

RPM

WEEKLY

Volume 15 No. 10

TWENTY FIVE CENTS

April 24, 1971



Lighthouse beams again

More music and sports for Toronto's CKFH

The on-air lineup for CKFH dated April 1971 indicates a strong move towards sports/news. Monday through Saturday from 6AM until sign off at 1AM they have news skedded for every 20 minutes to the hour and sports news every 20 minutes after the hour. Reporting chores are shared by Robert E. McIntyre, Robert Murdoch, Bud Reilly, Jack Allan and the feature sportcasts by Ron Hewat.

Race results, in season, are given by Daryl Wells. Ski reports, also in season are an important part of the daily reporting. NHL Hockey and the Expos baseball games will also be broadcast - in season.

Meanwhile, Toronto's newest 50,000 watter - hoped to be in operation by summer, continues to make encouraging listener gains using a fairly tight contemporary

format with strong emphasis on Canadian content.

Garner Ted Armstrong opens each day of broadcasting with his *The World Tomorrow* from 6 to 6:30AM. Duff Roman, program director of 'FH follows until 10AM with Gary Hart signing in until 2PM. Tom Fulton is on deck through to 6PM with Mike Williams taking over to 10PM and Mel Faris going through to sign off.

J. Michael Wilson, formerly with CHUM takes on-air duties on Saturdays only from 6:30 AM to Noon. Fulton has the afternoon time slot from Noon through to 6PM with Gary Hart in to sign off at 1AM.

Sunday mornings are devoted to various church services while the afternoon is handled by Mike Williams with Mal Faris looking after the evening chores.

Polydor Canada grabs Winnipeg's Griffith

Montreal-based Polydor Records has acquired the rights to release material by Winnipeg-born Bobby G. Griffiths and has scheduled his first single "709" for immediate release. The song was written by Griffith and recorded at Toronto Sound Studios under the aegis of Terry Brown.

The deal was worked out initially between Griffith and Allan Katz, Polydor's National Promotion Manager. Final negotiations were handled by Griffith's manager, Jules Rabkin, and Frank Gould, Polydor label chief. A Katz-designed special press kit has been mailed to all Canadian radio stations to kick off the single.

Elementary school choir getting airplay

A single recorded by thirty-nine elementary school students at James Gilmore School in Richmond, B.C., a suburb of Vancouver, has received such good local airplay that the distributor, Rada, has already gone into a second pressing of the disc. The record, "The Answer Rests Upon You", is the brainchild of teacher, Robert Waugh, who started the idea as a centennial project.

Waugh, of course, is a little overwhelmed at the success of his composition; it is now being played regularly on CKNW, CKWX, CJJC, CHQM and CKOR. Schools and churches across the province have requested copies of the sheet music to the song. The record is now being mailed across the country in the hope of garnering national exposure for the kids. If "The Answer Rests Upon You" recoups its costs, an album may be attempted.

Goldie Lee/Mike Wall headline charity show

Michael T. Wall, the Singing Newfoundlander and Paragon recording artist Goldie Lee, headlined the recent Stirling Ontario Fire Department's Muscular Dystrophy Show.

The result was a packed house and a bucket of bucks for this worthy cause. Stage band for the big show was the Country Stylemen, Mac Graham, Al Weese, Bill Pearson, fiddler Roger LaForte and Robert Pearson.

This show is part of the Trent Valley Jamboree, held in Stirling every 2nd and 4th Saturday evening of every month. A portion of the show is broadcast "live" over CJBQ Belleville with Dick Lovering as host.

The Jamboree is the brainchild of Ken Stapley and Jack McCaughen and has become one of the most popular country shows in Ontario's Eastern Townships.

Wall releases on the KARK label

but has no national distribution in Canada. Miss Lee has just recently released her first Paragon set, "I'm Goldie Lee".

Broader format for CKPC FM Brantford

CKPC FM in Brantford, Ontario have broadened their format considerably with the addition of four hours of "The Hits of Today" every Saturday. To bring the program into operation, the station requested that record companies mail double copies of all singles releases for use on both AM and FM. The "Hits of Today" show follows the four hour country and western segment every Saturday morning.

In addition, the FM operation has been featuring a two-hour Sunday afternoon segment, "Canadiana" using Canadian music exclusively for some months now.

Stevenson's first for London makes gains

"Keep Canada Strong" by Scotty Stevenson has shown strong chart action in Western Canada and is showing early indications of picking up chart interest in the East. Stevenson, formerly based in Montreal, is now working out of Calmar, Alberta.

Stevenson's new disc release is his first on the London label with whom he has signed a three year contract. He, like so many of Alberta's pop and country artists, is receiving much ink from the Edmonton Journal, and in particular from John Tompkins.

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SUBSCRIPTION FORM ON PAGE 17 - - - - -

Bodies Stop But People Never Die.
Edward Bear is alive.

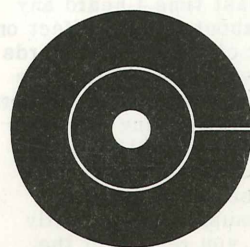
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Spirit Song



New Edward Bear Single

Spirit Song

72638



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COMMENT

by Walt Grealis

This week our readers take over. You will notice we have published more letters from our readers than in previous issues. The subjects covered in your letters are varied. Above all, you are ex-

pressing YOUR opinions. We don't have to agree with the contents of your letter to schedule it for reprint. There are times when we don't agree with articles submitted by some of our writers (e.g. Jim Smith's article on the SRL) but the right to be heard (or read) is important, but not as important as the right to be opposed. Next week John

Watts writes still another angle to the SRL question. It is this variety of opinion, by our writers and the reaction of our readers, that makes RPM a mirror that casts as honest a reflection as possible. Read on and you will either agree or disagree. For a starter, I disagree with Jim Smith completely on his views of copyright, yet it appears below.

Smith looks at Yorke's look at SRL

(Viewpoint) Jim Smith

Two weeks ago in this magazine, Ritchie Yorke presented the SRL's side of the story in the dispute between that record manufacturers' licensing organization and the radio broadcasters. The article emphasized two points for me. The first is something I discovered

"...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

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a long time ago: that Yorke is a master of hard-sell propaganda. The second point is rather more distressing: where does one draw the bounds of avarice in this industry?

Now I know that this is a paper run for the record industry and supported by that same industry. So I am also aware that it is not prudent to criticize the record industry through the pages of RPM. I am also aware that Ritchie Yorke's case was stated powerfully and was carefully designed to appeal to members of the industry; after all he was preaching to the converted. But occasionally a columnist, even a non-crusader like myself, must go on record for what he believes in. And, despite Yorke's closing admonition that you refrain from reading other interpretations of the issue, I feel that the SRL position is unilaterally wrong. I request your indulgence in reading this discussion: it is a hastily written first take, derived in the face of pressure from impending examinations. If you're looking for great literature, look elsewhere. But there's a case to be found here.

Basing my understanding on Yorke's article, it appears that the SRL bases its case on the fact that during the last decade "more and more records were played (on radio) and this over-exposure has drastically shortened the life and sales of many records, especially pop discs." Those are the words of SRL's executive director, Bert Betts as reported in Yorke's April 3 column.

Well, the last time I heard any argument about radio's effect on records, it claimed that records couldn't sell unless they were played on the radio. I seem to recall Yorke criticizing leading pop stations like CHUM and CKFH for a lack of patriotism which caused them to spurn Canadian music. Think really hard, now; you remember the statements made to the CRTC that Canadian records were being deprived of their rightful position

in the sun because of radio neglect. And the CRTC acted on your recommendation. The CRTC passed a minimum Canadian content ruling. Nobody complained that Canadian records would suffer from reduced life and sales. Nobody dissented when RPM chose Pierre Juneau as the Canadian record industry's Man Of The Year.


Make up your minds. You can't have it both ways. Sorry, I mean you shouldn't have it both ways. Either radio exposure sells records or it kills them. It does not do both.

Unfortunately there are no scientific studies available to determine which way radio exposure works. That state should change within a year. In the meantime we must fall back on intuitive interpretation of what we observe of the relation between radio and record sales. Eventually the record wears out — but in the meantime you've sold your quota while the songs that didn't make the radio are cluttering up your warehouse.

The simple fact of the matter is that both you and the radio station benefit from the exposure. The radio station gets listeners by playing records. There is a price attached to that, though. The price is the advertising revenue it foregoes during the time taken up by that record. Your record in turn is receiving free advertising. It is advertising that you would otherwise have to buy if the radio station didn't play your record for free. So admit that there are benefits to both sides.

Of course Ritchie also threw in a few red herrings to confuse the issue. Like pointing out that the radio stations earn SO much money and would have to give only a small percentage to the SRL. Whether the radio stations are wealthy or not has no bearing on the matter. If the radio stations were losing money but it could be shown that their actions destroy the record market then they would

SRL continued on page 21



MR. SAVILLE'S PROBLEMS ON THE WEST COAST - SIMILAR TO THOSE IN TORONTO

Mr. Saville's letter in the Mar 27th issue of RPM brought up a point that has long been a standing problem in Toronto. I realize you are situated on the West Coast but perhaps if I explain the situation here, you may be able to pinpoint some similarity. In this illustrious city of Toronto, there is one major pop station, along with one other directly in the city and another a few miles out. However, as far as rakers and stores are concerned, there is just one pop station in Toronto and they stock according to their Top 30. The other two stations have a fair policy in regards to Canadian content and will give Canadian product air-play if they feel the product meets their standards. Now, THE station in question will play Canadian content only if it meets their requirements: flip publishing rights, part ownership in the record company or one of their own productions. Since some fuss was made over their standards, they have now taken to playing oldies that apparently feature some obscure Canadian Content.

Now, this is the situation a record company faces. We have in our hands a good Canadian production. The quality, the production and the sound in general is comparable to any U.S. release. But THE station won't play it. The other two will. The rakers and stores stock according to THE station's chart, so naturally the disc in question is not stocked. Therefore no sales. When the other two stations call the stores for sales reports to make up their charts for the following week, there aren't any on that disc. Lifetime of the record in question: 2 or 3 weeks. Result: Another good single shot down the drain, another independent producer with a loss, another heartbreak for a group that worked hard to get that record cut, and to be honest, a loss for the record company.

That's the situation in Toronto. Maybe you have a similar situation out there. If not, count yourself blessed. If you do, do something about it. I can't tell you how, but there's got to be a way. We're still looking and eventually we'll find it. The future of Canada's music industry is at stake and this is no time to give up.

(Name withheld)

FOUR LETTER WORDS OUT

I suppose different people subscribe to your magazine for different reasons. My reason is to be kept abreast of the Country Music Industry in Canada. I believe your magazine does the job well.

While going through your March 13th issue I read Ritchie Yorke's column. Since it does not deal with country music I must admit this is the first time I have read it in its entirety.

I cannot say I was shocked, because I have seen the particular four letter word in print before. (Although not in a music trade magazine.) I was also a little confused because, I could not quite figure out what Mr. Yorke was trying to say. My conclusion was, that he is trying to save the music industry in Canada with his use of four letter words. Am I right in my understanding?

If I am correct in my analysis, there must be a more professional approach, is there not? Does Cashbox and Billboard have this type of writer on their staff? I am not asking these questions to be sarcastic I am just puzzled.

I am sure I know all the four letter words Mr. Yorke does, and have used them all at one time or another, but never with the thought I was doing anyone or anything a service. If anything was accomplished by my use of this sort of language, I am sure it was in a negative impression I caused.

My impression of Mr. Yorke is this: He is the type of person that does the clever lines in mens' wash rooms around the country, and someone I would be a little nervous to have around in mixed company.

This letter is not meant as a threat, because I will keep subscribing to RPM as long as I get Canadian Country News, and as long as I have \$10.00 for the one year subscription, but I wonder just how valuable a man like Ritchie Yorke is to the image of a trade paper like RPM? My opinion of RPM will diminish if Mr. Yorke, or people like him, continue with their rest room editorials.

