	52	63 80	LATER THAT SAME YEAR Matthew's Southern Comfort-Decca-DL75265-J N/A 73-5264-J	85	...	WRITER Carole King-Ode-77006-W N/A N/A
20	7 8	SURVIVAL Grand Funk Railroad-Capitol-SW764-F N/A N/A	53	57 63	STEPPENWOLF GOLD Dunhill-DS50099-N N/A N/A	86	88 82	ELTON JOHN Uni-73090-J N/A N/A
21	21 16	MAYBE TOMORROW Jackson 5-Tamla Motown-MS735-V N/A N/A	54	58 47	ROSE GARDEN Lynn Anderson-Columbia-C30411-H N/A N/A	87	95 99	FIVE BRIDGES Nice-Mercury-SR6 1295-K N/A N/A
22	62 ...	CARPENTERS A&M-SP3502-W N/A N/A	55	61 66	ENCORE Jose Feliciano-RCA-LSPX1005-N N/A N/A	88	94 98	SMYLE Columbia-ES90017-H N/A N/A
23	22 13	LOVE STORY Andy Williams-Columbia-KC30497-H N/A N/A	56	54 55	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H CA30325-H	89	70 81	THIS WAY IS MY WAY Anne Murray-Capitol-ST6330-F 4XT6330-F 8XT6330-F
24	24 30	STAY AWHILE Bells-Polydor-2424 022-Q 3176 019-Q 3821 022-Q	57	52 40	DIANA Soundtrack-Tamla Motown-MS7 19-V N/A N/A	90	74 68	SONGS OF LOVE AND HATE Leonard Cohen-Columbia-C30103-H N/A N/A
25	25 52	ALARM CLOCK Richie Havens-Polydor-2310 080-Q N/A N/A	58	46 51	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	91	...	EDGAR WINTER'S WHITE TRASH Epic-30512-H CT30512-H CA30512-H
26	27 11	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4200-W CS4200-W 8T4200-W	59	99 ...	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SW8903-F N/A N/A	92	76 70	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2A8J500-P
27	26 17	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W 8T4271-W	60	51 56	STONE AGE Rolling Stones-London-NPS6-K N/A N/A	93	93 94	CRAZY HORSE Reprise-RS6438-P N/A 8RM6438-P
28	28 28	ABRAXAS Santana-Columbia-KC30130-H CT30130-H CA30130-H	61	40 42	BACK TO THE ROOTS John Mayall-Polydor-267 5010-Q N/A N/A	94	91 92	MARY Mary Travers-Warner Bros-WS1907-P N/A 8WM 1907-P
29	33 33	BROKEN BARRICADES Procol Harum-A&M-SP4294-W N/A N/A	62	65 60	STONEY END Barbra Streisand-Columbia-KC30378-H N/A N/A	95	64 74	REAL LIVE JOHN SEBASTIAN John Sebastian-Reprise-MS2036-P CRX2036-P 8RM2036-P
30	29 18	THIS IS A RECORDING Lily Tomlin-Polydor-2425 064-Q 3177 042-Q 3827 037-Q	63	90 85	HAG Merle Haggard-Capitol-ST735-F N/A N/A	96	92 ,3	MR OIL MAN Jarvis St Revue-Columbia-ES90020-H N/A N/A
31	19 12	WOODSTOCK TWO Various-Cotillion-2SD-400-P ACJ-400-P A8TJ-400-P	64	59 57	WORKIN' TOGETHER Ike & Tina Turner-Liberty-7650-J N/A N/A	97	80 83	CELEBRATION Various-Ode-SP77008-W CS77008-W 8T77008-W
32	36 32	CHICAGO III Columbia-C2 30110-H CT30110-H CA30110-H	65	72 78	SINATRA & COMPANY Frank Sinatra-Reprise-FS1033-P N/A 8FM1033-P	98	89 86	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P
33	24 34	THIRDS James Gang-ABC-ABCSX721-Q N/A ABC8721-Q	66	79 96	JOHNNY WINTER AND Columbia-C30475-H N/A N/A	99	83 71	CHILLIWACK Parrot-PAS7 1040-K PKM79640-K PEM79640-K
						100	...	LEE MICHAELS FIFTH A&M-SP4302-W N/A N/A

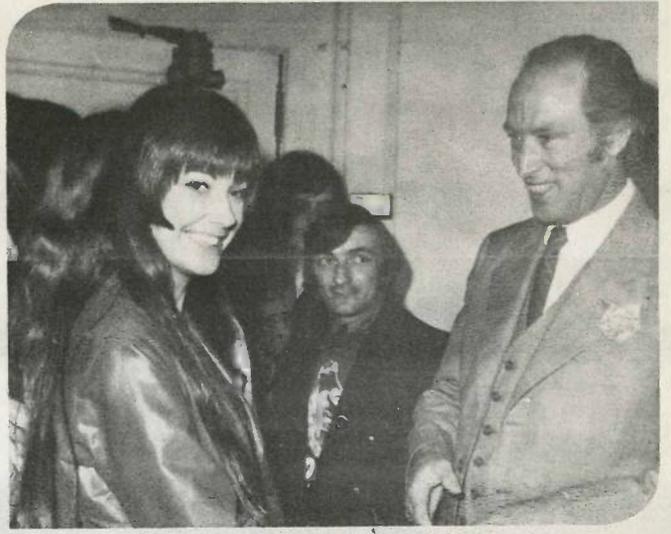
CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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



John Watts (RPM) Lee Farley, Mark Robbins, Jack Vermeer with Dawn and Partridge Family Gold.



Quality's Nicolie Vidal arranged "Fuddle Duddle" promotion at CKVL which attracted Nada and PM Trudeau.



Big John Hart, strongman at CFGM, was one of the first to break Stampeders' single and new album.



Quality's Mark Robbins, Wishbone and CKOC's Nevin Grant, Ron Morey, Dan Ferguson and Jim Thompson.



