

RPM

WEEKLY

Volume 15 No. 19

THIRTY CENTS

June 26, 1971



April Wine becoming national vintage

Lightfoot back on chart with "Talking"

Gordon Lightfoot's new Reprise single, "Talking In Your Sleep" has moved him back onto the chart once again with what looks like a large sized winner. The single was produced at Nashville's Woodland studios with Joe Wissert taking charge of the production chores. Wissert produced the first Lightfoot album for Reprise at which time he was a staff producer for Warner Bros. He has since gone independent and has produced another Warner Bros. group, Earth, Fire and Rain.

The flip, "Nous Vivons Ensemble" was written by Lightfoot to bring attention to the English/French situation and how important it is that both language groups get along.

Literally translated it means "We Must Stay Together". The flip side has been picking up international interest however, as a bit about everybody getting together - case in point, his recent concert in Los Angeles, where it was acclaimed.

On the gig scene, Lightfoot played the Royal Albert Hall in London England (5) and the 6000 seat Hall was completely sold out. The British record consumer magazine, Melody Maker, had featured Lightfoot on their front cover, which coincided with his UK trip.

Lightfoot is back home in Canada and preparing material for his next album and will take a holiday trip through Northern Ontario.

Majaro bows new Anglo/French label

Preparations are now underway for the release of Anglo/French product under the Majaro banner from the company of the same name. President of the new firm is Xavier Monnerot Dumaine with Andre Di Cesare heading up the production and promotion.

Tape sessions have been held at Tony Roman's Magma Film Studios in Montreal, results of which will constitute initial release of three French and two Anglo/Canadian releases.

Single product by Yves Doenaias and Francine Santerre have been readied along with a single by Purpose and a try at the Country market with Lorne Kelly. Production chores for the latter

were looked after by Dougie Trineer.

Di Cesare is familiar with both the French and Anglo/Canadian markets having utilized the studio facilities of Toronto Sound for a session with one of his French groups. He was recently in the Toronto area for talks with publishing and record execs. Richard Huet, Polydor recording artist whom Di Cesare manages, was along on the trip for an appearance on Elwood Glover's CBC-TV "Luncheon Date" as well as headlining a show for several hundred French Canadian Toronto residents.

Majaro is distributed by London Records. Their publishing arm is Circle Publishing (BMI).

CHFI to change name to CFTR 680 Toronto

Rumours have been flying thick and fast in Eastern Canada recently regarding the changing formats of the radio stations. One of the most widely circulated is that of CHFI, Toronto going into a rock format. A press release Rogers Broadcasting denies this: "No changes in the existing programming of the AM station will be made", but announces another change of major importance; as of June 21, the station's call letters will become, CFTR.

CHFI kicked off operations in 1962 on a daytime only basis. In 1966, the station was on the air twenty - four hours a day, and on June 21st will up its power to 25,000 watts nighttime and 10,000 watts daytime, covering an area as far north as Bracebridge, east to Peterborough and west to London.

Ted Rogers Jr. made a name for himself in Canadian radio when he bowed the nation's first FM service—CHFI-FM and most recently when he established Rogers Cable.

His father, Ted Rogers Sr. was one of the pioneers of the Canadian radio busi-

ness and the late owner of Rogers-Majestic. He invented the world's first commercial AC vacuum tube, making the "batteryless" radio a household item across Canada.

The name change to CFTR was done up in the usual Rogers high PR style. A heavy champagne bash, featuring 680 magnums of the bubbly (representing their call letters), was held at Toronto's Casa Loma (June 21) with industry VIPs in attendance. A hefty \$250,000 in advertising and public relations work is also in the offing.

Watch for
SUN BAND
on Warner Bros.

Mittoo single flipped into Summus winner

When Summus Records released their first single, "Soul Bird" by Jackie Mittoo, back in February, little did they realize the potential of the flip, "Wishbone". When London's promotion team under Mike Doyle first got wind of a possible breakout they pulled all stops in a national promotion campaign.

Initial breakout centre was Winnipeg where CJOB played a hunch and aired "Wishbone". Listener response was sufficient for the station to include the single on its playlist. Montreal was next with both CFCF and CJAD giving top play to the deck. Toronto's CKEY fell into line along with several other stations.

The stage was set, and in view of the confusing state of the Top 40 market, Doyle and his network of promotion people zeroed in on this area. It wasn't too difficult in Winnipeg where heavy store sales easily influenced the powerful MOT outlet, CKRC. The single was charted almost immediately and spread west to Regina's CKCK, CKOM in Saskatoon, Peterboro's CKPT, CJMS in Montreal, CKWS and CKLC in Kingston and many more.

Doyle tags this one as another "Love Is Blue". The action is still building for this Cancon single.

Reprise records actor/singer Scardino

Tom Williams of Warner/Reprise has announced the signing of performer/actor/songwriter Don Scardino to the label. First product to issue under the Reprise banner will be "Hey Hey What A Beautiful Day" f/s "Woman, You Closed the Door" both penned by Scardino. Scardino, a native of New York City, has been in Canada since the beginning of the year working on Canadian television and the Don Shebib flick, "Ripoff". He is currently at work on the CBC's new series, "Whiteoaks of Jalna", based on the writings of Mazo de la Roche.

Scardino has been in entertainment since the age of fourteen, kicking off his career with the stock production of "Critic's Choice". He has also worked in the on and off Broadway versions of "Love is a Many Splendored Thing" and on the American soap opera "Guiding Light".

"Hey, Hey What a Beautiful Day" was recorded at Toronto Sound under the aegis of producer Andrew Melzer, reported to have been a stand-in for Howdy Doody on the well-known American television series. Both sides are published by Hitbound Music (BMI).

SOUTHBOUND TRAIN
on **Tuesday**



WE'RE NOT CHICKEN we're just taking SHELTER

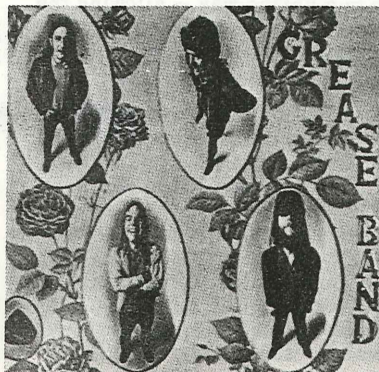
. . . . Yes, Capitol Records (Canada) Ltd. have taken on Canadian distribution of Shelter Records, and we're proud of it. You will be too when you look at the three lead-off albums we've released this week.