Don Peters
Caribou, Maine

NOT ENOUGH AIR TIME FOR NEW CANCON DISCS

Getting right to the point, we feel radio stations do not allot sufficient air time for new Canadian recordings. Some DJ's will say after reading this 'Here we go again - the same old hat!' Why don't you people tune in around 6:00 am and find out whether or not we are giving you enough air time. Not all DJ's of radio stations take this attitude; some are doing more than their share to promote Canadians. They are to be congratulated for taking the initiative because they know it is within their power to further enrich our Canadian culture via this medium.

When a small producer becomes discouraged with the existing situation, he is apt to seek the path of least resistance - not bothering about radio stations or dealers outside his immediate surroundings. For example, there is a producer in a large city who employs the direct selling method; he concentrates solely on the Italian community in which he lives. He records in Italian, sells to Italians and by now he has probably found a market in Italy. Other producers have found their market by way of the juke box and direct selling; many performers are selling their own recordings

during intermissions. In Quebec the small producer rarely ventures out of his own province, concentrating mainly on a quick turnover. For instance, you can have your group professionally recorded free of charge, the producer will tie you to a two-year contract, sell your records at a discount (for resale), send you on your merry way and that's that! Many have been led down the garden path - including yours truly. Does this all mean there is a new trend taking place in the industry because of our complacency in recognizing and promoting new Canadian talent?

The prophets of doom have insulted the intelligence of Canadians by stating that there is insufficient talent in this country to supply the continual needs of radio and television; if this is so, there never will be as far as they are concerned. Our Prime Minister once said - and I'll say it again - "OH, FUDDLE DUDDLE". Try a check in your area, go where its at, hear the rock groups, the classics, the drama, etc, then take a reading, multiply it by ten for each big city across our nation - and draw your own conclusions. Eventually the 'we cans' will outnumber the 'we cannots'.

McGinnis' room at the very top

Marty McGinnis has been going up in the world. His latest elevation is 34 steps. That's right, there are 34 very high steps up to the third-floor offices of September Music, which McGinnis operates in partnership with Greg Hambleton. There's a story about

A CONTINUING SERIES

The Producers

by Jim Smith

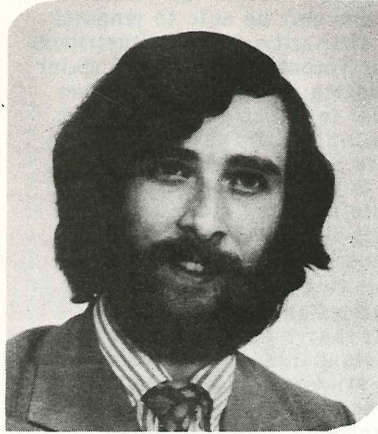
a 70-year-old lady sent over from the rent-a-stenographer pool who had to be served lunch at the second-floor level in order to build up enough determination to go another flight.

McGinnis looked very fresh when I staggered into the office. I dismissed my sherpa and after several minutes of oxygen treatment we undertook an examination of the Marty McGinnis saga.

McGinnis is a Toronto native although it is only recently that he returned to the city from New York and proceeded to turn the town upside down. But it was during his years at the University of Waterloo that he first showed signs of the campaign that would follow. "I spent two years in engineering at Waterloo and then tried a year of arts. I guess I was a sociology major because that was the only mark I got that was high enough to be a major. Actually I majored in social convening.

"At that point everybody got their acts through Canadian agents, even if they were American acts. We were getting ripped off everywhere." So McGinnis instituted the Canadian universities booking conferences, which have become an annual affair. "We ran two booking conferences amid tremendous difficulties because the schools refused to believe they were being ripped off. We uncovered one Gordon Lightfoot contract that had gone through 5 people before it got to Gordon." If everybody who handled that contract was taking five per cent for himself, that was an expensive contract, no fault of Gordon's. McGinnis then volunteered to book any acts for the other Ontario universities for a flat \$50 fee. McGinnis recalls the trial with some chagrin.

"The \$50 payments from the schools were coming in very late but the telephone bills were coming in on time. The school ran out of money and I had to go out and work on construction.



MARTY MCGINNIS

Which lasted all of about ten days and then I wound up in the hospital with a double hernia." A good agent, maybe; but a Hercules, never.

Then the government pulled a dirty trick. Just because Marty's grades weren't so hot they cut off his grants. Makes you wonder whether school is concerned with the really important things in life or with learning. The logical step was into the only business he knew: booking. And with typical McGinnis flair he went straight to the top.

The top was Albert Grossman's New York office. "The first thing I did there was to cut off all Canadian agents. The only exceptions we had were made by me, and they weren't very many. There was no reason why any Grossman acts had to be booked through Canadian agents. All the agents were doing was taking advantage of people not knowing how to contact the group directly.

"The Grossman paperwork was in an awful mess. So I put my systems knowledge to work organizing the paper work." When Grossman changed partners, however, McGinnis decided that he'd learned all he could learn there. Grossman sent him to California to organize a studio for the organization (no, not The Organization), and McGinnis got to the stage of signing Mike Bloomfield and Nick Gravenites. But then the financing fell through and Marty pulled out.

Back in New York, McGinnis

joined the Chartwell agency, which he describes as "One of those good ideas that just didn't work out. The New York office could never get any independence. It was always under the thumb of California.

"I was out at noon hour one day and I said to myself 'New York City isn't that bad'. And then I said, 'Wait a minute - who are you trying to kid?' And I walked back to the office and quit."

Back in Canada, McGinnis retired to the Waterloo residence where he had lived during the school days. Two months of reading Canadian business and law books followed as Marty reinforced his knowledge of the American system with an understanding of Canada. "I came back to Toronto and was thinking of getting into management but it just didn't make sense. Then Ian Tyson phoned and said Ampex was looking for a label chief, I talked to the people at Ampex and got the job. But the second day at Ampex I ceased to be label chief and became national advertising and promotion manager instead. That meant that instead of producing like I had wanted, I was doing a lot of running around. After six months I was really fed up.

"I was in the position that everything I could do was fine so long as I didn't spend any money. Greg Hambleton gave me his tapes and I took them right through the company but nobody believed in them. I told Greg that we'd handle his records but all we could do was distribute them - I couldn't give him any money. Greg said that was nonsense and I agreed. So he made me an offer and we formed September Music."

"If a producer is defined as a person who goes into a studio, stands over a board, and directs musicians, I'll never be a producer. I'll be a person who causes productions. In this business you can't make records without a studio and without musicians. But you also can't make records without money. Greg takes care of productions and I take care of business. Part of the business is actually going out and finding groups. I go to the sessions and I listen to the musicians and I listen to the music. But I don't put myself in the position of being God because

McGINNIS continued on page 22

NEW RELEASES

DICK DAMRON - RISE 'N' SHINE - MCA 2011-J

(1:40) (Dick Damron) BEECHWOOD MUSIC OF CANADA-BMI
Prod: Gary Buck.

COUNTRY: Canada's top country writer/performer signs in with another potentially powerful side taped at Edmonton's Korl Sound Studios. Already charted at several Western Canadian stations the disc is also receiving much interest from the middle of the roaders.

Flip: When Our Love Was Young (same credits as plug side).

THECYCLE - Wait For The Miracle - Tamarac TTM 642-M

(2:51) (Paul Clinch) SVENGALI MUSIC-CAPAC - Prod: Paul Clinch.

Could be the magic number for this well seasoned and highly talented group. They have performed back-up chores for many local groups who value their studio time which has made them one of the tightest groups on the scene. They are also much sought after for commercials etc.

Flip: God (same credits as plug side) was culled from their recent album release in view of interest shown by progressive-rock programmers.

APRIL WINE - Fast Train - Aquarius AOR 502-K

(2:30) (M. Goodwyn) NO PUBLISHING LISTED - Prod: Bill Hill.

MOT: We've heard a great deal about this Atlantic Provinces group and this release backs up any claim to fame they might have. Eastern Canadian stations have already discovered group who are mildly heavy but laced with interesting folk buffers which makes April wine unique.

Flip: Wench (D. Henman/R. Henman/Jim Henman/M. Goodwyn) NO PUBLISHING LISTED could outdistance plug side. Extremely creative and shows off writing ability of brothers Henman and Myles Goodwyn.

STRATUS SINGERS - Lord Bless You, Lord Bless Me - London M.17407-K

(3:23) (Doug Hutton) NO PUBLISHING LISTED - Prod: Doug Hutton.

Taped at Vancouver's Studio 3 Productions, side has almost cathedral qualities with well trained vocalists and interesting message that should pick up spins from both MOT and MOR stations.

Flip: My World That Never Was (Donna Adams) NO PUBLISHING LISTED is a very beautiful and uncluttered entry with a solo vocalist that should receive more exposure. Could become the big side.

JULIE LYNN - Why Did You Love Me Yesterday - Dominion 141-E

(2:45) (Jury Krytiuk) CROWN-VETCH MUSIC-CAPAC - Prod: Jury Krytiuk/Vance Bulla.

COUNTRY: Pretty young country Miss receives almost overpowering and lush instrumental background - rare for a Canadian country production. Strings enhance voice - not that she needs it. Middle of the roaders might take a listen. Miss Lynn should hit both markets.

Flip: Come Summertime (Glen Reid) (same publishing as plug side) also done up in extraordinarily lush instrumentation for a country disc which makes it all the more appetizing for the MOR programmer.

JACKIE MITTOO (The Reggae Beat) - Soul Bird - Summus SR-2502-K

(2:35) (Jackie Mittoo) SUMMUS MUSIC-CAPAC - Prod: Carl DeHaney.

MOR: Very impressive production seemingly not native to Canadian expectations which makes record that much more interesting. The Reggae Beat is very contagious and Jackie Mittoo could create a national demand for this type of program material. National distribution - London

Flip: Wishbone (same credits as plug side) exceptionally well done instrumental with beautiful organ work.

BLAKEWOOD CASTLE - Gimmie Little Lovin' - Franklin QC 644-K

(2:30) (D. Blake) SABALORA MUSIC-BMI.

MOT: One of the better releases from this Winnipeg-based group, who have already established themselves as one to watch. Progressive-rockers will particularly dig and not too heavy for the rock-rockers.

Flip: Sweet Love (same credits as plug side).

RPM MOR PLAYLIST

- 1 STAY AWHILE
The Bells (Polydor) 2065 046-Q
- 2 WHY
Roger Whittaker (RCA) 74-0442-N
- 3 ROSELINE
Russell Thornberry (MCA) 2009-J
- 4 WHERE EVIL GROWS
The Poppy Family (London) 148-K
- 5 MAN FROM THE CITY
Humphrey & The Dumptrucks
(Boot) 001-K
- 6 I THINK OF YOU
Perry Como (RCA) 74-044-N
- 7 DREAM BABY
Glen Campbell (Capitol) 3062-F
- 8 GARDEN OF URSH
Karen Young (Reprise) 4000-P
- 9 ALL GOD'S CHILDREN
Doug Hutton (London) 174000-K
- 10 COUNTRY HOME
James Taylor (Warner Bros) 7460-P
- 11 PATRICIA
Ronnie Hawkins (Hawk) 1205-01-T
- 12 THE FINAL HOUR
Hank Smith (Quality) 2001-M
- 13 THE SOUND OF LOVE
The Sandpipers (A&M) 1249-W
- 14 SAULT STE MARIE
Original Caste (Bell) 221-M
- 15 SO LET OUR LOVE BEGIN
Ginette Reno (Parrot) 40061-K
- 16 WHEN THERE'S NO YOU
Engelbert Humperdinck
(Parrot) 40059-K
- 17 IT TAKES TIME
Anne Murray (Capitol) 72642-F
- 18 ME AND MY ARROW
Nilsson (RCA) 74-0443-N
- 19 ANOTHER DAY
Paul McCartney (Apple) 1829-F
- 20 WISHFUL THINKING
Dee Higgins (RCA) 57-1058-N
- 21 CARRY ME
Stampede (MWC) 1003-M
- 22 GLORY GLORY
Smyle (Columbia) C4-2956-H
- 23 PUSHBIKE SONG
Mixtures (Sire) 350-Q
- 24 YOU CAN NEVER GO HOME
Sibling Rivalry (RCA) 74-0460-N
- 25 MR. SUNLIGHT
Edward & Harding (Celebration) 2000-M
- 26 WEST COAST GIRL
Chad Allan (Reprise) 1003-P
- 27 WHAT IS LIFE
George Harrison (Apple) 1828-F
- 28 TIME AND LOVE
Barbra Streisand (Columbia) 4-45341-H
- 29 SILVER BIRD
Laurie Bower Singers
(Cdn Talent Library) 477-801-Z
- 30 IF
Bread (Elektra) 45720-P
- 31 FRIENDS
Elton John (UNI) 55277-J
- 32 ME AND YOU AND A DOG NAMED
Lobo (Big Tree) 112-V
- 33 WOODSTOCK
Matthews' Southern Comfort
(Decca) 32774-J
- 34 SWEET MEMORIES
Ray Charles (ABC) 11291-Q
- 35 I WISH I WERE
Andy Kim (Steed) 731-M

GRT re-kindles the Lighthouse flame

Billed as the "World's Largest Rock and Roll Band", Lighthouse, have made an amazing comeback against great odds. After leaving RCA, through which they had received simultaneous Canadian/U.S. releases, they shopped for a new label but met with little success. Many of their critics were convinced that this was the end of the dream conjured up by Skip Prokop and Paul Hoffert.