Martin Peltier is receiving the Capitol red carpet treatment on his new discing "Amour et Liberte".



Word recording artists The King James Version, now touring Atlantic Provinces prior to third album release.

STEREO 9230-1002

LIGHTHOUSE

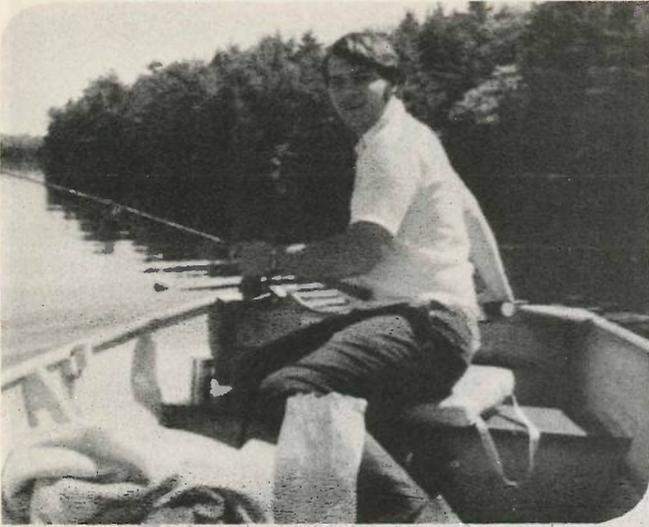
One Fine Morning

GRT

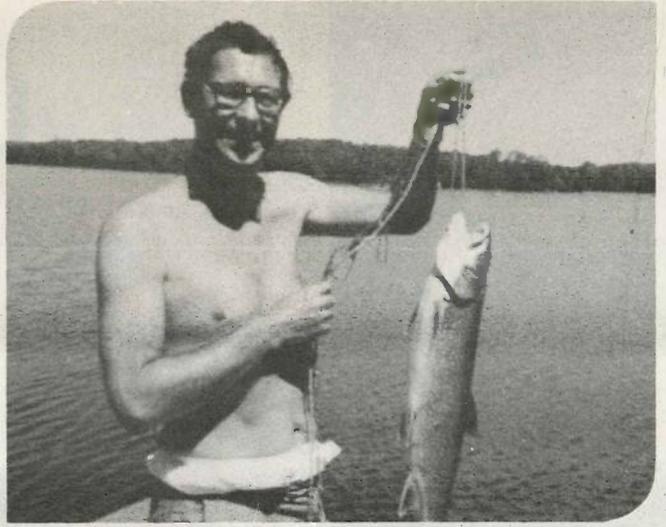
LIGHTHOUSE

ON
GRT
RECORDS

9230-1002



Greg Stewart of CKWS took time out from radio duties to hook into another form of sport.



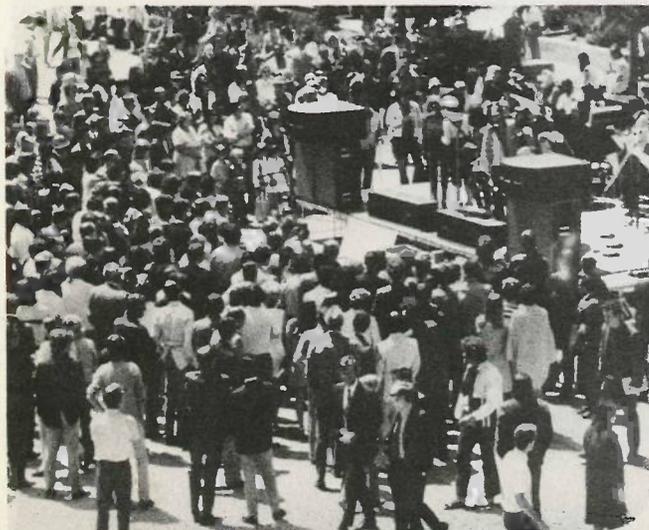
Quality's national sales manager Lee Farley finally has proof that he has a big one.



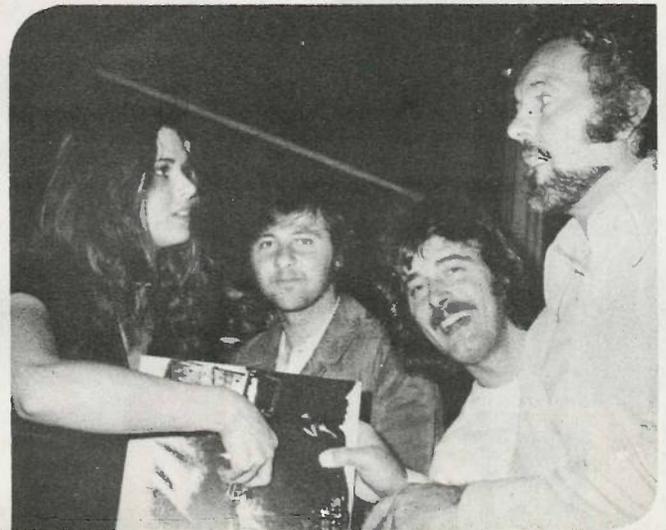
CHYM (Kitchener) librarian Molly Zakrzewski and on-air personality Dave Timms ready for Bacharach gig.



A&M's Bacharach would appear to be sitting in with Molly in planning the big Bacharach Weekend.



GRT's Everyday People gave a hand to Canadian Mental Health benefit at Toronto's City Hall.



Mike Reed, Warner/Rolling Stone promotion manager (2nd from right) in thick of Sticky Fingers party.

Be careful what you contract from your parties

by Kenneth M. Smookler

By now I've dealt with almost all of the elements of Contract. Assuming that all of them have been met, the time has come to "execute" a contract. This again is a legal term — "executing" a contract doesn't kill it, it brings one to life.

There are a great many myths around the execution of contracts and I suspect that by now I have run into most of them. If I had a dollar for every time that someone has told me that a signed contract was not valid because "it isn't witnessed", I could probably subsidize RPM for the next three years.