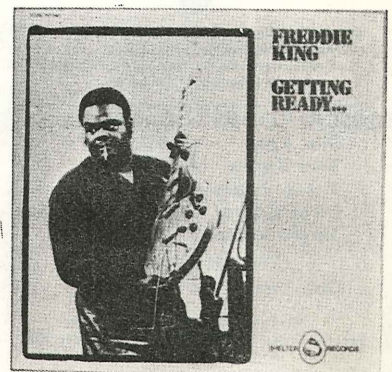
SW - 8903



SW - 8904



SW - 8905



Record companies are not serious about Cancon

After seventy years of records, the record business still continues to be confusing to many people. It seems to particularly confuse the people who are in it for a living. Even on the highest level with record companies,

COMMENT

by **Walt Grealis**

there seems to be confusion about just what exactly the idea of putting out records is.

In Canada it hasn't been exactly seventy years, but the problem of originating a record and making it a marketable commodity to the public continues to be even more confusing than to the rest of the world.

The theory that Canadian record companies have been oriented toward dis-

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

—Pierre Juneau

RPM

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

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

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



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

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

OTHER COUNTRIES
One Year — \$35.00

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tribution and have not had to contend with record promotion from the time of the origination of the actual production, might be a factor in why there is such lackluster attempts to "make" a hit. The prime object of the record companies in Canada, continues to be the distribution of foreign product. There is no evidence that a true and honest campaign to create a hit was ever launched and executed to its conclusion.

Therefore, there is nothing to indicate that a record company actually planned

Spark's Keith Michel gets London push

Keith Michell, star of the successful BBC television series, "The Six Wives of Henry VIII", is showing early indications of spreading this success into the disc field. His newly released Spark single, "I'll Give You The Earth", a Southern copyright, culled from his album "Keith Michell Sings Ancient & Modern", has made strong moves towards appealing to both the MOR and MOT markets.

CKXL's Greg Haroldson and Bob Robertson tag the Michell lid as "The best MOR record in a long time." They have created a contest using Henry VII as the theme. This Top 40 action has spread eastward to Ontario. The middle of the roaders have also been active in sampling all the cuts from the Michell album. One of the most popular is "Try To Remember" from "Fantastiks". The album was featured in RPM's New Albums, week of June 19 and carried this comment: "This could be the surprise album of the year. If you're looking for a pleasant cross between Roger Whittaker and Richard Harris, Michell provides it here. "Try To Remember" exceptional".

Canadian National Rock Opera formed

Bill Clement has announced the formation of The National Rock Opera Company to be based in Toronto. Clement is to be the Company's cultural co-ordinator. The company is set up in a unique way — allowing the performers to participate in the profits, if any, as well as in the selection and development of new works

The company is made up of such well-known Canadian performers as; Avril Chown, Tabby Johnson, Fred Nicolaidis, Paul Ryan and Karen Silver.

Most members have appeared in such productions as "Hair" and "The Me Nobody Knows". The company's first effort is to be at Varsity Stadium in Toronto on June 26th. At that time the company will perform some of the numbers from "Jesus Christ Superstar".

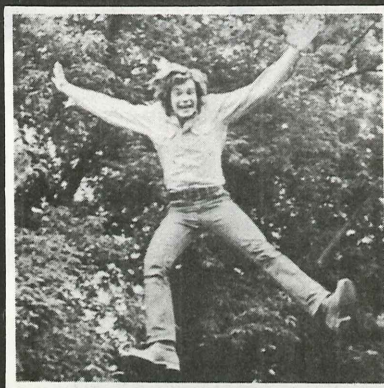
a campaign to take an artist and motivate his music into stardom. A number of companies do, in fact, put forth a good effort, but the spirit of "make a hit" has never been part of the Canadian scene. To put it bluntly, record companies would appear to not really give a damn about records that haven't been proven and charted internationally. There are record executives who will freely admit they are unable to motivate the thinking of their staff toward anything but promoting what has already been handed them on a silver platter. Like — an expensive errand boy.

After all this criticism, there should be some remedy. Something more than just a "pep talk". The ills of the industry are many, but this one happens to be a very severe one.

A "pep talk" to the heads of the industry would be wasted, but the suggestion that the heads of the industry contrive an incentive plan for their salesmen and their promotion men in regard to Canadian records might be the answer. The campaign to promote Canadian talent should occur first — at home base — the record company. It seems strange to ask your faithful employees to simply do their job, but even stranger to have to offer a reward for their cooperation in creating Canadian hits.

Finally, if the master produced or leased isn't worth promoting, advertising and selling, than the company shouldn't have released it in the first place. Just "role playing" the CANADIAN company isn't good enough anymore. That might have been the number a couple of years ago. Today, Canadian content could be big business...if a few record companies took Canadian content more seriously.

Don Scardino is...

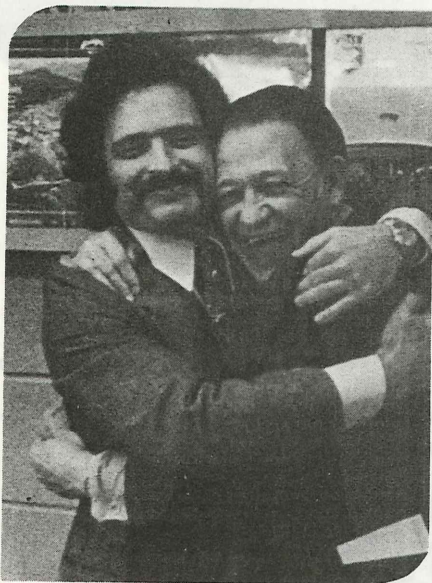


a TV Star

Herschorn acquires Aragon operation

In a deal reported to be the largest of its kind in Vancouver history, involving a figure thought to be over a quarter of a million dollars, Jack Herschorn's Herschorn Productions has taken over the entire operation of Aragon Recording Studios in Vancouver. Included in the deal is a sixteen track Ampex recorder and sixteen channel console, the first on Canada's west coast. The sixteen track facility is expected to be in operation by mid-summer.