Lighthouse had been through worse situations however and it was just a matter of time before they landed another label. The combined talents of this large group was held in high esteem by the group itself resulting in their negotiating price a little too rich for Canadian record companies and Lighthouse wasn't about to sell themselves short.

A short romance took shape with GRT of Canada and finally blossomed into a successful marriage. No sooner had the ink dried on the contract when Lighthouse took over Toronto's newest sixteen track studio, Thunder Sculpture, and set about the taping of enough material for an album and initial single release.

The charts are now proof of the sustaining power of Lighthouse. As large as the group is (now trimmed to eleven members) they have managed to hit most of the major centres across Canada. They will probably have covered the length and breadth of the country before winter sets in.

"Hats Off (To The Stranger), penned by Skip Prokop and Bob McBride, has now jumped to the

No. 58 position on the RPM 100 Singles chart with indications of even stronger chart action to follow.

Lighthouse is comprised of:
 Peter Pantaluk/trumpet
 Don DiNovo/violin
 Keith Jollimore/sax & flute
 Ralph Cole/guitar
 Skip Prokop/drums
 Larry Smith/trombone
 Bob McBride/lead singer
 Howard Shore/sax & flute
 Dick Armin/cello
 Paul Hoffert/keyboard & vibes
 Louis Yackniw/bass

Yaryan named to head Fantasy creative dep't

Bill Yaryan, former director of west coast publicity for Atlantic Records, has joined Berkeley-based Fantasy Records as creative services director. In his new post, Yaryan will be responsible for publicity, print and radio advertising and promotion in counter-culture media and merchandising. Prior to his association with Atlantic, Yaryan was a writer for such publications as the San Francisco Chronicle, TV World and the Los Angeles Free Press.

Yaryan will headquarter in Fantasy's new Berkeley offices where he will co-ordinate campaigns for Cal Tjader, Redwing, Abel and Clover, Duke Ellington, Charlie Mingue and Creedence Clearwater Revival.

RPM SINGLES ALPHABETICALLY

A Country Boy Named Willy (56)
 Another Day (7)
 Bird On A Wire (79)
 Blue Money (18)
 Broken (34)
 But I Can't Get Back (95)
 Carry Me (3)
 Celia Of The Seals (41)
 Chairman Of The Board (57)
 Chick-A-Boom (42) (73)
 Cried Like A Baby (65)
 Doesn't Somebody Want To Be Wanted (12)
 Do Me Right (100)
 Dream Baby (20)
 Eighteen (8)
 For All We Know (46)
 Free (67)
 Freedom (70)
 Freedom Train (86)
 Friends (21)
 Fuddle Duddle (82)
 Garden Of Ursh (77)
 Going To The Country (80)
 Gotta See Jane (22)
 Got To Find Someone To Love (68)
 Hats Off (To The Stranger) (53)
 Heavy Makes You Happy (64)
 Help Me Make It Through The Night (11)
 Here Comes The Sun (61)
 Hot Pants (63)
 I Am I Said (2)
 If (29)
 I'm Lost Without You (97)
 I Play And Sing (31)
 I Think Of You (36)
 It's Been A Long Time (66)
 It Takes Time (49)
 I Was Wondering (27)
 I Wish I Were (26)
 Jodie (5)
 Joy To The World (1)
 Just My Imagination (92)
 L.A. Goodbye (75)
 Live Till You Die (81)
 Love Her Madly (37)
 Love's Lines, Angles & Rhymes (19)
 Lucky Man (60)
 Man From The City (43)
 Man In Black (38)
 Me And Bobby McGee (28)
 Me And My Arrow (55)
 Me And You And A Dog Named Boo (50)
 Melting Pot (98)
 Nevada Fighter (83)
 Never Can Say Goodbye (32)
 No Love At All (16)
 Oh Singer (69)
 Oh What A Feeling (23)
 One Step (91)
 One Toke Over The Line (6)
 Oye Como Va (39)
 Patricia (84)
 Power To The People (17)
 Proud Mary (25)
 Pushbike Song (35)
 Put Your Hand In The Hand (15)
 Rock 'N' Roll Lover Man (99)
 Rosaline (44)
 Rose Garden (59)
 Sault Ste Marie (48)
 She's A Lady (10)
 Sit Yourself Down (62)
 Snow Blind Friend (52)
 So Let Our Love Begin (76)
 Someone Who Cares (58)
 Stay Awhile (13)
 Sweet And Innocent (72)
 Temptation Eyes (45)
 The Animal Trainer And The Toad (93)
 Theme From Love Story (4)
 The Way I Feel (71)
 13 Questions (47)
 Timothy (30)
 Tongue In Cheek (40)
 Train (87)
 Try (89)
 20 Years (88)
 Uncle Wiggley (90)
 Waldo P. Emerson Jones (85)
 Way Down Deep (94)
 We Can Work It Out (74)
 What Is Life (9)
 What's Going On (78)
 When There's No You (51)
 When You Dance I Can Really Love (54)
 Where Did They Go Lord (33)
 Whistling Away The Dark (96)
 Wild World (14)
 Woodstock (24)

EVERYBODY RECORDS BEECHWOOD - - -

OCEAN - Yorkville YV 45033

Put Your Hand In The Hand

ANNE MURRAY - Capitol 72642

It Takes Time

RUSSELL THORNBERRY - MCA 2009

Roseline f/s Eulogy To Mother Earth

JIM ROBERTS - Capitol 72636

It Seems f/s Sounds Of Living

GORDIE TAPP - Columbia C4 2965

Nobody's Singing Them Cowboy Songs No More
 f/s Takin' City Ways

PEPPER TREE - Capitol 72640

Try f/s How Many Times

DICK DAMRON - MCA 2011

Rise 'N' Shine f/s When Our Love Was Young

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

April 24, 1971

Gold Leaf Award For Outstanding Record Sales

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

W
C
V
D
E
F
G
H
T
K

MCA
Musimar
Phonodisc
Polydor
Quality
RCA
Trans World
WB/Atlantic
World

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Z

1	9 30	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N	34	65 ...	BROKEN f/s Guess Who-Nimbus-74 0458-N	67	32 1.2	FREE Chicago-Columbia-45331-H
2	16 29	I AM...I SAID Neil Diamond-Unie-55278-J	35	38 57	PUSHBIKE SONG Mixtures-Sire-350-Q	68	70 71	GOT TO FIND SOMEONE TO LOVE Dee Higgins-RCA-57-1058-N
3	2 2	CARRY ME Stampede-MWC-1003-M	36	37 43	I THINK OF YOU Perry Como-RCA-0444-N	69	71 ...	OH, SINGER Jeannie C. Riley-SSS-PLA72X-M
4	5 7	THEME FROM LOVE STORY Andy Williams-Columbia-45317-H	37	63 ...	LOVE HER MADLY Doors-Elektra-45726-P	70	73 74	FREEDOM Jimi Hendrix-Reprise-1000-P
5	23 39	JODIE Joey Gregorash-Polydor-2065 055-Q	38	42 46	MAN IN BLACK Johnny Cash-Columbia-45339-H	71	74 79	THE WAY I FEEL Fotheringay-A&M-AMX311-W*
6	11 16	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M	39	22 5	OYE COMO YA Santana-Columbia-45330-H	72	80 83	SWEET AND INNOCENT Donny Osmond-Polydor-2065 059-Q
7	8 10	ANOTHER DAY Paul McCartney-Apple-1829-F	40	44 49	TONGUE IN CHEEK Sugarloaf-Liberty-56218-J	73	... ..	CHICK A BOOM Daddy Dew Drop-Sunflower-105-K
8	14 19	EIGHTEEN Alice Cooper-Warner Bros-7449-P	41	43 48	CELIA OF THE SEALS Donovan-Epic-5-10694-H	74	... ..	WE CAN WORK IT OUT Stevie Wonder-Tamla Motown-54202-V
9	3 4	WHAT IS LIFE George Harrison-Apple-1828-F	42	52 65	CHICK-A-BOOM Big Gee-Reo-9037X-M	75	79 ...	L.A. GOODBYE Ides of March-Warner Bros-7466-P
10	6 3	SHE'S A LADY Tom Jones-Parrot-40058-K	43	57 75	MAN FROM THE CITY Humphrey & DT's-Boot-001-K	76	83 94	SO LET OUR LOVE BEGIN Ginette Reno-Parrot-PAR40061-K
11	4 13	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-615 0015X-M	44	41 34	ROSALINE Russell Thornberry-MCA-2009-J	77	84 95	GARDEN OF URSH Karen Young-Reprise-CR4000-P
12	7 6	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell-963-M	45	36 26	TEMPTATION EYES Grass Roots-Dunhill-4263-N	78	76 81	WHAT'S GOING ON Marvin Gaye-Tamla Motown-54201-V
13	1 1	STAY AWHILE Bells-Polydor-2065 046-Q	46	25 8	FOR ALL WE KNOW Carpenters-A&M-1243-W	79	78 82	BIRD ON A WIRE Joe Cocker-A&M-AMX312-W
14	15 15	WILD WORLD Cat Stevens-A&M-1231-W	47	66 ...	13 QUESTIONS Seatrains-Capitol-3067-F	80	... ..	GOING TO THE COUNTRY Young-Amplex-4000-V
15	10 14	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D	48	35 44	SAULT STE MARIE Original Caste-Bell-TA211X-M	81	... ..	LIVE TILL YOU DIE Emitt Rhodes-Dunhill-4274-N
16	17 18	NO LOVE AT ALL B.J. Thomas-Scepter-12307-J	49	54 63	IT TAKES TIME Anne Murray-Capitol-72642-F	82	82 68	FUDDLE DUDDLE Antique Fair-Tuesday-GH107X-M
17	31 60	POWER TO THE PEOPLE John Lennon-Apple-1830-F	50	61 96	ME AND YOU AND A DOG NAMED BOO Lobo-Big Tree-112-V	83	... ..	NEVADA FIGHTER Michael Nesmith-RCA-0453-N
18	13 17	BLUE MONEY Van Morrison-Warner Bros-7462-P	51	40 28	WHEN THERE'S NO YOU Engelbert Humperdinck-Parrot-PAR40059-K	84	86 91	PATRICIA Ronnie Hawkins-Hawk-1205 01-T
19	18 21	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-965-M	52	39 37	SNOW BLIND FRIEND Steppenwolf-Dunhill-4269-N	85	89 ...	WALDO P. EMERSON JONES Pickettywitch-Pye-7N 45035-L
20	20 25	DREAM BABY Glen Campbell-Capitol-3062-F	53	81 99	HATS OFF (To the Stranger) Lighthouse-GRT-1230-04-T	86	90 92	FREEDOM TRAIN Trials of Jayson Hoover-Kapp-K2132-J
21	24 27	FRIENDS Elton John-Uni-55277-J	54	56 72	WHEN YOU DANCE I CAN REALLY LOVE Neil Young-Reprise-RO992-P	87	88 89	TRAIN Soma-Aquarius-5010-K
22	26 35	GOTTA SEE JANE R Dean Taylor-Rare Earth-5004-V	55	64 85	ME AND MY ARROW Nilsson-RCA-250-N	88	85 86	20 YEARS Jarvis St Revue-Columbia-C4-2969-H
23	30 38	OH WHAT A FEELING Crowbar-Daffodil-DFS1004-F	56	58 77	A COUNTRY BOY NAMED WILLY Spring-London-17401-K	89	96 ...	TRY Peppertree-Capitol-72640-F
24	29 51	WOODSTOCK Matthew's Southern Comfort-Decca-J	57	51 50	CHAIRMAN OF THE BOARD Chairmen of the Board-Invictus-9086-F	90	95 ...	UNCLE WIGGLEY Howie Vickers-MCA-2010-J
25	19 11	PROUD MARY Ike & Tina Turner-Liberty-56216-J	58	69 ...	SOMEONE WHO CARES Kenny Rogers & 1st Edition-Reprise-0999-P	91	91 93	ONE STEP David Wiffen-Fantasy-656-R
26	27 31	I WISH I WERE Andy Kim-Steed-ST731-M	59	53 53	ROSE GARDEN Lynn Anderson-Columbia-45252-H	92	87 78	JUST MY IMAGINATION Temptations-Tamla Motown-7105-V
27	28 36	I WAS WONDERING Poppy Family-London-L148-K	60	67 80	LUCKY MAN Emerson Lake & Palmer-Cotillion-COT44106-P	93	94 100	THE ANIMAL TRAINER AND THE TOAD Mountain-Windfall-534-M
28	12 9	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H	61	72 ...	HERE COMES THE SUN Richie Havens-Polydor-2061 014-Q	94	... ..	WAY DOWN DEEP Bobby Curtola-Capitol-72639-F
29	33 41	IF Bread-Elektra-45720-P	62	48 24	SIT YOURSELF DOWN Stephen Stills-Atlantic-2790-P	95	98 ...	BUT I CAN'T GET BACK Bobbie Gentry-Capitol-3071-F
30	34 42	TIMOTHY Buys-Scepter-12275-J	63	68 70	HOT PANTS Salvage-Quality-Q2002-M	96	... ..	WHISTLING AWAY THE DARK Henry Mancini-RCA-74-0454-N
31	49 98	I PLAY AND SING Dawn-Bell-970-M	64	60 67	HEAVY MAKES YOU HAPPY Staple Singers-Stax-0083-Q	97	100 ..	I'M LOST WITHOUT YOU Crosstown Bus-MCA-2013-J
32	50 96	NEVER CAN SAY GOODBYE Jackson 5-Tamla Motown-1179-V	65	47 20	CRIED LIKE A BABY Bobby Sherman-Metromedia-296-L	98	... ..	MELTING POT Booker T & MG's-Stax-0082-Q
33	21 23	WHERE DID THEY GO LORD Elvis Presley-RCA-9980-N	66	55 61	IT'S BEEN A LONG TIME Green & Stagg-Gamma-GA5009-K	99	... ..	ROCK 'N' ROLL LOVER MAN Northwest Company-Coast-1974-K
						100	... ..	DO ME RIGHT Detroit Emeralds-Westbound-172-T