Apparently many people think a document must be witnessed before it is completed — this is not true. Witnessing a document serves only one purpose — should it ever be necessary to prove that the document was signed, then the witness can always be produced for this purpose even if the party that you want bound to the contract refuses to admit that he signed it or if the party is dead or not in the country or for some other reason not available to be brought into court.

Another myth seems to revolve around the question of initialling changes. Supposing one party to a contract wants to accept it but wants one change made in a vital term such as the amount of money involved, what he should do is cross the old amount out, write in the new one and initial the change. But has he then done all he needs to do to complete the contract? No so.

What he must also do is hand the contract back to the first party and be sure that he too initials the change, or there may be no contract at all, not just the original one unchanged.

Example?

Arrogant Amodeus is almost in tears

RPM REGIONAL ACTION

WE'RE DANCIN' (Til It Blows Over)
Second Helping (Much) 1002-K

I'M GOIN' BACK
Chelsea Wind (Tuesday) 108-M

MAKE IT BETTER
Jericho (Bearsville) X31003-V

COUNTRY PRINCESS
Rick Neufeld (Astra) 45300-Q

NOW THE BELLS ARE RINGING
Jimmie Knight (Pacific Star) 02-K

I GET THAT FEELING
Everyday People (GRT) 1233-05-T

THERE ARE THINGS
& Kurt & Noah (Astra) 45301-Q

I SAW THE SPARROW'S FALL
Alan Moberg (London) 17411-K

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.

(of joy and relief) because he sees his concert at the Stone Heap just about put together. He has agreed to sign both RADAR PINEAPPLE MANHOLE and Swingin' Jo Bach, drawn the contracts for both of them and the first one (with RPM) is now signed, sealed and delivered (don't ask what that phrase means, we'll come to it next week). Swingin' Jo, however, doesn't think that the \$8,000.00 he has been offered is good enough and he wants it changed to \$10,000.00 He takes the contract, crosses out "\$8,000.00" writes above it "\$10,000.00 and initials this change, signing at the end of the contract below the place where Arrogant Amodeus has already affixed his own utterly illegible signature.

S.J.B. then tucks the contract into his pocket, telephones Amodeus and says "I signed the contract but I've changed it to read \$10,000.00!"

The concert is held, (I'll bet you thought we were never going to get this concert off the ground,) and Amodeus pays over to S.J.B. not \$10,000.00 but \$8,000.00 and says "Sue me, if that's not enough!"

If Jo wants to sue what does he produce when he gets into court?

All he has is a contract which has "\$8,000.00" crossed out, "\$10,000.00" written into it in his handwriting and with his own initials beside it. He has no evidence to show that A.A. ever approved of the change.

Of course he can always allege the telephone conversation in which Amodeus agreed to make the change but how does he prove that? It may eventually boil down to who does the Judge believe. What's more the rules of evidence that apply are mostly against him.

What's worse, the Judge may say to him that there was no contract at all — when he crossed out "\$8,000.00" and wrote in "\$10,000.00" what he did was to convert the contract into a counter-proposal or counter-offer. If so, until this was accepted by A.A. there was absolutely no contract.

And how about the \$8,000.00 that was actually paid? It was, of course, a gift from Amodeus in gratitude for Swingin' Jo's having worked the concert which we have been trying to put together for God knows how many weeks now.

For all I know, he may wind up paying Gift Tax on it.

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NEW ALBUMS

I DON'T KNOW HOW TO LOVE

Helen Reddy
(Capitol) ST 762-F
With the titler battling on the charts with the Yvonne Elliman version, Miss Reddy's album comes at a good time. Other cuts the equal of "I Don't Know" abound such as "Best Friend".



LIGHTHOUSE

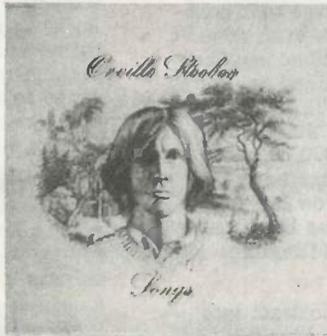
(GRT) 9230-1002-T



One group which unaccountably never made it internationally was Lighthouse. Here on their first album for GRT they present ten strong reasons why they should. "Hats Off (To The Stranger)" is, of course, included.

SONGS

Orville Stoeber
(UNI) 73103-J
UNI's version of Emitt Rhodes is a nice change from the Elton John hype. High production values and first class material make this set a must-have for interested programmers. All cuts recommended.



HAMILTON, JOE FRANK & REYNOLDS

(Dunhill) DS 50103-N
It had to happen. Ostensibly a rock group doing very MORish tracks with prominent lead vocals. In addition to the titler, "What Can You Say" has strong possibilities.

OSIBISA

(MCA) DL 75285-J
Combining basic rhythms and reasonably advanced jazz, the much-heralded Osibisa may well make inroads into the pop market. "Dawn" is a cut with potentially wide appeal.



KAREN

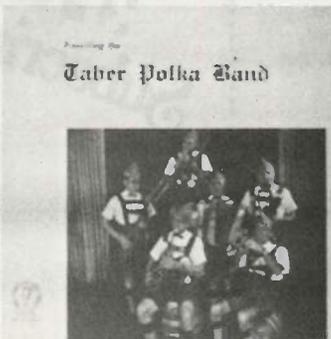
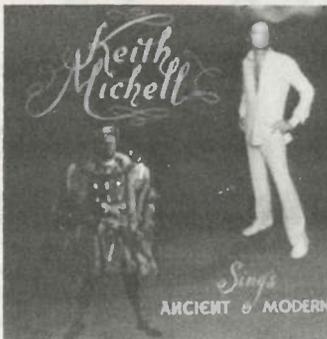
Karen Jones
(Canadian Talent Library) 477-5146-Z



Relaxing vocals and well-chosen material (Davis, Titcomb, Taylor and Jones) make this set one of the better CTL efforts. Should make member stations very happy with their investment.