Also included in the deal is the complete catalogue of the Aragon pubbery, Aravan Music and two record labels,



JACK HERSCHORN AND AL REUSCH

Aragon Records and Sixth Avenue Records. Both formed in 1945 by Al Reusch, who has owned and operated the Aragon companies ever since.

For the past few years, Aragon has concentrated on the country and religious markets, building up a sizeable clientele in both. In order to retain this established business, Reusch is staying on as producer for his regular accounts. Herschorn, of course, will be out drumming up business in other fields. Said Herschorn; "Our object is to retain all the business presently handled by Aragon and, of course, to expand it. With the new equipment and staff we hope to interest major producers of contemporary and rock music and provide an even better service to those who have been with Aragon over the years."

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GRT's Doctor Music disc Riley penning

One of the most talked about musical back-up television groups, Doctor Music, has finally moved into the disc scene with their initial release for the GRT label. The plug side, "Try A Little Harder" was penned by Doug Riley, who also did the production honours at Toronto Sound.

The flip, "The Land" was written by Brian Russell, a recording artist in his own right who was given a lyric assist by Trudy Desmond.

Doctor Music have supplied the back-up vocals on several CBC-TV specials including those put together for Anne Murray.

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Warner's John Pozer - confidence is the key

John Pozer was on the telephone. "I'm sorry," he emphasized the sorry and made it ring with sincerity, "But we're going the rock and roll route right now because that's where the demand is. That means I'm looking for groups. You're a solo artist and just

A CONTINUING SERIES

The Producers

by Jim Smith

don't fit into our plans right now. Perhaps in six months...you never know. We'll have your tape back in the mail tonight."

Pozer shrugged as he broke the connection. "That's the hardest part of being a producer," he sighed. "It isn't easy to tell artists that you aren't interested in what he has to offer. Most A&R guys are afraid to tell the musicians the truth. Here at Warners we like to analyze what is good and bad with the music so that we can tell the artists exactly why we don't like their music. I send everybody a personal letter outlining why I have rejected his material.

"Now that could be a very risky thing for me to do. I could miss a good artist and the management has a letter in the files from me rejecting that artist. But I accept that I'll miss a few good artists - probably because a group can change in a few months simply by adding new writers. If I were less sure of myself, this could be a nerve-wracking business. But I accept that I can do the job and if management feels that I can't then I'll go on to another job."

It is Pozer's remarkable confidence that distinguishes him from so many other producers. There are so many intangibles, which are constantly changing, in the music business that insecurity is almost an occupational hazard.

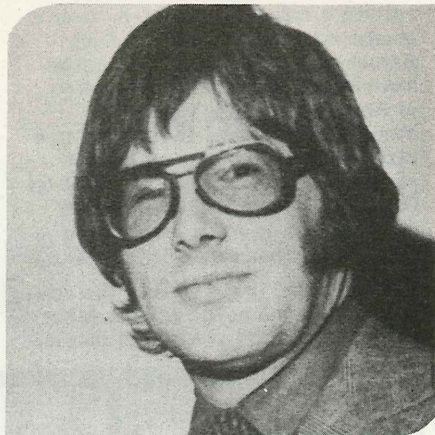
The confidence is likely not inherent, but has been developed over the years of self-promotion. At the age of 13, Pozer was working his own Saturday afternoon radio show in Granby, Que-

bec. And with no other radio experience, Pozer was hired by Montreal's CKGM the day it opened because John had convinced owner Geoff Stirling that he was worth training. Eventually he reached the stage where he had his own show - the all-night Sunday extravaganza which is "when nobody's listening and it's safe to use the new kid." Further radio work in Ottawa and Smith's Falls followed.

But it was his own record label, Sir John A., named after the former Prime Minister (it was 1967 and Pozer felt nationalistic) that determined Pozer's future in the record business. "That was the project that got me involved in the record business. I found out that not all dealers pay their bills promptly and that some never pay their bills. I discovered that a record is either very hot or very cold—and if it's cold you can't give it away."

So records superseded radio and Pozer was hooked. CTV's John Bassett was planning a talent development program so Pozer moved to Toronto to work on that, a decision that John regrets. "We weren't compatible and I left after a year. The next day I started working for RCA. I worked as a freelance promotion agent and then drove to Montreal and worked as George Harrison's assistant." Pozer insists that Harrison liked

his work but was forced, through budget cuts, to let him go after a year. "It's the same old story: last in; first out." Which brought Pozer to Warner Brothers



JOHN POZER

as a merchandising assistant. He spent last summer working in the Montreal offices and then moved to Toronto, along with the Warner head offices, in September. His new position was head of A & R.

Now it may be recalled that Warner Brothers of Canada has not had an

POZER continued on page 19

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NEW RELEASES

SEEDS OF TIME – Cryin' The Blues – Coast C.1975-K

(2:33) (G.Edington) NO PUBLISHING LISTED.

MOT: Lots of strength from this West Coast group, already known for past chart activity.

Flip: Baby Doll (L Mitchell) NO PUBLISHING LISTED

Chart Probability Factor – 63%

DAVID JENSEN – Suzie – Quality 2008X-M

(2:11) (Jay Telfer) BELSIZE PARK-BMI – Prod: Greg Hambleton.

MOT: One of the big Canadian potentials. Jensen first became known as lead singer for the Eighth Day then split as a solo. This is his strongest entry to date and sits right out in front of a very tight unit.

Flip: Gonna Spend The Rest Of My Life (Ron Grant) BLUENOSE-CAPAC.

Chart Probability Factor – 63%

JERRY & JO'ANNE – We Were Made For Each Other – London M.17413-K

(2:02) (Buck Owens) NO PUBLISHING LISTED – Prod: Levis Bouliane.