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

April 24, 1971



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



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

W
C
V
D
E
F
G
H
T
K

MCA
Musimar
L
O
N
R
C
A
Trans World
WB/Atlantic
World

J
R
L
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P
Z

1	1	1	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H	34	36	61	LONG PLAYER Faces-Warner Bros-WS1892-P N/A	67	65	45	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST6350-F N/A
2	2	2	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M	35	32	27	NANTUCKET SLEIGHRISE Mountain-Windfall-5500-M 5119-5500-M	68	69	66	MARY Mary Travers-Warner Bros-WS1907-P N/A
3	3	3	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P CRX2034-P	36	33	8	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M	69	73	89	ONE WAY OR ANOTHER Cactus-Atco-SD-33 356-P N/A
4	4	4	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F	37	35	36	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F 4B 16003-F	70	...	...	JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT Joseph Consortium-London-3001-K N/A
5	16	49	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M	38	76	...	TARKIO Brewer & Shipley-Kama Sutra-KSBS2024-M KSC2024-M	71	72	76	CRAZY HORSE Reprise-RS6438-P N/A
6	6	6	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J	39	37	40	BRIDGE OVER TROUBLED WATER Simon and Garfunkel-Columbia-KCS9914-H 16 10 0750-H	72	71	86	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A
7	5	5	ABRAXAS Santana-Columbia-KC30130-H CT30130-H	40	38	30	PENDULUM Creedence Clearwater-Fantasy-8410-R 58410-R	73	70	70	CHILLIWACK Parrot-PAS71040-K PKM79640-K
8	8	12	IF I COULD ONLY REMEMBER MY NAME David Crosby-Atlantic-SD7203-P AC7203-P	41	40	37	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H	74	75	64	TOMMY The Who-Decca-DXS9175-J 73-9175-J
9	54	68	WOODSTOCK TWO Various-Cotillion-2SD-400-P AJC-2-400-P	42	42	48	FLY LITTLE WHITE DOVE FLY Bells-Polydor-2424 0 22-Q 3176 019-Q	75	78	...	SPACESHIP EARTH Sugarloaf-Liberty-LST11010-J N/A
10	7	7	CHICAGO III Columbia-C2 30110-H CT30110-H	43	31	31	THE WORST OF JEFFERSON AIRPLANE RCA-LSP4459-N N/A	76	88	...	EDWARD & HARDING Celebration-1857-M N/A
11	9	13	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N N/A	44	41	43	NON STOP 11 James Last-Polydor-2371 111-Q 3150 098-Q	77	79	99	SISTER KATE Kate Taylor Cotillion-SD9045-P N/A
12	19	23	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4200-W N/A	45	43	35	THEME FROM LOVE STORY Henry Mancini-RCA-LSP4466-N N/A	78	77	62	EMITT RHODES Dunhill-DS50089-N N/A
13	10	16	LOVE STORY Andy Williams-Columbia-KC30497-H N/A	46	44	54	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P N/A	79	66	56	UNCLE CHARLIE & HIS DOG TEDDY Nitty Gritty Dirt Band-Liberty-LST7642-J N/A
14	20	26	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-6060-M 4-6060-M	47	46	34	ONE BAD APPLE Osmonds-Polydor-2424 024-Q 3176 020-Q	80	80	73	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H
15	11	9	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W	48	48	55	JOHNNY WINTER AND Columbia-C30475-H N/A	81	85	97	BAD MANORS Crowbar-Daffodil-SBA16004-F 4B16004-F
16	15	18	JAMES LAST DOES HIS THING Polydor-2418 017-Q 3518 006-Q	49	67	73	SEATRAN Capitol-SMAS659-F N/A	82	62	38	THE GOOD BOOK Melanie-Buddah-BDS9500-M BDSC95000-M
17	17	20	ROSE GARDEN Lynn Anderson-Columbia-C30411-H N/A	50	49	57	YOU'LL NEVER WALK ALONE Elvis Presley-Camden-CAL X2472-N N/A	83	81	72	LOVE STORY Tony Bennett-Columbia-C30558-H N/A
18	18	21	EMERSON, LAKE AND PALMER Cotillion-SD9040-P N/A	51	50	42	DELIVERIN' Poco-Epic-KE30209-H N/A	84	83	78	JERICO Bearsville-A10112-V N/A
19	12	10	STONEY END Barbra Streisand-Columbia-KC30378-H N/A	52	34	33	KENNY ROGERS & THE 1st EDITION'S GREATEST HITS Reprise-RS6437-P CRX6437-P	85	89	87	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX6383-P
20	13	11	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A	53	51	58	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-M31-1000-M M314-1000-M	86	86	81	SYRINX True North-TN2-H N/A
21	29	29	THE POINT Nilsson-RCA-LSPX1003-N N/A	54	45	44	BLOODROCK II Capitol-ST491-F N/A	87	82	71	BLOWS AGAINST THE EMPIRE Paul Kantner-RCALSP 4448-N PK 1654-N
22	28	24	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P	55	53	53	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F	88	68	65	BLACK SABBATH Warner Bros-WS1871-P CWX1871-P
23	39	92	FRIENDS Orig. Soundtrack-Paramount-PAS6004-M N/A	56	55	67	LOVE STORY Johnny Mathis-Columbia-C30499-H CT30499-H	89	83	79	MAKE ME HAPPY Tom & Judy-GRT-9239 1000-T N/A
24	21	14	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F	57	56	52	WORKIN' TOGETHER Ike & Tina Turner-Liberty-7650-J N/A	90	87	75	LED ZEPPELIN III Atlantic-SD7201-P AC7201-P
25	27	41	THIS WAY IS MY WAY Anne Murray-Capitol-ST6330-F 4XT6330-F	58	59	50	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J	91	91	98	THE HAWK Ronnie Hawkins-Hawk-9205-9039-T N/A
26	26	17	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P	59	...	...	GLEN CAMPBELL'S GREATEST HITS Capitol-SW752-F N/A	92	92	100	SAY WHAT YOU GOTTA SAY Lee Rand-Quality-SY1856-M N/A
27	14	15	SWEETHEART Engelbert Humperdinck-Parrot-SPAS71043-K N/A	60	74	88	LIZZARD King Crimson-Atlantic-SD8278-P N/A	93	97	...	TAPESTRY Carole King-Ode-SP77009-W N/A
28	22	19	STEPPENWOLF GOLD Dunhill-DS50099-N N/A	61	30	32	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N	94	...	...	MESSAGE TO THE PEOPLE Buddy Miles-Mercury-SR61334-K N/A
29	25	28	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P	62	52	46	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P EKC75010-P	95	99	...	CELEBRATION Various-Ode-SP77008-W N/A
30	63	69	BEST OF THE GUESS WHO RCA-LSPX1004-N N/A	63	57	47	STEPHEN STILLS Atlantic-SD7202-P AC7202-P	96	100	...	LIVE IN COOK COUNTY JAIL B.B. King-ABC-ABC5723-Q N/A
31	23	22	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A	64	58	39	JOHN LENNON/PLASTIC ONO BAND Apple-SW3372-F 4XT 3372-F	97	...	...	SIX DAYS OF PAPER LADIES Humphrey & DT's-Boot-BOS7101-K N/A
32	25	25	ELTON JOHN Uni-73090-J N/A	65	60	60	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrot-PAS71045-K N/A	98	...	...	DIANA Soundtrack-Tamla Motown-MS719-V N/A
33	47	77	MANNA Bread-Elektra-EKS74086-P N/A	66	64	59	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P	99	...	...	CURTOLA Bobby Curtola-Capitol-ST6361-F N/A
								100	...	...	BEAUTIFUL PEOPLE New Seekers-Elektra-EK574088-P N/A

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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

CKLG and VSO combine to classicize rock

CKLG have sponsored three Vancouver Symphony Orchestra concerts which they tagged "The Aquarius Series". This series is unique in that the music presented combines symphony music with dance, rock, jazz and electronics.

CKLG had previously presented Lighthouse, billed the world's largest rock and roll band, with the VSO and the Winnipeg Ballet (similar to that presented in Toronto recently).

Second concert of the series featured a rock/symphony composition by Bob Buckley, leader/arranger of Vancouver's rock group, Spring. The Fraser McPherson Jazz Group and Lloyd Burritt's electronic "overdose" were also featured at the March 27th concert at the Queen Elizabeth Theatre.

Lighthouse will be back for the final concert with the Vancouver Symphony.