KEITH MICHELL SINGS ANCIENT & MODERN

(Spark) SRLP 106-K
This could be the surprise album of the year. If you're looking for a pleasant cross between Roger Whittaker and Richard Harris, Michell provides it here. "Try To Remember" exceptional.



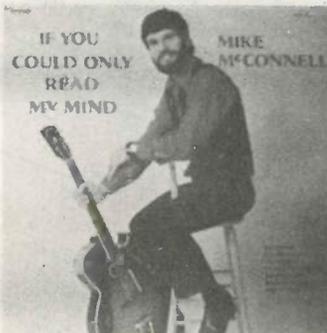
THE TABER POLKA BAND

(Big Chief) BCS 1117
Should be a big seller in Taber and if Big Chief gets a national distributor it could catch where the beer drinking and polka lovers gather. Taped at Calgary's E.K. Recording Studios. Engineered by Ernest Klump.



IF YOU COULD ONLY READ MY MIND

Mike McConnell
(Paragon) ALS 287-C
McConnell's fourth album for Paragon should be a source of delight to his fans. Renditions of "Four Strong Winds" and Tom Connors' "Ketchup Song" are special.



THE OTHER ME

Shirley Ann
(Big Chief) BCS 1115
Big Chief's Donn Petrak and Bruce Thompson looked after the production chores on this album of good message country songs by one of Alberta's most respected ladies of song.



Canadian stations could rig bogus Cancon

Before we launch into this week's attack on the whimpering status quo, we'd like to briefly take time out to assail our herd of critics. In a recent issue of the Canadian Music Service, we were taken to task for never saying anything nice.

Believe me, we do not enjoy living and writing about the current sordid state of this country's music industry. And it seems to us a great pity that the CMS is apparently not aware of most of the present ailments. They spend all their time telling us what's nice. The fact that they're often wrong is beside the point. Their gig is nice things.

We like to think of our gig in slightly more lofty terms. Our aim is to aid this industry through its tender infancy. We too may be wrong, a lot, but we're saying something and that seems to be one hell of a lot better than all of our critics, who spend their time saying nothing.

We intend to point up the more sinister (and thus, controversial) aspects of the Canadian music scene circa 1971, because we happen to think that our role is unique. And the relevance of what we're doing, as opposed to what the CMS is doing, can only be clearly defined with the passage of time. So do your gig guys, and leave us to do ours. Criticize us all you like for being wrong on specific issues, but please spare us your cynicism of our role. Although you may not realize it, we are at the very least providing a service which is not turning up elsewhere. And remember that people in glass houses should keep a sharp eye out for stray stones.

This week's topic has not been mentioned in the CMS. Nor is it likely to be. We have the impression that far too few industry people are even remotely aware of it. Yet it is stealthily gaining strength in the Canadian marketplace and is causing immeasurable pain and loss of profits to this country's record makers.

This week we want to examine the situation of ripoff R&B record producers getting their stuff playlisted on CKLW, Canada's most listened to AM rock station.

We should, by rights, firstly assure you that we have nothing against the everyday R&B record producer. Indeed, the author of this column was dishonourably discharged from two Australian radio stations for touting their wares on the air. Stations down under aren't too hip to colored music. We are therefore suitably sympathetic to the cause of the black man in the music world.

But we are not sympathetic to the various R&B record makers who could slip into Toronto with U.S.

colored groups to cut rhythm tracks for exposure as Canadian content on CKLW. Actually we find this is the most distasteful development in Canadian music since others pioneered the play-your-own-record philosophy last year. It reeks not only of cheating and onedownmanship, but of discrimination against Canadian talent (black or white).

This could come about because of CKLW's apparent reluctance to con-



(Viewpoint) Ritchie Yorke

sider Canadian records the equal of Detroit product. This writer was recently told by the manager of CKLW AM that "if you see a chance for Janis Joplin to qualify as Canadian content, it's like you got up on the right side of the bed that morning." We are certain that such a ridiculous statement is not intended to strike faith and ambition into the hearts of Canadian record makers, or indeed, the CRTCC.

Further evidence of CKLW's bias toward non-Canadian records which may possibly qualify as domestic content, can be found in the Matthew Southern Comfort single of Woodstock. The only connection with Canada that this English production could claim was that the song was written by a girl born in Saskatoon who has long since deserted this country because of music industry apathy and broadcasting tyranny.

Because of CKLW's immense influence in the U.S. market (it's the top rated station in Detroit, Cleveland, Toledo, et al), it was able to make Woodstock an American hit. But, it should never be forgotten, this was at the expense of a genuine Canadian record. The people at CKLW will no doubt claim that any Canadian record is not as good as an English cover version of an American hit, but we happen to disagree.

For all its loud claims of advancing the Canadian music cause in the U.S., CKLW has in fact done very little to push legitimate Canadian talent. Instead it has dug up every imaginable U.S. or English record with vague Canadian attachments to avoid playing real Canadian discs.

Admittedly CKLW flogged Put Your Hand In The Hand and Stay Awhile, but there are intelligent observers within the borders of Canada who be-

lieve that those two records had some artistic shortcomings. The station also picked up the Five Man Electrical Band's Signs after it had become a hit on secondary stations in several CKLW audience markets. But it has ignored a handful of big Canadian hits of recent months, and it is our belief that CKLW can accept a major portion of the blame for the failure of these records in the U.S. market.

American programmers, long accustomed to evaluating new records through Gavin and Hamilton rather than actually hearing what's in the grooves, quickly looked to CKLW to inform them on what should be played from Canada after legislation began. They're all aware of the music boom in Canada but they'd rather let CKLW make the decision about whether they should be programmed in the U.S. Check with any Canadian company which has tried to launch a Canadian record in the States without CKLW being on the record. We're told it's impossible.