COUNTRY: Culled from their album under the same title, side could also catch MOR play

Flip: Satisfied Mind (R.Hayes/J.R.Rhodes) NO PUBLISHING LISTED

Chart Probability Factor – 63%

REG HILL – Ontario Place Polka – Rodeo RO 3350-K

(2:12) (Reg Hill) MELBOURNE-CAPAC – Prod: Ralph Carlson.

COUNTRY: There's nothing like an old tyme fiddle routine to create excitement with listeners. Even the middle of the roaders would find interest with their listeners if they gave side a spin.

Flip: B.C.Centennial Polka (same credits as plug side).

Chart Probability Factor – 63%

GENE MacLELLAN – Isle Of Saint Jean – Capitol 72644-F

(2:25) (Gene MacLellan) BEECHWOOD CANADA-BMI – Prod: Brian Ahern.

MOT: As a songwriter, MacLellan is excellent. Unfortunately he loses somewhat in expression when he performs his own material. However, he has built a large gathering of fans and this side, should fulfill all their desires. Could catch if MacLellan gets more exposure.

Flip: Pages Of Time (same credits as plug side).

Chart Probability Factor – 60%

THE RAINVILLES – When We Tried – Melbourne GT 3364-K

(2:32) (J.Chesnut) NO PUBLISHING LISTED – Prod: Dougie Trineer.

COUNTRY: Popular man and wife duo insist on doing other than their own material and, fortunately, it comes out surprisingly clean and simple which should appeal to the thousands of fans they've accumulated.

Flip: Ruben James (A.Hareey/B.Etris) NO PUBLISHING LISTED.

Chart Probability Factor – 60%

JESSE WINCHESTER – Quiet About It – Ampex X11018-V

(2:24) (Jesse Winchester) FOURTH FLOOR-ASCAP – Prod: Robbie Robertson. MOT

Flip: Biloxi (same credits as plug side).

BROTHER – Second Time Around The Woodpile – Nimbus 9 NNS-9014-N

(2:35) (K.Winter/B.Wallace/V.Schmidt) WALRUS/MOORE-BMI.

MOT

Flip: Sending Money (same credits as plug side).

CHEETAH – Baby Come Here – London M.17408-K

(2:05) (Ken Spence) QUOTATION/FELSTED-BMI – Prod: R & D.

MOT

Flip: Mansions Of Gold (same credits as plug side).

DIONYSOS – Golden Age (Instrumental Part 1) – Jupiter JP 2002-K

3:42) (Dionysos) NO PUBLISHING LISTED.

MOR

Flip: Golden Age (Instrumental Part 2) (same credits as plug side).

HOWARD CABLE – Music From The Reincarnate – Summus SR-2505-K

(2:22) (Milan Kymlicka) LEEDS MUSIC-CAPAC – Prod: Roy Smith.

MOR

Flip: No One Ever Dies (Harriet Bernstein/Milan Kymlicka) (same publishing as plug side).

RPM MOR PLAYLIST

1 RAINY DAYS AND MONDAYS

Carpenters (A&M) 1260-M

2 HELLO MOM

Mercury Brothers (RCA) 75-1050-N

3 IT'S TOO LATE

Carole King (Ode) 66015-W

4 I DON'T KNOW HOW TO LOVE HIM

Yvonne Elliman (Decca) 32785-J

5 CAN YOU SEE YOUR OWN SIGN

Tony White (Columbia) C4-2977-H

6 A MAN AND A PAPA

Ray Stevens (Barnaby) 2029-H

7 LADY DAWN

Bells (Polydor) 2065 064-O

8 COUNTRY PRINCESS

Rick Neufeld (Astra) 453000-O

9 THE KEY

Roger Rodier (Columbia) C4-2970-H

10 IT TAKES TIME

Gary Buck (RCA) 75-1049-N

11 THE DRUM

Bobby Sherman (Metromedia) 217-L

12 TALKIN' IN YOUR SLEEP

Gordon Lightfoot (Reprise) 1020-P

13 TILLICUM

Syrinx (True North) 104-H

14 PRETEND

Rick Pearson (Palas House) 100-L

15 FOLLOW ME

Mary Travers (Warner Bros) 7481-P

16 DOIN' AS YOU PLEASE

Kathy Hanna (London) 148-K

17 THERE ARE THINGS

& Kurt & Noah (Astra) 45301-O

18 IF NOT FOR YOU

Olivia Newton-John (Polydor) 2001 156-O

19 SKIP A ROPE

Mike Graham (Rodeo) 3348-K

20 DANCE OF A HIP GYPSY

Teddy Roderman/New Wrlld Trombones (Cdn Talent Library) 477/802-Z

21 SUZANNE

Tom Northcott (UNI) 55282-J

22 I'LL MEET YOU HALFWAY

Partridge Family (Bell) 996-M

23 WHERE EVIL GROWS

The Poppy Family (London) 148-K

24 LIGHT SINGS

Fifth Dimension (Bell) 999-M

25 LORD BLESS YOU LORD BLESS ME

Stratus Singers (London) 17407-K

26 I'LL NEVER NEVER FORGET HER

Chelsea Wind (Tuesday) 108-M

27 THE LAST TIME I SAW HER

Glen Campbell (Capitol) 3123-F

28 GATOR ROAD

Stampeders (MWC) 1004-M

29 MR SUNLIGHT

Edward/Harding (Celebration) 2000-M

30 AND I LOVE YOU SO

Bobby Goldsboro (U.A.) 50776-J

31 YOU'RE MY MAN

Lynn Anderson (Columbia) 4-45356-H

32 ME AND YOU AND A DOG NAMED BOO

Lobo (Big Tree) 112-V

33 SIX DAYS OF PAPER LADIES

Humphrey & TheDumprucks (Boot) 004-K

34 QUIET GIRL

Tender Loving Care/Johnny Cowell (Ampersand) 477-603-Z

35 DON'T PULL YOUR LOVE ON ME

Hamilton Joe Frank & Reynolds (Dunhill) 4276-N

Vancouver and the blossoming rock scene

by Terry David Mulligan

Hi Boys and Girls. And a big hello to all the people who can't stand to see in print the same words they use when they think they're swearing.