Hooper for president gimmick aids single

Murray Hunt, the Niagara Peninsula's most popular country on-air personality, gave his CHSC audience a bit of Canadian content they weren't expecting. Along with the playing of Al Hooper's new Paragon deck, "Washington D.C." written by Toronto songwriter Ben Kerr, he announced that Hooper was running for President of the U.S. in the 1972 elections.

Although most of his new phone-in friends are on to the joke, Hunt has run into a few believers, particularly from the U.S. where his St. Catharines signal digs deep.

Kerr, always looking for new ideas to promote his material, came up with the President bit and Hooper has even established a campaign platform, something he believes in - the stamping out of pollution. This, in fact, will be the theme for a future record release.

Staff changes at CKEN Kentville N.S.

Staff at CKEN, Kentville, Nova Scotia has been shuffled due to the appointment of Program Director Al Williamson to the CRTC in Ottawa. Loran Fevens takes over the PD job, retaining his position as music director of the FM operation and as early morning man. Leo MacIsaac, staff announcer at the Kentville studios has been upped to music director of the AM network. McIsaac has also moved from the evening shift to mid-morning. John Caines from CFB, Cornwallis, Nova Scotia has been hired to take over the evening slot.

D'Arcy Scott debuts "Sounds Canadian"

Western Canada's pride and joy of country buffs is CJDV's D'Arcy Scott. One of the original believers in the Canadian country scene, Scott has shunned the 30% CRTC ruling for his own preferred 100% - a full hour of the best in Canadian country. Any doubters need only check with Scott's faithful Drumheller Alberta fans, which comprise most of the town and surrounding area.

Those programmers having trouble finding good Canadian country talent should direct enquiries to D'Arcy Scott Attractions, 331-47th Ave. S.W., Calgary 6.

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DAVENPORT UNITED CHURCH
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The saga of "Just Annie"

In the eyes of the CBC-TV variety program department, Anne Murray is the greatest talent ever to stumble out of the Canadian backwoods. The same opinion presumably is shared by the producers of the Glen Campbell TV show.

Since I watch neither the CBC variety telecasts nor the Glen Campbell effort, I am not capable of passing an opinion on the relative merit of these TV beliefs. Certainly I do suspect that Canada has more talented artists than Miss Murray, but perhaps the TV medium is more suited to the former Halifax schoolteacher (which says a lot about many things).

The point is with all this TV exposure going for her, it is quite remarkable that such a botch up has been made of Miss Murray's recording career. Certainly no artist in recent memory has received the TV exposure and the record flops which have come Miss Murray's way.

After the million-selling Snowbird, I understand that there was quite a few arguments between Hollywood and Toronto on what should be the follow-up disc. Capitol's

A&R director, Paul White, says that the Canadian branch wanted another Gene Maclellan composition to follow Snowbird. The name of the song was Put Your Hand In The Hand.



(Viewpoint) Ritchie Yorke

Some objections to this choice were raised, I am informed, by Sal Ianucci, the then head of Capitol U.S. Mr. Ianucci is reported to have felt that Anne Murray's version of Put Your Hand In The Hand made our sweet little girl next door sound a trifle too masculine for his tastes.

As a result of these objections, Sing High Sing Low was eventually released as the Snowbird follow-up. Although it did relatively well in Canada (though nowhere near as well as its predecessor) Sing High Sing Low was a flop in the U.S. Miss Murray's Put Your Hand In The Hand remained in the can.

The second attempt to duplicate the success of Snowbird was a country number called Stranger In My Place, which was also a relative failure.

It did reasonably well in the country field, but never looked like being a pop hit.

Then a few weeks back, Capitol decided to release Put Your Hand In The Hand by Anne Murray. Unfortunately, a Toronto group called Ocean had already made a record of Put Your Hand In The Hand, which became a national and subsequent U.S. hit thanks to the CHUM network. The Ocean record was frankly not very good, but quality really has very little to do with Top 40 success these days. A very well-known English songwriter, Roger Greenaway, was in Toronto recently and he commented after hearing Put Your Hand In The Hand that "it was one of the worst records I've ever heard."

On the other side of the Anne Murray version was a song called It Takes Time, which Capitol believes is a hit cut. Only time will tell. Sadly, time is a commodity which Miss Murray could use a lot more of. Her career is

being endangered, I believe, by over exposure, bad decisions and lack of shrewd planning. None of this is directly Miss Murray's fault, but it is she who will (and already is) suffer in the end.

Her close friends and associates say she is not exactly overjoyed by her current frantic schedule. The more outspoken ones claim she is rather upset about it all. She has no time to think or to relax or to put her feet on the ground. It is simply one airport and one promotion man after another.

Skip Prokop, one of Canada's finest musicians (he played remarkable drums with the Paupers, Super Session and now Lighthouse), rapped with Anne Murray for an hour or so in Vancouver recently and picked up on what has been going down. Skip, and two other Lighthouse members — singer Bob McBride and fiddle player Don DiNovo — were sitting around in a Holiday Inn and wrote a song ABOUT and FOR Miss Murray.

The three of them treated me to a hotel room performance of the song (which had a Beatles-Bee

YORKE continued on page 20

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f/s

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by

EDWARD L. KING

CIRCA RECORDS

Distributed by:

RADA RECORD PRESSINGS
Burnaby, British Columbia

Can you see SJB for 27¢ ?

by Kenneth M. Smookler

In the last couple of weeks I think I've indicated that even the opening step in a contract can be broken into two parts — offer and acceptance. Each of these has its own peculiarity.

I'll bet you thought you always knew what an "offer" was. Don't be too sure of it. From the point of view of ordinary contract law, an offer probably is the step after the one that you thought it was.

What do I mean by that? Let's take a simple example. Let's imagine that somewhere in Canada there exists the world's greatest rock music auditorium — The Stone Heap. (If there really is a Stone Heap, forgive me; I'm afraid I have never heard of you.) Hanging in front of the Stone Heap is a sign that says:

'ONE DAY ONLY — SWINGIN'
JO BACH — \$5.50, \$4.50, \$3.50
and .27¢.'

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.

Do you think that that is an offer made by the Stone Heap to sell you tickets at those prices? And if so, does that mean that by walking up to the box-office and saying "I accept your offer" you can buy tickets at those prices? — forget it! It is more likely what is known as an Invitation to Treat and amounts to an invitation by the Stone Heap for you to make them an offer to buy a standing room ticket for .27¢ or a front row seat for \$5.50.

An Invitation to Treat is an inducement held out to the general public to come to a location and make an offer, the exact amount of the offer being suggested, of course, by the invitation. The person or business putting out the invitation does not have to accept

it but, as a matter of general sales public relations, he or it almost always will do so. Other examples of Invitations to Treat are catalogues and newspaper advertisements, unless they are so clearly worded that they constituted a definite offer.

How could that be done? Supposing that the sign had said:

'.....BUY FRONT ROW TICKETS FOR \$5.50 OR BUY STANDING ROOM PLACES FOR .27¢ EACH.'

This is an Offer, not an Invitation to Treat because of the way it is worded.

Who can tell which one you've got? A lawyer of course.

Next week a lawyer will tell you about Acceptance.

Fight the war on wax !

(Viewpoint) John Watts

It isn't general policy of RPM to criticise record productions since we consider our job to be that of informing people in the industry of the availability of material rather than the passing of judgement on it. However, a record has been released in the United States and Canada which cannot be allowed to pass by without comment.

We will not comment on the production, pressing, arrangement, performance or any of the other variables, we will discuss only the lyric content. The record is "The Battle Hymn of Lt. Calley". It is on a Shelby Singleton label and is distributed in this country by Quality. The lyrics, sung to the tune of "The Battle Hymn of the Republic" are by Julian Wilson and James M. Smith.

"Battle Hymn of Lt. Calley" is indicative of the depths to which the American nation has sunk in its quest for worldwide "liberty". One of the lines is particularly revealing. In essence, it says everyone except your "buddy" is a "VC", or should be taken as one until found to be otherwise, presumably at the post mortem. In that one line, the American way has been neatly summed up; if it moves, kill it, it builds up the body count. One wonders how many of the 750,000 "reds" who have been

"neutralized" were communists under the age of a year, still sucking their mothers' breast.

If it weren't so incredibly repulsive, it would be laughable. Perhaps the way is now paved for Deutsche Grammophon to put out an album of humorous quotes by Hitler or "The Ballad of Adolph Eichmann", featuring patriotic lines about the young Adolph marching in the backyard with an Iron Cross and an aerosol can. Funny.

In 1944, the Germans were probably more civilized. The United States, that self-proclaimed home of liberty and fairness, the bastion of freedom, is probably the only country in the world where the convicted murderer of over twenty men, women and children could become a national hero, immortalized in song. Admittedly, Calley is a scapegoat, the public example to cover even more heinous crimes against humanity committed in the name of God and motherhood. Admittedly he was only a part of the mad dog genocide which the United States is embroiled in. All that admitted, it is beneath human dignity to have any part of the institution of the man as a saint and martyr.

Supposedly the record has sold over 400,000 copies in the United States in the very short time of its release.

That's a nice bundle of cash, and any record men who feel that this is the way to make money and hits can hustle their big butts over to the war area to defend the Christian ethic. Shoot a few gook kids, they're probably party members anyway. Or perhaps you'd rather go to Atlanta or Kent State or Chicago. They don't have slanted eyes and yellow skin there, but they're all part of the same thing.

And when you reach the final campground in that land beyond the sun and the great commander asks you did you fight or did you run, tell Him you pressed a few records for America.

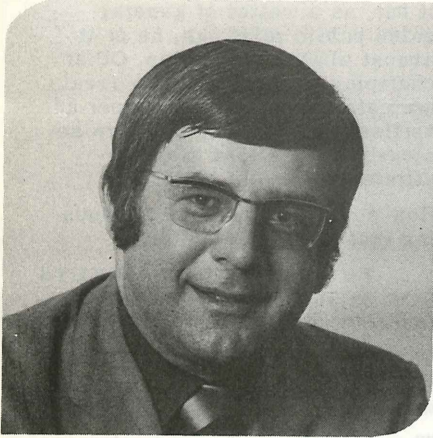
Young Folk signed to Harris' KH Productions

The Young Folk have signed a recording contract with Kenny Harris of K.H. Productions Limited. The group will release on the Harris Vancouver-based VAN Records.

Young Folk is comprised of Gary Simons and Judy, Patricia, Paul, Nancy and Mary Miller. Their ages range from 12 to 18 years. They have just completed a recording session with hoped-for release by the end of June.

Woodhouse joins A&M as Ontario promo

Joe Woodhouse, formerly sales rep and promotion manager (Ontario) for Capitol Records, has joined A&M Records as Ontario Promotion Manager. He will be



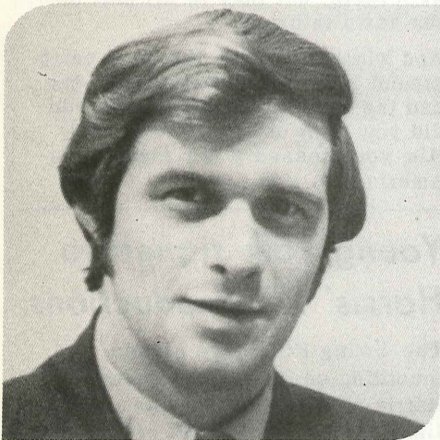
JOE WOODHOUSE

coordinating some of the promotional activities on a national scale.

The label's Canadian director, Jerry Lacoursiere, has shuffled his sales and promotion staff so as to give better coverage on a national scale.

David Brodeur now looks after sales and promotion for the Atlantic Provinces as well as Quebec Province. He is based in Montreal. London Records handles distribution for A&M in the Province of Quebec and the Eastern townships of Ontario.

Brian Coombs will be involved in



BRIAN COOMBS

sales and promotion for the Province of Ontario.

Liam Mullan, formerly based in Toronto, has moved to Vancouver where he will be responsible for sales and promotion for the Provinces of B.C., Alberta and Saskatchewan.