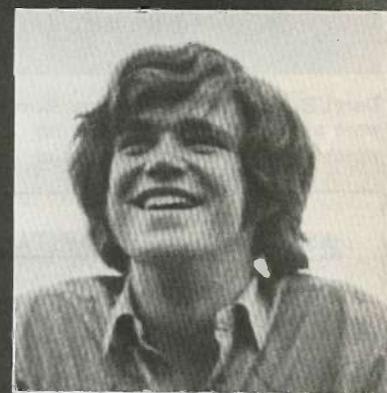
What is making it even more difficult is the anxiety of many Detroit and New York producers to capitalize on Canadian content legislation.

Because of its inferiority complex about records by Canadian artists living in Canada, CKLW has created a possible loophole in legislation. If Americans can legally slip into Toronto to, cut a couple of rhythm tracks then take the tapes back to the U.S. for over-dubbing and mixing, and then pick up CKLW, the entire Canadian content legislation could be endangered.

CKLW plays Detroit R&B records voluntarily. Such records do not need

YORKE continued on page 23

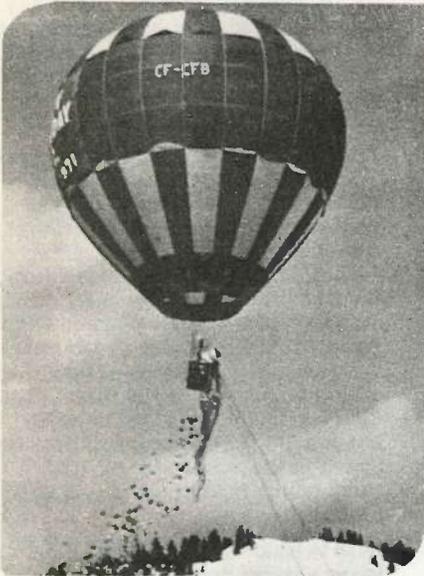
Don Scardino is...



a movie star

Bonhomme aids CKLG/Grouse ski promo

There's still snow on Grouse Mountain to remind nearby Vancouverites of the past year of fun on the slopes, but one of the most memorable occasions of the year was Bonhomme's visit to the popular winter sports area.



Radio station CKLG arranged to bring Bonhomme into the Vancouver area to lend a bi-bi hand to the Grouse Mountain Ski Carnival. Bonhomme is the spirit of Quebec's Winter Carnival.

CKLG Boss Jocks Roy Hennessy,



Daryl B., Bob Morris and Don Stevens were also on hand for the big day which drew more than a thousand

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spectators and skiers.

The station got together over 400 prize-filled balloons which were dropped out of a basket balloon by Bonhomme and were picked up by the revellers on the slope.

Bonhomme also made a traffic-stopping trip through downtown Vancouver, handing out balloons — and generally advertising the big event on the nearby mountain.

CJBQ's Tomkins MC's country spectacular

Friday May 28 saw a capacity crowd flock to the Belleville Arena to take in the Country Music Spectacular. Emcee of the country show was country radio personality Harold Tompkins of CJBQ. Much of the success of the show was the advance publicity supplied by Tomkins and his country cousin, Dick Lovering, on their respective country shows.

Headlining the show were CBC-TV's "Countrytime" stars, Myrna Lorrie and Vic Mullen and the Hickorys. Sharing the bill were Canada's newest recording family, MCA's The Family Brown. Reports have it that this latter group made a large sized impression on the audience. The initial single release from the Browns, "R.R. # 2", culled from their album, has made good gains on the RPM Country Fifty where it sits at No. 16 this week.

Both Lovering and Tompkins have been big boosters of the Cancon country scene, even before the CRTC 30% ruling, and have been active with Jamborees throughout their listening area. Most notable of these being the Trent Valley Jamboree which does much to encourage public respect for domestic talent.

Current chart topper at CJBQ is the Mercey Brothers' RCA lid, "Hello Mom".

Canadian Talent Library re-issues LPs

Mal Thompson reports that the Canadian Talent Library, through Oshawa's World Records, has reissued two albums formerly on London Records. The two, "Sheila Henig/Brahms, Chopin, Debussy" and "Herbie Helbig/Classical Gas", are being freshly presented to the buying public to increase consumer awareness of CTL product.

Also released at this time are albums by Karen Jones and Henry Cuesta. The Jones album was originally scheduled for a May release. CTL continues its singles program with decks by Karen Jones and the Rhythm Pals.

Quality scores gold for Bell

Quality Records, distributors of Bell product, recently applied for RPM Gold Leaf Awards for single and album releases by The Partridge Family and Dawn. The Partridge Family certified for "outstanding sales" for their "The Partridge Family Album" and hit single "I Think I Love You".

Dawn was awarded Canadian Gold for their two singles, "Knock Three Times" and "Candida".

Both Bell recording units have maintained chart status. The Partridge Family have made strong moves toward the top of the RPM 100 Singles chart with their "I'll Meet You Halfway" while Dawn are showing good strides with "Summer Sand".

Farley fishes for hit in Kingston

Quality's national sales manager, Lee Farley, spent a few days at CKWS Kingston, promoting his top Canadian releases with Greg Stewart. These are: "In The Land Of The Few"/Poor Souls; "Wait For The Miracle"/Thecycle; and "Sweet City Woman"/Stamperds.

Part of the promotion trip was taken up with a fishing junket into a small lake north of Kingston where Farley landed a nine pound lake trout.

To quote Farley: "The Poor Souls didn't have to wait for the miracle, for long — I'm going back."

Both Farley and Stewart returned to Kingston where they did a picture session with some of the entrants in the "Sweet City Woman" contest.

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CKDM's Tomkins heavy on Cancon

Bob Tomkins, country radio personality at CKDM Dauphin, has been leaning on Cancon product to the point where it now is becoming an interest factor with the buying public. His weekly Country Survey, which is circulated throughout their listening area, shows 32% Canadian content.