Just to show the state of the rock and roll single charts these days...the hottest record in Vancouver is "INDIAN RESERVATION" by the **Raiders**. Now if someone would just re-release "16 Reasons" we can really get it on.

CANADIAN RECORDS ARE DOING WELL DEPT.

Signs - 5 Man Electric Band is Top 10 both stations. Deep Enough - Ocean...# 15 in 2 weeks on LG/Charted on VN.

Lady Dawn - Bells is #24 on LG

Also getting play: Jayson Hoover "Freedom Train". Good play on Uproar single. Tom Northcott, Wishbone/Pepper Tree/Dr. Music.

VN is hot on Jericho single. LG getting good response from Wait For The Miracle single by Thecycle.

LOCAL SINGLE TO WATCH..Crying the Blues/Baby Doll The Seeds of Time on Coast Records. "Crying" is the A side but flip it over and listen to "Baby Doll". Only problem with flip is lyric content. You might even call it the Reiner SCHWARTZ Pick-of-the-week.

By the time you read this Carole King should have the #1 single and album on VN. The Stones follow closely with the #2 position in both departments. McCartney is third. Watch John Baldrey's Warner Bros. LP. It's starting to pick up here.

Don Scardino is...



a songwriter

HOT FLASHES.

LG's Rick Honey (9-Midnight man) switched places with Don Stevens (Hamilton) 9 - noon. Ched Miller to LG after a months vacation at VN. To be replaced by Dean Hagopian. Don Francks, Kim Calloway and Bren Traff have all left CKVN.

Speaking of Don F., he's co-written a song "Lazy Lady Jane" which is included on a Capitol (U.S.) LP by Bob Morrison called FRIENDS OF MINE. Capitol of Canada has a potential hit on their hands if they can see their way clear to release it as a single.

Joni Mitchell is living up the coast from Van. Just thought I'd throw that in.

Just found out that Robert Altman's film, which he shot in Van, will use Leonard Cohen's music for the sound track. He's using The Stranger for the Titles. Travelling Song for just that and for the whores in the picture...Dig it. Sisters of Mercey.

It's the first time Cohen has allowed his songs to be used this way. The film by the way was called "Presbyterian Church Wager" while it was shot and edited here. Then Altman decided to call it "Zinc" but the Warner Bros people in LA decided to call it McCabe and Mrs. Miller, after the characters played by Warren Beatty and Julie Christie.

Cancon day set for June at CKDM Dauphin

CKDM, one of the prime promoters of Canadian talent in the province of Manitoba, has skedded June 23rd as Cancon Day on their Ranch House Show.

Bob Tomkins, the station's country music director, has set up the day to feature four full hours of all Canadian talent. Tomkins still devotes each month of the year to a Canadian artist, which ties in beautifully with Country Music Month (October) declared by the people in Nashville.

Tomkins and CKDM have tagged June as Manitoba Country Music Month, with all Manitoba country artists being given the heavy exposure treatment. Special emphasis has been placed on a new Winnipeg group, The Road Kings.

This group releases on the Chip-King label and currently have "Every Bit Of Me" going for them.

The month of August has been set aside for the Mercey Brothers and if Dick Damron keeps it up with his "Rise 'N' Shine" deck, CKDM will have to feature him for two months. His MCA lid has been the most requested at the station for six weeks running.

SINGLES ALPHABETICALLY

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

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

June 26, 1971

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Ampe
Arc
CMS
Capital
Caravan
Columbia
GRT
London