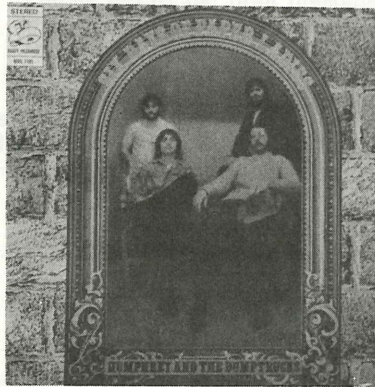
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"MAN FROM THE CITY"

HUMPHREY & THE DUMPTRUCKS

BT 001

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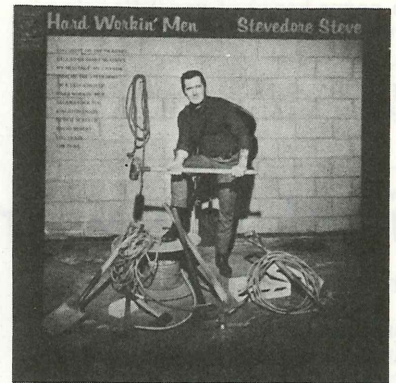


SIX DAYS OF PAPER LADIES

HUMPHREY & THE DUMPTRUCKS

No one ever believes this, but Humphrey and friends are one of the best things to happen in Canadian music, in a long time. An extremely solid album of wide appeal. Should be listened to by those in all formats

BOS 7101



HARD WORKIN' MEN

STEVEDORE STEVE

More of the "Maritime Mafia". Stevedore Steve sounds like Canada's answer to Johnny Cash - with his own slant. Titler - a gutsy bit, now seeing chart action as a single. With right exposure could become very, very big.

BOS 7102

BOOT RECORDS LTD

"Dedicated to promoting Canadian talent."

Distributed nationally by London

Stones sign with Kinney Corp

So it's finally official, the **Rolling Stones** have signed with the **Kinney Corporation**, with records being released on a newly created label called **Rolling Stones Re-**

PopWire

LISA ROBINSON



ords. But it gets a bit confusing... because product will be distributed for Rolling Stones Records by **Atco Records** of the **Atco-Atlantic** and **Cotillion** group in the U.S., and **Warner Bros.** in Canada, and **Kinney** in England. Other worldwide distribution will be handled by either Kinney, Atlantic, Warner Bros.....depending on the country.

Anyway, **Marshall Chess** will head up the whole operation, and the first release is the single "Brown Sugar" and an album called "Sticky Fingers". The LP will have an original cover by **Andy Warhol**.

In about 1964 there was a folk club in Greenwich Village called the **Cafe A Go Go**. When rock music came on strong and everyone really wanted to hear electric groups, **Cream** played there. So

did the **Grateful Dead** and **Blood, Sweat and Tears** when they had energy and were new. With the success of these and other bands, there was no possibility that a small club could pay them huge fees, so the bands went elsewhere, and the **A Go Go** eventually closed.

This past week the **Village Gaslight**, another small Greenwich Village folk club that somehow remained open during the past seven electric years, closed....and moved to the spot where the old **Cafe A Go Go** once was. (I guess there's a real message there....but I'm not sure exactly what it is.) Anyway, the new **Village Gaslight** had a party to celebrate its new expansive quarters last week, and the press came out to see the place, and to hear **Miles Davis** perform.

Cat Stevens will be performing there this coming week, with artists such as **Nice** possibly to be booked into the club in the near future. **Sam Hood**, the owner of the **Gaslight**, says that he wants some rock and roll acts to perform there as well, and that is certainly good news since **Ungano's** recently closed down....there has been literally no small club for groups to play in New York. I wish **Steve Paul** would re-open **The Scene**.....

Alice Cooper was in New York last week giving interviews, and denied all rumours of a possible feud between his band and the **Stooges**. Both of those bands are

to perform in Chicago next week on the same bill and it should be an incredible concert. Alice's hit, "Eighteen" has been selling more and more, and I think it's time for **Elektra Records** to re-issue some of those **Stooges** singles.....

Damron pulls capacity house in Fort St John

MCA recording artist **Dick Damron**, pulled capacity houses during his recent three day engagement at **Fort St. John's** newly opened **Copper King Cabaret**.

Sharing the bill with Damron was **Big Chief's Jim Capplette** and the **Commoners**.

While in the area Damron sat in for interviews with **CKNL's Dave Balfour**, and **Ron Bottos** of **CJDC**, the latter in **Dawson Creek**.

Much of Damron's pulling power came from the exposure given his big hit, "Countryfied" and his "Lonesome City" set.

The **Copper King** is reportedly planning the use of Canadian talent exclusively with a regular band and to bring in country artists on a semi-monthly basis.

Damron's new single release is expected shortly.

RPM REGIONAL ACTION

BISCUIT'S BOOGIE
King Biscuit Boy (Daffodil) 1005-F

HONEY IN THE SKY
Cat (Nimbus 9) 9013-N

THE ANSWER RESTS UPON YOU
Gilmore Singers (Rada) 56863

LONG TIME COMIN'
Down Hill Slope (London) 17403-K

ROSIE'S DREAM
The Cutty Sark (Quality) 1996-M

BRITISH COLUMBIA
Serge Plotnikoff (Kin-Gar) 4501

NOBODY'S SINGING THEM COWBOY SONGS NO MORE
Gordie Tapp (Columbia) C4-2965-H

YOU CAN NEVER GO HOME
Sibling Rivalry (RCA) 74-0460-N

SILVER BIRD
Laurie Bower Singers (Cdn Talent Library) 477-801-Z

TILLICUM
Syrinx (True North) 104-H

WEST COAST GIRL
Chad Allan (Reprise) 1003-P

RUN RUN
James, John & Francois (Aquarius) 5011-K

PRINCE OF PEACE
Rip Van Winkle (Daffodil) 1006-F

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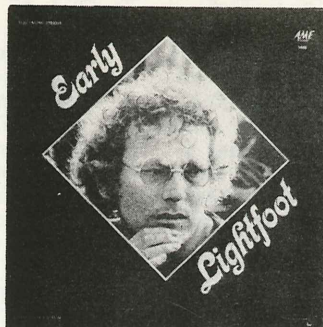
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NEW ALBUMS

EARLY LIGHTFOOT

(Ame) 7000-M
Most "early" or "in the beginning" albums are a disappointment, but "Early Lightfoot" is a set worth owning both for its nostalgia and entertainment value. A good trip down memory lane.

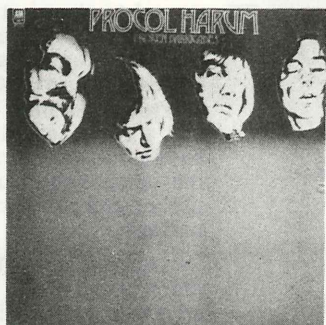
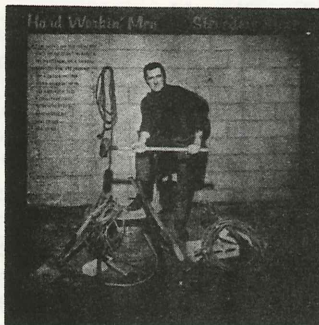


DESIGN

(Epic) E 30224-H
Epic's version of the Moody Blues prove again that England still leads the way in contemporary music. Beautifully restrained vocals and instrumentals will bring Design into rapid favour. "Children Of The Mist" - a gas.

HARD WORKIN' MEN

Stevodore Steve
(Boot) BOS 7102-K
More of the "Maritime Mafia". Stevodore Steve sounds like Canada's answer to Johnny Cash - with his own slant. Titler - a gutsy bit, now seeing chart action as a single. With right exposure could become very, very big.

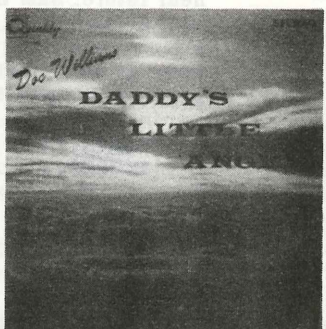
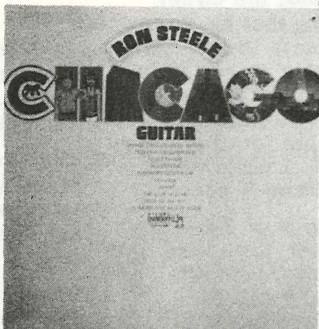


BROKEN BARRICADES

Procol Harum
(A&M) SP 4294-W
A set long awaited by the group's fans and fulfills its promise. The last cut, "Poor Mohammed" is a driver. Set is in for some heavy underground plays and resulting sales.

CHICAGO GUITAR

Ron Steele
(Ovation) 14-98-V
Ultra-simple and clean electric guitar renditions of contemporary standards. Should meet with the approval of chicken-rock and straight MOR programmers.



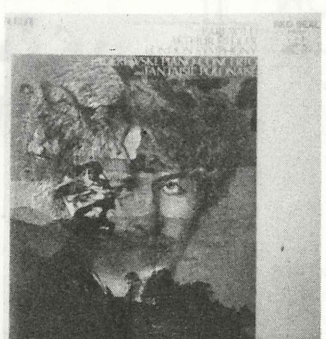
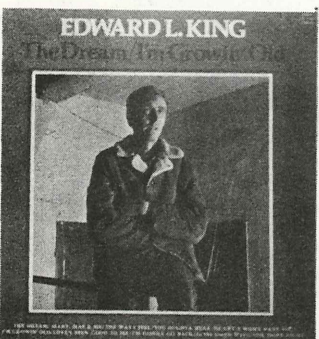
DADDY'S LITTLE ANGEL

Doc Williams
(Quality) SV 1849-M
Williams has built up a massive following through his thirty-four years on "Jamboree USA" over WWVA and his continent-ranging tours. Set should find ready favour with those who dig Doc's sentimental approach to music



THE DREAM/I'M GROWING OLD

Edward L. King
(Circa) CA 71101
A product of Rada Pressing of Vancouver, King's album will find ready favour with country programmers. Some good self-pennings ("I Won't Have You", "I'm Growin' Old") and a highly original reading of "The Way I Feel".

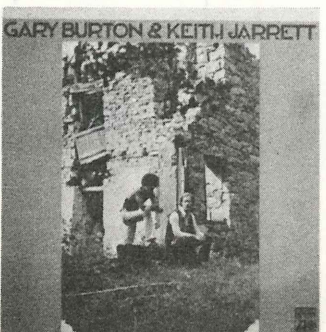


BRILLIANT PERFORMANCES

Various
(RCA Red Seal) LSC 3190-N
Arthur Fiedler conducts the London Symphony through the orchestral passages of Paderewski's Concerto in A minor, Opus 17 and Fantaisie Polonoise, Opus 19 with Earl Wild at the piano. Hailed by many as brilliant.

THE MAN, THE WORLD HIS MUSIC

Johnny Cash (Sun) 2-126-M
Sun digs into its seemingly endless vaults and comes up with a double set of priceless Cash material. Will join all the others on collectors' shelves. "Born To Lose" and "Wide Open Road" are real Cash.



GARY BURTON & KEITH JARRETT

(Atlantic) SD 1577-P
Fairly straight jazz which will be of interest to jazz buffs of all types. Burton's vibe work is especially worthy of mention. Aimed at a fairly restricted audience.

LETTERS continued from page 5

Mr. Pierre Juneau, Chairman of CRTC believes we can; he is in that group who are continually pressing forward for a little bit more of Canadiana please on our radio and television. Indirectly, Mr. Juneau is responsible for making the Canadian television program Nashville North become a reality.

Another very noticeable factor is that record dealers across Canada are reluctant to accept new Canadian recordings; can you blame them? "Who are these new artists?" they say. If there be an iron curtain between East and West, where does the responsibility lie?

We have found that by sending display cards along with our records is helpful - at least it introduces the artist to the skeptical dealer and the general public as well.