The three most requested discs are Gary Buck's "It Takes Time", "Rise 'N' Shine" by Dick Damron and "Hello Mom" by The Mercey Brothers.

New Cancon listings for the week of June 5th. are: "Don't Wake The Sleeping Lion" by Angus Walker, the Country Tigers' "Built In Love" and "Chaser For The Blues" by Russ Wheeler.

George Hamilton IV's "Countryfied", the popular Dick Damron penning, has moved up to the No. 26 position with Hank Smith's chart topping "The Final Hour" now showing a descending trend to the No. 21 position.

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RPM COUNTRY 50

- | | | |
|---|---|---|
| 1 4 HELLO MOM
Mercey Brothers (RCA) 75-1050-N | 16 26 R.R. #2
The Family Brown (MCA) 2014-J | 34 36 THEN YOU WALK IN
Sammi Smith (Mega) 0026-M |
| 2 1 I WANNA BE FREE
Loretta Lynn (Decca) 32801-J | 17 20 COUNTRYFIED
George Hamilton IV (RCA) 74-0469-H | 35 23 MAN IN BLACK
Johnny Cash (Columbia) 45339-H |
| 3 10 IT TAKES TIME
Gary Buck (RCA) 75-1049-N | 18 17 I'VE GOT A RIGHT TO CRY
Hank Williams Jr (MGM) 14240-M | 36 37 WHY DID YOU LOVE ME YESTERDAY
Julie Lynn (Dominion) 141-E |
| 4 3 I WON'T MENTION IT AGAIN
Ray Price (Columbia) 45329-H | 19 8 TOUCHING HOME
Jerry Lee Lewis (Mercury) 73192-K | 37 38 LET ME LIVE
Charley Pride (RCA) 9974-N |
| 5 5 OH SINGER
Jeannie C. Riley (Plantation) 72-M | 20 22 COMIN' DOWN
Dave Dudley (Mercury) 73193-K | 38 39 RIPPLING RIVER WALTZ
Mom & Dads (MCA) 2015-J |
| 6 6 MISSISSIPPI WOMAN
Waylon Jennings (RCA) 9967-N | 21 17 THERE'S A WHOLE LOT ABOUT A WOMAN
Jack Greene (Decca) 32823-J | 39 40 THIS WORLD GOES ROUND AND ROUND
Dan Peden (Cynda) 002-K |
| 7 9 RISE 'N' SHINE
Dick Damron (MCA) 2011-J | 22 24 A GOOD MAN
June Carter Cash (Columbia) 45338-H | 40 29 ANGEL'S SUNDAY
Jim Ed Brown (RCA) 9967-N |
| 8 2 THE FINAL HOUR
Hank Smith (Quality) 2001-M | 23 31 THE CHAIR
Marty Robbins (Columbia) 45377-H | 41 30 GYPSY FEET
Jim Reeves (RCA) 9969-N |
| 9 11 RUBY (Are You Mad?)
Buck Owens (Capitol) 3096-F | 24 33 CHARLEY'S PICTURE
Porter Wagoner (RCA) 9979-N | 42 48 A SIMPLE THING AS LOVE
Roy Clark (Dot) 17368-M |
| 10 16 YOU'RE MY MAN
Lynn Anderson (Columbia) 45356-H | 25 14 STEP ASIDE
Faron Young (Mercury) 73191-K | 43 43 CHASER FOR THE BLUES
Russ Wheeler (Rodeo) 3345-K |
| 11 12 THE BRIDGE CAME TUMBLING DOWN
Tom Connors (Boot) 003-K | 26 27 THE ONLY WAY TO CRY
Lynn Jones (MCA) 2016-J | 44 44 PARLIAMENT HILL
Angus Walker (Rodeo) 3346-K |
| 12 18 WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA) 9976-N | 27 28 ALWAYS REMEMBER
Bill Anderson (Decca) 32793-J | 45 46 NOTHING VENTURED NOTHING GAINED
Elmer Tippet (Cynda) 003-K |
| 13 21 CHIP 'N' DALE'S PLACE
Claude King (Columbia) 45340-H | 28 25 LOVE NOW AND PAY LATER
Carrol Baker (Columbia) C4-2967-H | 46 49 PAL OF MINE
Roy Payne (Paragon) 1040-C |
| 14 7 IT TAKES TIME
Anne Murray (Capitol) 72642-F | 29 42 ME AND YOU AND A DOG NAMED BOO
Stonewall Jackson (Columbia) 45381-H | 47 ... NEW YORK CITY
Statler Bros (Mercury) 73194-K |
| 15 13 TOMORROW NIGHT IN BALTIMORE
Roger Miller (Mercury) 73190-K | 30 41 SKIP A ROPE
Mike Graham (Rodeo) 3348-K | 48 ... (The Whole World's) DOWN ON YOU
Jack Bailey (GRT) 1230-07-T |
| | 31 32 WHISKEY RUNNER
Simone/Nora (Ame) 105-M | 49 50 LOVE GETS SWEETER
Gleasonaires (Boot) 006-K |
| | 32 47 PLEASE DON'T TELL ME HOW THE STORY ENDS
Bobby Bare (Mercury) 73203-K | 50 ... SHE DON'T MAKE ME CRY
David Rogers (Columbia) 45383-H |
| | 33 19 HOW MUCH MORE CAN SHE STAND
Conway Twitty (Decca) 32796-J | |

NEW MAPL RELEASES continued from page 7

STEEL RIVER - Southbound Train (Stand Up) - Tuesday GH 110X-M
(2:50) (Forrester/Cockell/Dunning) BELSIZE PARK MUSIC-BMI
- Prod: Greg Hambleton. Flip: A Lie (Cockell) (same publishing as plug side).

SOLID COMFORT - Bullfrog Blues - Red Rubber Record
NU-GEN PUBLISHING - Van-Los Music International Limited - Vancouver. Flip: Minglewood.