W
C
V
D
E
F
G
H
T
K

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

J
R
L
O
M
N
Y
P
Z

1	2 2	IT DON'T COME EASY Ringo Starr-Apple-1831-F	34	34 33	ME AND MY ARROW Nilsson-RCA-250-N	67	71 74	OOH POO PAH DO Ike & Tina Turner-United Artists-50782-K
2	1 1	BROWN SUGAR Rolling Stones-Rolling Stone-19100-P	35	50 63	SATORI Flower Travelling Band-GRT-230 05-T	68	84 ...	DEEP ENOUGH FOR ME Ocean-Kama Sutra-525-
3	4 11	RAINY DAYS AND MONDAY Carpenters-A&M-1260-W	36	62 ...	WILD HORSES Rolling Stones-Rolling Stone-19101-P	69	73 93	HERE COMES THAT RAINY DAY FEELING AGAIN-Fortunes-Invictus-3086-F
4	5 9	I'LL MEET YOU HALFWAY Partridge Family-Bell-996-M	37	42 42	THAT'S THE WAY I'VE ALWAYS HEARD IT Carly Simon-Elektra-45724-P	70	85 ...	WAIT FOR THE MIRACLE Thecycle-Tamarac-TTM642-M
5	3 3	SWEET AND INNOCENT Donny Osmond-Polydor-2065 059-Q	38	16 12	LOVE HER MADLY Doors-Elektra-45726-P	71	47 47	HOT LOVE T-Rex-Reprise-1006-P
6	7 24	IT'S TOO LATE Carole King-Ode-66015-W	39	24 18	HERE COMES THE SUN Richie Havens-Polydor-2061 014-Q	72	77 88	SPACESHIP RACES Tom Northcott-Uni-55282-J
7	12 29	SIGNS 5 Man Elec. Band-Polydor-2065 042-Q	40	61 69	CHICAGO Graham Nash-Atlantic-2804-P	73	74 77	GET IT ON Chase-Epic-10738-H
8	9 27	INDIAN RESERVATION Raiders-Columbia-45332-H	41	40 40	FAST TRAIN April Wine-Aquarius-502-K	74	59 44	TILlicum Syrinx-True North-104-H
9	13 15	WHERE EVIL GROWS Poppy Family-London-L148-K	42	63 78	SWEET CITY WOMAN Stampede-MWC-1004-M	75	83 82	WISHBONE Jackie Mittoo-Summus-SR2502-K
10	17 20	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-9976-N	43	67 76	SOONER OR LATER Grass Roots-Dunhill-4279-N	76	54 55	TRAIN Som-Aquarius-5010-K
11	21 34	DOUBLE LOVIN' Osmonds-Polydor-2065 066-Q	44	26 10	ME AND YOU AND A DOG NAMED BOO Lobo-Big Tree-112-V	77	79 79	"709" Bobby G. Griffith-Polydor-2065 052-Q
12	23 25	PUPPET MAN Tom Jones-Parrot-40062-K	45	49 58	AWAITING ON YOU ALL Silver Hawk-Westbound-172-T	78	82 81	IN THE LAND OF THE FEW Poor Souls-Quality-1998 X-M
13	10 13	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-3027-F	46	41 41	LIFE Elvis Presley-RCA-9985-N	79	69 59	A COUNTRY BOY NAMED WILLY Spring-London-17401-K
14	8 5	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N	47	51 51	TARKIO ROAD Brewer & Shipley-Kama Sutra-524-M	80	99 ...	THE LAST TIME I SAW HER Glen Campbell-Capitol-3123-F
15	15 16	NATHAN JONES Supremes-Tamla Motown-1182-V	48	27 28	TOAST AND MARMALADE FOR TEA Tin Tin-Polydor-2058 023-Q	81	87 90	EBENEZER Keith Hampshire-RCA-74 0472-N
16	6 6	SUPERSTAR Murray Head-Decca-32603-J	49	43 36	HELLO MOM Mersey Bros-RC A-75-1050-N	82	100 ...	WHOLESALE LOVE Buddy Miles-Mercury-13205-K
17	28 31	ALBERT FLASHER Guess Who-Nimbus-74 0458-N	50	29 18	HATS OFF (To the Stranger) Lighthouse-GRT-1230-04-T	83	55 56	DONE TOO SOON Neil Diamond-Uni-55278-N
18	22 23	CRY BABY Janis Joplin-Columbia-45379-H	51	64 68	TAKE ME HOME, COUNTRY ROAD John Denver-RCA-0445-N	84	88 91	SOUTHBOUND TRAIN Steel River-Tuesday-GH110-M
19	11 14	WANT ADS Honeycones-Hot Wax-7011-M	52	58 61	IF NOT FOR YOU Olivia Newton-John-Polydor-2001 156-Q	85	80 73	TRY Peppertree-Capitol-72640-F
20	44 52	YOU'VE GOT A FRIEND James Taylor-Warner Bros-7498-P	53	76 98	SUMMER SAND Dawn-Bell-45-107-M	86	93 87	NEVER ENDING SONG OF LOVE Delaney & Bonnie-Atlantic-AT6804-P
21	37 43	YOU'RE GONNA MISS ME Wishbone-Celebration-2005-M	54	32 17	WOODSTOCK Matthew's Southern Comfort-Decca-J	87	90 92	DO YOU KNOW WHAT TIME IT IS P-Nut Gallery-Buddah-239-M
22	35 37	TREAT HER LIKE A LADY Cornelius & Rose-United Artists-50721-J	55	78 95	DRAGGIN' THE LINE Tommy James-Roulette-7103-T	88	56 57	WHO DO YOU LOVE Tom Rush-Elektra-E45718-P
23	27 26	LIGHT SINGS Fifth Dimension-Bell-999-M	56	89 94	WALK AWAY James Gang-ABC-11301-Q	89	... ..	CHANGE PARTNERS Stephen Stills-Atlantic-2806-P
24	20 22	I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman-Decca-32785-J	57	68 72	DON'T KNOCK MY LOVE Wilson Pickett-Atlantic-2797-P	90	95 97	BEEN TOO LONG ON THE ROAD Mark Lindsay-Columbia-45385-H
25	45 64	LADY DAWN Bells-Polydor-2065 064-Q	58	33 30	POWER TO THE PEOPLE John Lennon-Apple-1830-F	91	94 96	WITH MY FACE ON THE FLOOR Emitt Rhodes-Dunhill-4280-N
26	39 45	HIGH TIME WE WENT Joe Cocker-A&M-1258-W	59	65 67	FUNKY NASSAU Beginning of the End-Atco-4595-P	92	96 99	I GET THAT FEELIN' Everyday People-GRT-123305-T
27	36 39	LUCKY MAN Emerson Lake & Palmer-Cotillion-COT44106-P	60	30 7	THE DRUM Bobby Sherman-Metromedia-217-L	93	97 100	AND I LOVE YOU SO Bobby Goldsboro-United Artists-50776-J
28	60 65	DON'T PULL YOUR LOVE ON ME Hamilton Joe Frank & Reynolds-Dunhill-4276-N	61	98 ...	TALKIN' IN YOUR SLEEP Gordon Lightfoot-Reprise-RO1020-P	94	... ..	THERE ARE THINGS Kurt & Noah-Astra-45301-Q
29	14 4	CHICK A BOOM Daddy Dew Drop-Sunflower-105-K	62	52 53	13 QUESTIONS Seatrains-Capitol-3067-F	95	... ..	RAINY JANE Davy Jones-Bell-45111-M
30	38 38	HOUSE ON POOH CORNER Nitty Gritty Dirt Band-United Artists-50769-J	63	48 48	RUN RUN James, John & Francois-Aquarius-5011-K	96	... ..	MAKE IT BETTER Jericho-Bearsville-31003-V
31	18 8	BRIDGE OVER TROUBLED WATER Aretha Franklin-Atlantic-2796-P	64	53 54	LORD BLESS YOU, LORD BLESS ME Stratus Singers-London-M17407-K	97	... ..	I'M THE ONLY ONE Lobo-Big Tree-116-V
32	31 32	COOL AID Paul Humphrey-Lizard-21006-V	65	46 46	IT TAKES TIME Anne Murray-Capitol-72642-F	98	... ..	MOON SHADOW Cat Stevens-A&M-1265-W
33	19 21	LOWDOWN Chicago-Columbia-45370-H	66	57 35	REACH OUT I'LL BE THERE Diana Ross-Tamla Motown-1184-V	99	... ..	DOUBLE BARREL David & Ansil Collins-Big Tree-115-V
						100	... ..	I'M A BELIEVER Neil Diamond-Bang-586-J