Recently on a nationally televised program the man on the street was interviewed by a CBC reporter; his question to each person was "Are you in favour of CRTC's proposals for more Canadian content on radio and television?". All replies were a definite YES. Now if this is any general criteria

as to the needs and wants of our people, what then are we waiting for?

We of K.R. Productions feel it is unfair to criticize anyone without offering a worthwhile beneficial suggestion. Consider the idea of radio stations reserving one day a week or a month for broadcasting only Canadian content whether the material to be broadcast is recorded or live performances. This day could be advertised as 'Canadiana Day'. Stations across our nation could adopt some sort of rotating system whereby something Canadian would be going on continually. We challenge you the broadcaster to give it a trial! Canadians everywhere could then become aware of one another's tremendous capabilities. You the musician, or the writer, or the producer should contact your local radio and television station manager or owner and express to him or her your enthusiasm for such a project.

The allegorical 'iron curtain' - if it exists - would be lifted. Your reward may be realized someday when you are present to see East and West in a cultural exchange of talent and ideas as you have never seen before. As we evolve culturally, the dilemma which

seems to exist between the young and the so-called old establishment could well become a thing of the past.

With the vibrations of music affecting the sympathetic nervous system, man could become more cognizant of his surroundings as he evolves to a higher status in life.

Ken Ryan
K.R. Productions
Ottawa 7, Ontario

TAKE HISS OUT OF CANCON DISCS

Now that the U.S. is beginning to recognize Canadians as composers and performers, some sort of lid should be put on the Canadian talent argument that has been the Broadcaster's indoor sport for these many months.

In one compound sentence, the statement from here is this: It isn't Canadian Talent that bothers us; it's the Canadian-made phonograph record.

Your own magazine illustrates the point. It was a nice little duplicating-machine sheet, run off in the late hours in someone's basement. It is now up front in the ranks of things made in this country by its own people. You had to have time to grow; so will the idea that a phonograph record made in this country is worthy of consideration by successful broadcasters. But this I say to you again: Go after the phonograph-record-problem, not after the talent making the sound on it.

What I can't understand is why you go after CHUM. You make those cats look like the biggest bunch of swifities since Jesse James and his boys rode tall in the saddle. My guess is that they too are after a SOUND. They've had it right up to here with playing records that reproduce sounds right out of 1945.

But the commercial in this case is right. "Don't take our word for it" play a few yourself. Play them back-to-back with the obvious quality sounds from whatever country. Hell, you'll even end up listening to Canadian Talent making a buck on these other labels.

So, you got your RPM out of somebody's basement. It's time to do the same thing for the recording process. The days of hanging a blanket over a concrete wall may have been fun, but they are gone. The days of 'The Sound Man' are gone. He is now an accoustical

"CHICK - A - BOOM"

"THE" VERSION BY

BIG GEE

REO - 9037X

Manufactured and distributed by Quality Records

RECORDED AT SOUND CANADA

RECORDING CENTER
1262 Don Mills Road
Don Mills, Ontario
(416) 445-0878

LETTERS continued from page 19

engineer, and he knows what he's talking about. My guess is that CHUM thinks it can just plain make a better phonograph record, and my bet is that they'll do it. But all this talk of cornering markets is too much out of Steve Wilson Crusading reporter.

Another example of this is the famous photograph of Chet Atkins in a recording session. He refers to himself as "just another hunched over guitar player". So be it. There he is, hunched over--with seventeen microphones in position around him. This photograph alone should tell us Canadians something. I saw it and thought: is any sound at all going out into the room? Have these men succeeded at last in total reproduction? Our biggest export isn't wheat; it's TALENT. It isn't the group that makes the sound; it's the product: that round thing you hold in your hand. As long as that thing is left up to those afraid to spend money, then The Canadian Talent Argument will continue.

Our policy here at CFOS is Play Canadian. We try to move a bit beyond the 30 percent thing. Our backup idea is: When in doubt play Canadian. But they are still mushy unfaithful sounds, and we

still wait for that sharp clean disc that tells us someone knows what he is doing.

Number One suggestion is: quit looking at the States. We're as good as they are. Aren't all our people down there?

Number Two is: start a dialogue. Find out about these sound people. Find out where they are. Create the idea of a career in acoustics in youngsters coming along.

Let us be known for QUALITY. It costs money. It takes time. It demands academics.

We've got all these big, bright, strong, beautiful young people coming along. Let's quit telling them that the way to \$\$\$ is blumping a guitar and telling in a four-note monotone about their Friday Night in a Motel, and start telling them to use their brains and learning and to contribute to the solution of this problem.

We could corner the market on QUALITY. We could make 'Canadian Made' synonymous with Ne Plus Ultra.

Sound, we got. A record of it, we ain't.

Kevin Frillman
Chief Announcer
Radio Station CFOS
Owen Sound, Ontario

YORKE continued from page 12

Gees flavour to it) and I was really impressed. Skip planned to play the tune for Miss Murray (and no doubt has by now done so) and suggest that she consider recording it.

If she did, I think we all would be a lot better off. Anne Murray would gain a whole new audience because she had the nerve to sing about exactly the same things which have been bringing her down lately. She would also gain another hit single, which would not do her any harm at present.

With the permission of the publisher (Mediatix) we now present the lyrics of this un-named song (It may be called Just Annie). Read them and draw your own conclusions:

"Well the world is in my dressing room,
I don't know if it's night or noon,
And I'm wondering why;
Give us a smile and could you answer,
This guy's questions here,
So I smile and I try:
Baby this will make your name,
Bring you wealth and give you fame,
And all of their lines become the same,
And I feel tired, Oh so tired,
Then the stage call comes again.
And I really gotta wonder if it's worth it,
Yes I really gotta wonder if it's worth it,
Sometimes I really wonder if it's worth it,
And if it is Oh Lord Jesus,
where it's going to,
Can it ever be, the way it used to be,
when I was just Annie;
I remember as a young girl,
only yesterday,
A love so far away from me now,
Just the two of us played and ran,
laughed and kissed,
We shared our love with the sea and the sand;
Now I'm getting on a plane,
Gotta sing my songs again,
I'm alone it's just the same,
I'm so tired, Oh so tired,
Then the stage call comes again."

HANK SMITH HAS A HIT "THE FINAL HOUR"

QUALITY 2001

Now climbing
country charts
& MOR playlists

WAIT
FOR THE
MIRACLE

SRL continued from page 4

have to pay. Even if it meant they would go out of business. It's like a traffic ticket: if you're guilty, you pay no matter what your income. (Ritchie's figures also appear suspiciously inconsistent throughout the argument but that is irrelevant since we really don't care about earnings.)

Then there's the matter of CAPAC and BMI. In this case, three wrongs don't make a right. Publishers and musicians benefit from exposure of their music just as much as the manufacturers benefit. Neither CAPAC nor BMI can make a case for their existences beyond the fact that they do exist and their removal will prove more difficult than the prevention of SRL. Another homily appears appropriate here: an ounce of prevention is worth a pound of cure.

On the same level, the existence of a manufacturers' royalty in other countries does not justify its adoption here. I've heard rumours (only rumours, mind you) that some of you regard the Canadian drug laws as bad — but they exist, just as royalties exist abroad.

Meanwhile the SRL has cleverly determined that 10% of the returns

will go for educational support of aspiring musicians. And 25% would be plowed back into Canadian recording (economists would note that this is nothing more than re-investment to earn even more money). Nothing like a little indication of charitable intentions to cloud an issue. Does the Heart Fund determine how much you'll give to their cause? Then why should you determine what the radio stations should give to your charity?

In the process, Yorke gets in a few shots at his other favourite targets: newspapers and broadcaster-owned record companies. The manner in which references to these institutions are used is carefully calculated to project the readers' own distaste for newspapers and broadcasters

into favour for the SRL.

So there you have it. The case for SRL is based purely on avarice. Whether SRL is approved will depend solely on the organization's lobbying ability. Unfortunately, lobby power is not equivalent to right.

Anticipating charges that I am harbouring anti-record industry biases, let me state that I wish Canadian musicians and the people connected with them all the best. Only get the best in the proper manner. And while you're determining among yourselves what is right, I'm taking a one-month study break.

If you are receiving RPM only from time to time, you are on our list for a sample copy. Subscribe and receive your own copy of RPM.

Thanks TO THE D. J.'s LISTED AND ALSO, TO THE MANY OTHERS THROUGHOUT CANADA & THE U.S. FOR THE AIR PLAY RECEIVED ON MY LATEST RELEASE -

'WASHINGTON D. C.'



Al Hooper - The Blue Diamonds, in Association with Red Dolphin Enterprises, Scarborough Ont.

"WASHINGTON D.C." (BEN KERR) PARAGON #1036A BERANDOL MUSIC PUB.

RPM COUNTRY 50

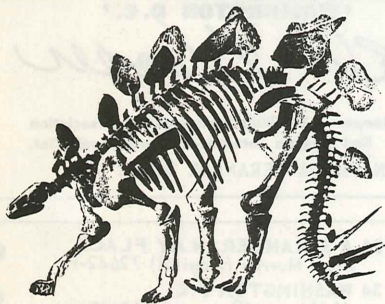
- | | | |
|--|---|--|
| 1 3 MAN FROM THE CITY
Humphrey/Dumptrucks (Boot) 001-K | 16 19 NOBODY'S SINGING THEM
COWBOY SONGS NO MORE
Gordie Tapp (Columbia) C4-2965-H | 33 24 A STRANGER IN MY PLACE
Anne Murray (Capitol) 72642-F |
| 2 5 WE SURE CAN LOVE
EACH OTHER
Tammy Wynette (Epic) 10705-H | 17 9 SOLDIER'S LAST LETTER
Merle Haggard (Capitol) 3024-F | 34 34 WASHINGTON D.C.
Al Hooper (Paragon) 1036-C |
| 3 2 ANYWAY
George Hamilton IV (RCA) 9945-N | 18 22 SAULT STE MARIE
Original Caste (Bell) 221-M | 35 47 ODE TO HALF A POUND
OF ROUND GROUND
Tom T.Hall (Mercury) 73189-K |
| 4 1 EMPTY ARMS
Sonny James (Capitol) 3015-F | 19 21 TOUCHING HOME
Jerry Lee Lewis (Mercury) 73192-K | 36 28 HELP ME MAKE IT
THROUGH THE NIGHT
Sammi Smith (Mega) 0015-M |
| 5 7 MAN IN BLACK
Johnny Cash (Columbia) 45339-H | 20 20 SOMETIMES YOU JUST
CAN'T WIN
George Jones (Musicor) 1432-J | 37 37 KEEP CANADA STRONG
Scotty Stevenson
(London) 17404-K |
| 6 6 DREAM BABY
Glen Campbell (Capitol) 3062-F | 21 12 I'D RATHER LOVE YOU
Charley Pride (RCA) 9952-N | 38 23 THE ARMS OF A FOOL
Mel Tillis (MGM) 14211-M |
| 7 10 ALWAYS REMEMBER
Bill Anderson (Decca) 32793-J | 22 13 A WOMAN ALWAYS KNOWS
David Houston (Epic) 5-10696-H | 39 49 BRINGING MARY HOME
Myrna Lorrie
(MCA) 2012-J |
| 8 11 GOOFIE NEWFIE
Roy Payne (Paragon) 1045-C | 23 25 IT TAKES TIME
Anne Murray (Capitol) 72642-F | 40 42 COUNTRY DREAM
Tom Hearn (Paragon) 1032-C |
| 9 14 I WON'T MENTION IT AGAIN
Ray Price (Columbia) 45339-H | 24 27 LOVE NOW AND PAY LATER
Carrol Baker (Columbia) C4-2967-H | 41 ... RISE 'N' SHINE
Dick Damron (MCA) 2011-J |
| 10 15 I WANNA BE FREE
Loretta Lynn (Decca) 32793-J | 25 35 MISSISSIPPI WOMAN
Waylon Jennings (RCA) 9967-N | 43 43 WHAT'S IT MEAN
Spade Nielsen (Capilano) |
| 11 4 AFTER THE FIRE IS GONE
Loretta Lynn/Conway Twitty
(Decca) 32776-J | 26 39 L.A. INTERNATIONAL AIRPORT
Susan Raye (Capitol) 3035-F | 44 32 BRIDGE OVER TROUBLED
WATER
Buck Owens (Capitol) 3023-F |
| 12 8 BETTER MOVE IT ON HOME
Porter Wagoner/Dolly Parton
(RCA) 9958-N | 27 29 JIM'S USED CAR LOT
Fred Dixon/Friday Afternoon
(Rodeo) 3343-K | 45 ... SO THIS IS LOVE
Tommy Cash (Epic) 10700-H |
| 13 17 IT SEEMS
Jim Roberts (Capitol) 72636-F | 28 34 OH SINGER
Jeannie C. Riley (Plantation) 72-M | 46 ... NEXT TIME I FALL IN LOVE
Hank Thompson (Dot) 17365-M |
| 14 16 HOW MUCH MORE CAN
SHE STAND
Conway Twitty (Decca) 32801-J | 29 33 I LOVE THE WAY THAT
YOU'VE BEEN LOVIN' ME
Roy Drusky (Mercury) 73178-K | 47 ... STEP ASIDE
Faron Young (Mercury) 73191-K |
| 15 18 THE FINAL HOUR
Hank Smith (Quality) 2001-M | 30 30 HARD WORKIN' MEN
Stevadore Steve (Boot) 002-K | 48 50 MY WOMAN
Doug Rutledge (Kin-Gar) 4502 |
| | 31 41 MY STOMPIN' GROUNDS
Tom Connors (Boot) 003-K | 49 ... GYPSY FEET
Jim Reeves (RCA) 9969-N |
| | 32 44 ANGEL'S SUNDAY
Jim Ed Brown (RCA) 9965-N | 50 ... THERE'S A WHOLE LOT
ABOUT A WOMAN
Jack Greene (Decca) 32823-J |