SHIRLEY ANN - My Darling In The Rain - Big Chief JL 6930
(2:50) (Clarence Golden Boy Lampley) GOLDEN BOY SOUTH HILLS-ASCAP/CAPAC. Flip: If This Ain't True Love (same credits as plug).

JOHNNY BLUESTONE - Building The Country That You're Tearing Down - Big Chief JL 6928
(3:15) (Johnny Bluestone) SOUTHERN HILLS-BMI. Flip: Pretty Words (same credits as plug side).

WAYNE KING & THE BLUECATS - Might As Well Give Up - Major WK 103-K
(2:19) (Dougie Trineer/Jim Harper) NO PUBLISHING LISTED. Flip: Travel On (Billy Grammer) NO PUBLISHING LISTED - Prod: Wayne King.

THOM GARY - Won't You Take My Hand Again - 6th Avenue AV. 612-K
(2:50) (Muir) NO PUBLISHING LISTED. Flip: Sundown Hill (same credits as plug side).

Richards pushes new Hampshire deck

RCA's Scott Richards is hard at work pushing the Keith Hampshire single, "Ebenezer". The single has been edited and re-mixed in mono in response to radio demands for a "hotter" mix. Promotion plans for the initial release were set back a bit by Hampshire having to enter hospital for minor surgery, but he is now hot out on the trail with Richards to

push the new version. The two took the new mix to a number of radio stations and received favourable reaction.

Hampshire continues his commercial work with his Resdan commercial, still running while on the television front is represented on the CBC's "Performers" series and on Wayne and Shuster. His recent appearance on "The Performers" saw him perform his new deck, "Ebenezer" and "Sing Angel Sing".

MAPL

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Emerson does a Hendrix on his organ. .seems heavy

Several weeks ago in San Francisco, **Grace Slick** was nearly killed in an automobile accident. Those close to the **Jefferson Airplane** were keeping this all very secret because Grace was indeed in critical condition for some days, and then there was the

Everyone breathed a sigh of relief several days later when Grace was no longer in critical condition, and it is hoped that this might put an end to late night-early morning Airplane rehearsals.....

and they're beautiful. Loudon is a major talent, and had quite a successful British debut.

Pop Wire



LISA ROBINSON

slight chance that she would not escape brain damage.

Fortunately Grace is now all right - a bit bruised, but fine. With the exception of some possible minor plastic surgery, all Grace needs now is rest.

The first lady of rock and roll was driving in her silver gray Mercedes-Benz one night after an Airplane rehearsal and the car lurched and rolled all the way to the other side of the highway at the entry to the Golden Gate Bridge. **Jorma Kaukonen** was behind Grace in his own car, and saw the Mercedes totally demolished. Jorma rushed to the burning wreck, and pulled Grace out covered with blood but alive.

When **Emerson, Lake and Palmer** played **Carnegie Hall** last week even the jaded New York audience was astounded by **Keith Emerson's** theatrics. He rolled the organ around the stage, jumped on it, lay on the floor with it on top of him, and threw knives into it. Some say it was reminiscent of **Jimi Hendrix** and his guitar...but an organ...? Seems heavy.

Bob Neuwirth has almost completed his first lp for **Capitol Records** and all his fans are hoping that it'll be out by July....**Edgar Winter's White Trash** and the **Allman Brothers** played a free concert in Boston at the banks of the Charles River recently and, some fans were so excited at White Trash that they rushed the stage causing some damage to the equipment. Edgar is gaining quite a following here - he will be playing on the same bill as Johnny (his brother) for one of the last **Fillmore** concerts.

Loudon Wainwright is back in New York from London, and his latest **Atlantic** album will be released soon. I've heard some of his new songs,

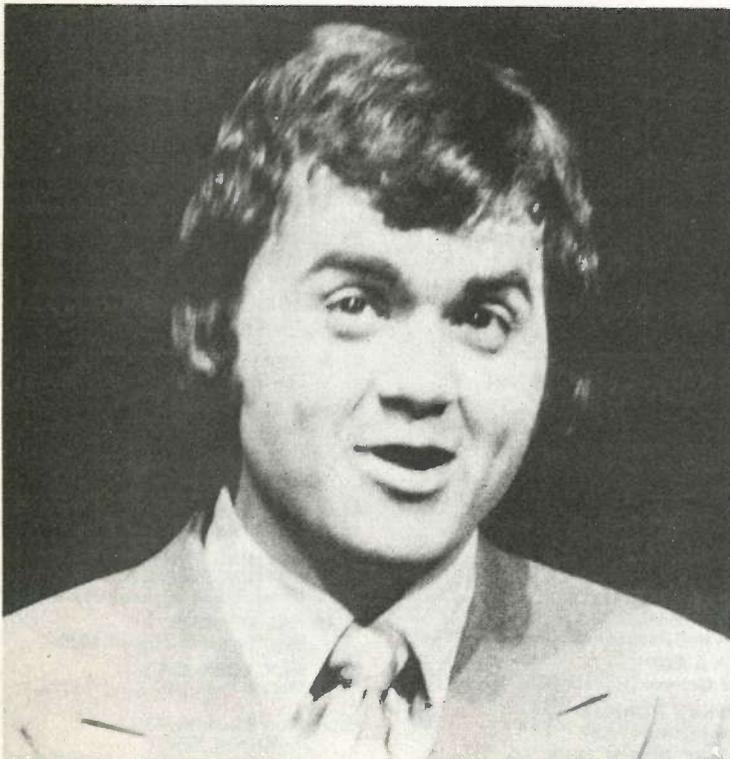
North Bay hosts Prescott farewell

The City of North Bay recently got together a farewell party for Irwin Prescott, the likes they haven't experienced since the City instigated the marathon piano playing gig several years ago. North Bay's favourite son, Prescott, has moved over to Ottawa and his own club, The Golden Rail of the Lafontaine Hotel. He and his band, the Borderline, will be performing at this club for an indefinite period.