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM 100

ALBUMS



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

Gold Leaf Award For Outstanding Record Sales

June 26, 1971

A&M	W	MCA	J
Allied	C	Musimat	R
Amex	V	Phonodisc	L
Arc	D	Polydor	O
CMS	E	Quality	M
Capitol	F	RCA	N
Columbia	G	Trans World	P
Columbia	H	WB Atlantic	Z
London	K		

1	1	1	STICKY FINGERS Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P 8COC-59100-P	34	34	37	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P	67	65	72	SINATRA & COMPANY Frank Sinatra-Reprise-FS1033-F N/A 8FM1033-P
2	6	14	RAM P&L McCartney-Apple-SMAS3375-F N/A N/A	35	41	44	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P N/A 8WM1883-P	68	72	78	HAVE MERCY Mercury Bros-RCA-1304-N N/A N/A
3	7	13	TAPESTRY Carole King-Ode-SP77009-W CS77009-W 8T77009-W	36	49	56	CARLY SIMON Elektra-EKS74082-P N/A N/A	69	...	...	SONGS FOR BEGINNERS Graham Nash-Atlantic-SD7204-P CS7204-P TP7204-P
4	2	2	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	37	36	32	BLOODROCK III Capitol-ST765-F N/A N/A	70	70	87	ROCK ON Humble Pie-A&M-SP4301-W N/A N/A
5	3	3	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P A8TJ-902-P	38	39	35	TARKIO Brewer & Shipley-Kama Sutra-KSBS2024-M KS 4 2024-M KS8 2024-M	71	...	...	BURT BACHARACH A&M-SP3501-W CS3501-W 8T3501-W
6	4	4	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P CWX2561-P 8WM2561-P	39	59	99	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SW8903-F N/A N/A	72	58	46	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F
7	5	6	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	40	25	25	ALARM CLOCK Richie Havens-Polydor-2310 080-Q N/A N/A	73	48	45	SEATRAN Capitol-SMAS659-F N/A N/A
8	8	12	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M 8RM2035-P	41	40	48	ONE BAD APPLE Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q	74	76	100	SKY'S THE LIMIT Temptations-Tamla Motown-GS957-V G75 957-V G8 957-V
9	10	10	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P 8RM2037-P	42	38	43	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P	75	100	...	LEE MICHAELS FIFTH A&M-SP4302-W N/A N/A
10	12	9	BEST OF THE GUESS WHO RCA-LSPX1004-N N/A N/A	43	37	39	GLEN CAMPBELL'S GREATEST HITS Capitol-SW752-F N/A 8XT752-F	76	69	86	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F
11	11	8	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N N/A N/A	44	42	41	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	77	57	52	DIANA Soundtrack-Tamla Motown-MS719-V N/A N/A
12	22	62	CARPENTERS A&M-SP3502-W N/A N/A	45	43	31	PORTRAIT OF BOBBY Bobby Sherman-Metromedia-KMD1040-L N/A N/A	78	63	90	HAG Merle Haggard-Capitol-ST735-F N/A N/A
13	9	7	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	46	45	30	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM2034-P	79	73	71	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX6383-P 8RM6383-P
14	14	15	SHE'S A LADY Tom Jones-Parrot-XPAS71046-K M79646-K M79846-K	47	46	50	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-6060-M 4-6060-M 8-6060-M	80	62	65	STONEY END Barbra Streisand-Columbia-KC30378-H N/A N/A
15	20	7	SURVIVAL Grand Funk Railroad-Capitol-SW764-F N/A N/A	48	83	...	HAMILTON, JOE FRANK & REYNOLDS Dunhill-DS50103-N N/A N/A	81	85	...	WRITER Carole King-Ode-77006-W N/A N/A
16	13	11	L.A. WOMAN Doors-Elektra-EKS75011-P CEK-75011-P 8EK-75011-P	49	54	58	ROSE GARDEN Lynn Anderson-Columbia-C30411-H N/A N/A	82	...	...	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A N/A
17	18	20	11-17-70 Elton John-Uni-93105-J N/A N/A	50	50	47	MANNA Bread-Elektra-EKS74086-P N/A EK8 74086-P	83	91	...	EDGAR WINTER'S WHITE TRASH Epic-30512-H CT30512-H CA30512-H
18	16	17	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M	51	71	85	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-LSP4506-N N/A N/A	84	75	67	SYRINX True North-TN2-H N/A TN2-H
19	15	16	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	52	68	81	AGAINST THE GRAIN Stamper-MWC-MWCS701-M N/A N/A	85	82	55	BRIDGE OVER TROUBLED WATER Simon and Garfunkel-Columbia-KCS9914-H 16 10 0750-H 18 10 0750-H
20	17	18	EMERSON, LAKE AND PALMER Cotillion-SD9040-P N/A A8TC9040-P	53	51	52	FRIENDS Orig. Soundtrack-Paramount-PAS6004-M PAS4 6004-M PAS8 6004-M	86	67	60	JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT Joseph Consortium-London-3001-K N/A N/A
21	24	24	STAY AWHILE Bells-Polydor-2424 0 22-Q 3176 019-Q 3821 022-Q	54	61	40	BACK TO THE ROOTS John Mayall-Polydor-267 5010-Q N/A N/A	87	...	...	LOVE LETTERS FROM ELVIS Elvis Presley-RCA-LSP4530-N N/A N/A
22	19	23	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	55	44	49	IF I COULD ONLY REMEMBER MY NAME David Crosby-Atlantic-SD7203-P AC7203-P A8TC7203-P	88	79	73	MESSAGE TO THE PEOPLE Buddy Miles-Mercury-SR61334-K N/A N/A
23	21	21	MAYBE TOMORROW Jackson 5-Tamla Motown-MS735-V N/A N/A	56	53	57	STEPPENWOLF GOLD Dunhill-DS50099-N N/A N/A	89	77	66	SWEETHEART Engelbert Humperdinck-Parrot-SPAS71043-K N/A N/A
24	31	19	WOODSTOCK TWO Various-Cotillion-2SD-400-P ACJ-400-P A8TJ-400-P	57	52	63	LATER THAT SAME YEAR Matthew's Southern Comfort-Decca-DL75265-J N/A 73-5264-J	90	74	68	LONG PLAYER Faces-Warner Bros-WS1892-P N/A 8WM 1892-P
25	30	29	THIS IS A RECORDING Lily Tomlin-Polydor-2425 064-Q 3177 042-Q 3827 037-Q	58	77	69	JOHNNY WINTER AND Columbia-C30475-H N/A N/A	91	86	88	ELTON JOHN Uni-73090-J N/A N/A
26	23	22	LOVE STORY Andy Williams-Columbia-KC30497-H N/A N/A	59	47	42	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A	92	87	95	FIVE BRIDGES Nice-Mercury-SR61295-K N/A N/A
27	29	33	BROKEN BARRICADES Procol Harum-A&M-SP4294-W N/A N/A	60	56	54	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H CA30325-H	93	93	93	CRAZY HORSE Reprise-RS6438-P N/A 8RM6438-P
28	27	26	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W 8T4271-W	61	60	51	STONE AGE Rolling Stones-London-NPS6-K N/A N/A	94	88	94	SMYLE Columbia-ES90017-H N/A N/A
29	26	27	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4200-W CS4200-W 8T4200-W	62	80	97	CHASE Epic-E30472-H N/A N/A	95	89	70	THIS WAY IS MY WAY Anne Murray-Capitol-ST6330-F 4XT6330-F 8XT6330-F
30	28	28	ABRAXAS Santana-Columbia-KC30130-H CT30130-H CA30130-H	63	90	74	SONGS OF LOVE AND HATE Leonard Cohen-Columbia-C30103-H N/A N/A	96	92	76	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2A8J500-P
31	32	36	CHICAGO III Columbia-C2 30110-H CT30110-H CA30110-H	64	55	61	ENCORE Jose Feliciano-RCA-LSPX1005-N N/A N/A	97	94	91	MARY Mary Travers-Warner Bros-WS1907-P N/A 8WM 1907-P
32	33	24	THIRDS James Gang-ABC-ABCSX721-Q N/A ABC8721-Q	65	84	...	PUT YOUR HAND IN THE HAND Ocean-Kama Sutra-KSBS2033 N/A N/A	98	95	64	REAL LIVE JOHN SEBASTIAN John Sebastian-Reprise-MS2036-P CRX2036-P 8RM2036-P
33	35	38	THE POINT Nilsson-RCA-LSPX1003-N N/A N/A	66	81	98	MANDRILL Polydor-244 050-Q N/A N/A	99	96	92	MR OIL MAN Jarvis St Revue-Columbia-ES90020-H N/A N/A
								100	98	89	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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