Lou Rawls special to feature Canadian acts

The April 15th CTV "Lou Rawls Special" spotlighted Canadian singers and groups.

Canada's National Ballet has contributed two of their dynamic young performers, Linda and Tom. The vocal group, Dr. Music, who have become famous through their association with Toronto Sound Studios and producer/engineer Terry Brown, is comprised of four girls and four boys. They performed "Brother Love's Travelling Salvation Show" and "Tell It All Brother". This group appeared on the recent CBC-TV Anne Murray Special, "Straight, Clean And Simple" and will soon bow their own record release.

The Rawls Special was produced at the CTV affiliate station CFTO, by Jorn Winther and Ernest D. Glucksman.



SOME TIME AGO...

WE STARTED TO BUILD A SOUND STUDIO — WE EXPECT TO FINISH IT ABOUT MID-MAY. IT WILL BE WORTH THE WAITING !!



204 KING ST. E., TORONTO 2 • 863-9316

McGINNIS continued from page 6

I'm not that good." An uncharacteristic display of modesty there.

"Part of producing a record is taking the tapes to the record companies, finding the right company, and seeing that they do the right thing with it.

"Canadian musicians have two very bad ideas. One is that a recording contract will make them

Girls capture TSO's violin competition

First prize honours of the Toronto Symphony's 1971 Violin Competition were shared by two Toronto girls, Fujiko Imajishi and Kathryn Wunder. Both girls are students of Faculty of Music Professor, Lorand Fenyves.

Misses Wunder and Imajishi ousted their male counterparts in the Competition open to all Metro resident violin students between the ages of 16 and 26.

Judges for the competition were the Toronto Symphony's Music Director, Karel Ancerl, the Toronto Symphony's Conductor of Youth Programs, Victor Feldbrill and Israeli violinist, Pinchas Zukerman. Miss Imajishi played Lalo's Symphonie Espagnole while Miss Wunder performed Dvorak's Violin Concerto.

Both winners have been skedded for a professional engagement with the Toronto Symphony on the Student Concert Series. Miss Wunder is set for May 20 while Miss Imajishi has a date for next season.

Mercey Brothers ready first release for RCA

Canada's most famous brother act, Ray, Larry and Lloyd Mercey, have been keeping a hectic personal appearance schedule and fitting in several television appearances as well. They were recently represented on the RPM Country Fifty with their Columbia/Canadian Talent Library deck, "Knocking Down The Hard Times" and their Columbia albums are still active sales items.

The Mercey Brothers have recently signed a long term recording agreement with RCA and are expected to release their first album for this label by the end of June.

The Juno Award winning trio recently appeared on CBC-TV's "Tommy Hunter Show" (2) and the same day were guests on "Drop In" also a CBC-TV pro-

stars. And if that doesn't suffice, then crossing the border will do nicely. The musicians in Canada are good enough to cut it anywhere. But I could take all the good managers and agents in Canada and I couldn't fill a phone booth. These people's only qualifications are the ability to read Billboard and dial 7 digits to the pressing plant - and they're passing judgement on our product. I just get furious when I think of it.

"I could sit down and become an average producer. I could get by on that because I could bluff my way through." Don't ever forget that, either.

More amazing than McGinnis' formidable business sense, however, is his apparently boundless store of gossip. Every gossip columnist in Toronto must come to McGinnis for their knowledge. It was McGinnis who knew the story surrounding a prominent critic's affairs and touched off a staggering controversy. "I like to stir things up," McGinnis admitted gleefully.

Which pretty well sums up Marty McGinnis.

By way of a footnote, Marty has asked that a few words of praise be included for a fellow he has never really met. "As far as I'm concerned, there's only one person who has better eyes for talent than Albert Grossman and that's Ronnie Hawkins. As far as I'm concerned, there's never too many good things to say about Ronnie." You see, beneath the gruff McGinnis exterior lies a humanitarian.

duction. They are scheduled for two future "Drop In" shows - June 23rd. and Aug. 27th.

Lightfoot ready to extend "over-exposure"

Gordon Lightfoot, reportedly disturbed over the amount of exposure he is receiving, has been scheduled for an April 20th appearance on CTV's "Nashville North" show. Lightfoot will share this spotlight with local singer Tobi Lark.

Lightfoot's Reprise single "If You Could Read My Mind" has now disappeared from Canadian charts after a lengthy run up charts of both Canada and the U.S. His album, "Sit Down Young Stranger", which certified for a Gold Leaf Award after only a few weeks of release, is still a hot chart item which mirrors its sales action.

On the way to an all album market

(Viewpoint) John Watts

Over the years, there has been a tremendous amount of discussion regarding the value of singles as promotion tools and as items of merchandise. During any given week, a record company could have fifteen or more singles on release, five charted, and only one or two really earning their keep with sales. Singles, in themselves, are basically unprofitable, the only reason for their existence is their presumed value in the promotion of an album.

The idea of a single kicking off sales of an album is solely dependent on the concept of top-forty radio play, in whatever format. For sales, a single requires repeated airplay and top forty-style radio gives it that.

With that in mind, the future of the single depends on two things; the continuing importance of top forty radio and the continued thinking that singles success is vital to albums success. In the past decades many, many albums have sold without the thought of a single and that is now being extended into the so-called pop idiom. The new Jimi Hendrix album is going to rack up fantastic sales in Canada, and the orders were pouring in long before "Freedom" was released as a single. In this case, the single is largely unnecessary and it is my belief that singles will become increasingly redundant over the next few years.

The death of top forty radio is imminent, in fact many major top forty stations have done away with the numerical listings on their charts and some have done away with charts altogether. Some of the non-numerical charts are now carrying the message; "We believe that the relative popularity of these records is a matter of personal opinion," which is a little hypocritical in view of the years of "word of God" listings which went before it, but nonetheless, it is a step in the right direction. Of course, album cuts are becoming much more important on the top forty scene. Even the die-hard twenty-four hour rockers have had their hand forced into throwing in the odd album cut. This trend will doubtless continue until the time when there will only be a handful of charts published in Canada and the single will be well on its way to its overdue demise.

The removal of the single will have numerous benefits for all concerned. For radio and its listeners, album cuts will provide a much wider and hopefully more agreeable selection of music. Stations will be able to experiment with endless combinations of sounds rather than the same monotonal drivel, twenty-four hours a day. For the record companies, they will be able to promote album product directly rather than promote singles which are supposed to promote albums which need promoting by themselves anyway.

The amount of time, money and energy which is given to the manufacture, distribution, promotion, administration and sales of singles could be devoted directly to albums. In addition, the record company would be let out from under the guillotine under which the broadcaster now has it. The rope is currently in the hand of the broadcaster who can let it go by dropping the company's product from the number two position right off the chart, or never listing it in the first place. With the expanding album concept, companies would no longer be at the mercy of the little secretary who makes up the chart. Instead they would be at the more tender mercies of the buying public who would have a chance to hear a good number of selections from an album and buy it on that basis, rather than hear one cut, buy the album, be disappointed with it and never buy another album by the artist.

We come now to the oft-repeated argument that heavy airplay of one cut is essential for album sales. Presumably the idea is that people will buy the album for that one cut. But on close examination, does this really hold water? Suppose you have just got your record to number one on the big station in a major market. If all goes well, you'll sell twenty thousand in three or four weeks. Now comes time to explain how album sales are going to follow. Will the twenty thousand people who bought the single buy the album? Unlikely, if they wanted the LP, they wouldn't have spent a buck for the single. More likely that people who liked the performer would buy the album. Admittedly they bought it on the strength of the single, but not for it.

Doesn't it seem plausible that the people who dug the artist

would be equally impressed by hearing three cuts five times each rather than one cut fifteen times? This kind of underselling can be much more effective than overselling. A classic example of overselling is occurring today. A station with a vested interest in a certain record has gone through twenty three turntable copies in two weeks. It has been over-exposed to the extent that you can identify the station better by the song than its call letters. Total sales to date have amounted to fifty-seven copies, nineteen of which have been returned, the remainder being bought by the mother of the lead singer.

There is no doubt that sales would not occur as dramatically in an all-album market. This goes without saying. But it would perhaps be better for an album to sell fifteen hundred copies a week for a year rather than forty thousand one week, two thousand the next, and a hundred and fifty the next. This type of steady selling, rather than "hit" selling would not only provide greater returns in the long run, but would provide a smoother flow of product, fewer manufacturing and distribution problems and more efficiency all-round.

Some companies, I suppose, have given this type of marketing a passing thought, and have come to the conclusion that it could put them at a competitive disadvantage for a while and are therefore not willing to try it. But there is at least one company in Canada which could lead the way in the field, having a tremendous roster of contemporary talent and the resources to underwrite the initial stages.

It's worth a thought.

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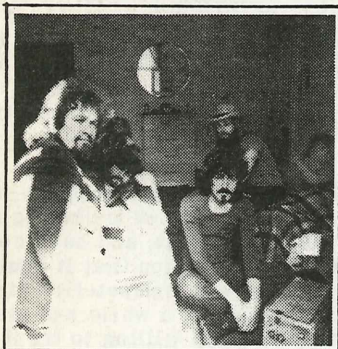
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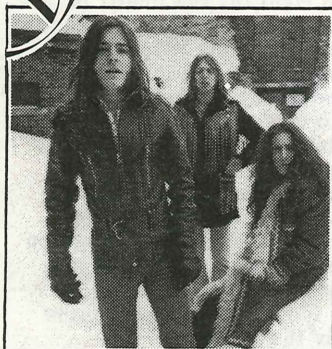
b/w

WELCOME LOVE

Major break-out in the East, climbing on all major charts and experiencing fantastic sales. Now, "Train" is west bound.

AQ5010

James John & François



RUN, RUN

b/w

CAROLINA

Just released in Canada and the U.S. Picked by Contempo, Gavin and Record World, charted on C.K.G.M., C.J.M.S., and already picking up many U.S. markets.

AQ5011

April Wine



FAST TRAIN

b/w

WENCH

Scheduled for immediate release. Pulled from their forthcoming album "April Wine", AQR502.

AQ5014



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