North Bay City presented Prescott with a \$900.00 guitar and, to his wife Gloria, a beautiful silver wristwatch. The big party for the Rodeo recording artist kicked off at 2 PM (May 24) and it wasn't until 2 AM the following morning when they wrapped it up.

Fifteen local and area groups took part in the big bash which included performances by Prescott's young sons.

I'M GOIN' BACK on Tuesday



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Keith Hampshire

HIS INITIAL

SINGLE RELEASE

"EBENEZER"

IS

fast

GAINING AIRPLAY

ACROSS CANADA

RCA No. 74 - 0472

Moffat readying for awards nominations

Moffat Broadcasting, operator of five western Canadian radio stations, is preparing for the giving of its fifth annual awards for achievement in Canadian music. The company sent an announcement this week to all Canadian record companies in order to nominate entrants for each of the sixteen awards. For the first time, Moffat will make awards to Canadian record producers in addition to artists, composers and record companies.

Nominated records will be played on

the Moffat stations; CKLG, Vancouver, CHED, Edmonton, CKXL, Calgary, CHAB, Moose Jaw, and CKY, Winnipeg. Listeners to the stations will determine the award winners.

Requirements for a record nomination are that it meet at least two of the CRTC requirements for Canadian content and have sold at least fifteen hundred units in western Canada. Awards will only be made to individuals who are Canadian citizens or are permanent residents of Canada.

Vancouver's Uproar bow first GRT release

Canada's newest west coast group, Uproar, have bowed the disc scene with their initial release for GRT, "Different Drummer". The plug side was penned by group member Tom Lavin, and is considered "very heavy". The taping session took place at Jack Herschorn's new studios, formerly Aragon Sound, with Herschorn guiding the production.

The group, currently making the gig scene throughout the major centres of Quebec Province and Ottawa, have taken on the services of Creative Management, a new Vancouver-based PR firm headed up by Len McMillen.

Early reports indicate that strong support has been given the group by Vancouver and area radio stations. The single is to be submitted to the Maple Leaf System the week of June 14.

EFREM continued from page 2

Marilyn Brooks, who handles the promotion activities for Efrem, arranged a press reception at Toronto's Cav A Bob which served to introduce the group to the press, radio VIPs and disc retailers.

RCA has launched a hefty promotion campaign to get Efrem off the ground, nationally.

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Big Chief readying assault on market

Absent from the country disc scene for some time now, Big Chief Records, owned by Country Sound Productions, is formulating plans for a large scale assault on the Canadian country market. CSP head, Don Petrak, has announced the completion of a number of sessions, some to be released at this time and some kept in the can until early fall. One of the singles released at this time is the come-back record of Shirley Anne, who is hitting the disc and performance scene again after a serious illness.

Although Big Chief Records are available in the stores in Western Canada, the label is not distributed in the east since the winding up of the distributing deal with Canadian Music Sales. Petrak hopes to arrange for eastern distribution in the near future. He will however continue to mail promo copies throughout the country.

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the guise of Canadian content to make the CKLW playlist. Most of them get on there by their own accord. The same could not be said about Canadian discs, which appear to be regarded as inferior product which has to be played because of an accident of having a transmitter on the wrong side of the Detroit River.

The dreadful dangers of these recent developments bear close scrutiny by all of us. But the issue remains of whether these records actually are Canadian content. By our interpretation of the broadcast act, they are not. To qualify for section 5 (d) of the act (regarding location of session) "the performance should be wholly recorded in Canada." Rhythm tracks cut in Canada and transformed in the U.S. do not, in our eyes, fulfil this regulation.

We would like to see some official comment on the issue. Already the new trend (cut your bed tracks in Toronto, qualify as Canadian content on CKLW and end up with a U.S. hit)

Palas' Pearson ready LP for fall release

Rick Pearson and his Rudolph group have put together sufficient material for an album for fall release. The Palas House artist received mixed reaction to his current single release, "Pretend" and "Merilee". The latter has picked up excellent exposure on Winnipeg's CFRW where it was tagged "hitbound" and made chart gains the following weeks.

Phonodisc, who distribute Joe Palaschuk's Palas House label, has found good to excellent reaction from programmers in the Atlantic Provinces. They prefer the "Pretend" side however, as do several middle of the roaders.

Pearson and his group have been keeping pretty close to their hometown of Winnipeg and hope to spread out across the province and perhaps eastward into Ontario over the next few weeks.

Royal York enjoys best year to date

Moxie Whitney, of the Whitney Agency, has acclaimed the fall line-up of stars at the Imperial Room of the Royal York Hotel in downtown Toronto. The past year was the hotel's best to date, drawing record crowds with such stars as Ella Fitzgerald, Peggy Lee, Anne Murray, Jack Jones, Guy Lombardo and the Mills Brothers.

The hotel is currently negotiating with all of the above for return appearances and has firmly established dates with Miss Murray and Lombardo.

is spreading to CHUM, another station which often demonstrates near desperate desires to avoid playing most genuine Canadian records.

For all its high pressure drum beating, CKLW could do a great disservice to Canadian music. You can't blame the U.S. producers — they'll only do what CKLW indicates it wants them to do. Unlike George Hamilton IV and others of his ilk, U.S. R&B acts have very little concern for Canada. All they want is to get CKLW on their record. If making a trip to Toronto aids that effort, they'll be here in droves.

They're only doing what you have to do to get a record off in the States. If CKLW allows them to do it, all of the blame can be laid at the feet of the station.

Already several outstanding Canadian discs have been submerged in the U.S. by CKLW's lethargy. We can't help but wonder how long CKLW will allow itself to sabotage Canadian content legislation with such blatant bigotry.

Or, for that matter, how long we will allow them to do it.

April wine are on their feet

and
really moving,
with their single
Fast Train AQ5014
from
the album...



AQR502

CHUM 29	CKGM 13	CJCH 5
CKFH 22	CJMS 14	CHNS 1
CHLO HB	CJOE 25	RPM 40

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