Our writer - the book reader

The other day I was doing some reading. In view of the tributes made to certain people, for holding very big and deep volumes in their lap, I decided to "role play" the same part, and the following stuck right up there, in my mind, on-a-count-a I got



near total recall — Get this!!!!

For the purpose of this study, a first requirement is a working definition of information. In order to be reasonably consistent yet embrace all of the varieties of ideas and idea-expression that fall within our terms of reference, the definition must be broad. It must include not merely "hard" information, but also unproven theories, fancies, fictions, suggestions, entertainments — in short, everything that can be transmitted as some sort of message between man and man, man and machine, and machine and machine. Fictions and other "falsities" cannot be excluded; for all that they sometimes shut out truth and cause other social destruction, they have, at

least as a class, their value and their place, which for some particular items is in the highest and most "informative" rank of human achievement. *War and Peace, too, is information.

We recommend the provision of a broadcaster's right in a broadcast so that the broadcaster can authorize the recording and retransmission of his broadcast, except in the case of complete program pick-up with simultaneous transmission by a cable television system. Thus if a cable system wishes to record a live program for transmission at another time (the only exception to this being "ephemeral" recordings, for example, to adjust for time zone differences during a single day), it will have to negotiate with the originator of the broadcast** based on the knowledge that the broadcaster clearly has such rights. In addition, the broadcaster will be given a legal position vis-a-vis the producers of audiovisual records who are even now beginning to produce various forms of recordings for use on private play-back machines. We believe that with this protection, especially related to the impending new home play-back market for audiovisual recordings, there will be an incentive on the part of broadcasters to improve the quality of their product

based on this developing secondary market.

It is presently stated in the Copyright Act that a particular sound recording as such has a 50 year protection against direct copying, just as does a photograph. A major point at issue here is the associated performing right in such a recording whereby a record-maker would have, like the writer of the words and music, a legal claim to collect a fee from public users of his product above and beyond the original sale price of the recording. We continue to accept the concept of a performing right in the basic material because this is the only way in which a writer of such materials can get payment related to the use of his work in the market. The record-maker, on the other hand, in spite of many "creative" inputs by his staff, is really in the business of selling a physical item such as a disc or a tape, and it is this activity that should reimburse him. To say that he merits an extra fee each time his physical unit is publicly used is rather like saying that a book publisher should be paid an extra amount each time the book is read.*** Some countries have been persuaded by arguments for such a performing right in a sound recording, but we see no current shortage of recordings that would indicate inadequate incentives

ELVIRA continued on page 23



A THING TO AVOID WHEN WRITING ADVERTISING COPY IS BEING TOO WORDY BECAUSE PEOPLE ARE LIABLE TO STOP READING BEFORE THEY GET TO WHAT YOU ARE TRYING TO TELL THEM.

HOWEVER, WE THOUGHT WE WOULD BE INCREDIBLY DARING AND USE ALL OF THESE WORDS TO TELL YOU THAT BRAVE BELT'S FIRST REPRISE SINGLE IS "ROCK AND ROLL BAND" (R 1023).

IT IS FROM THEIR FIRST REPRISE ALBUM "BRAVE BELT" (RS6447) WHICH YOU WILL FIND AMPLY DISPLAYED SOMEWHERE IN THIS AD.

IF BY SOME QUIRK OF THE CANADIAN POSTAL SERVICE YOU HAVE NOT RECEIVED "ROCK AND ROLL BAND" PLEASE LET US KNOW AND WE WILL RUSH ONE TO YOU POST HASTE.

WARNER BROS RECORDS OF CANADA



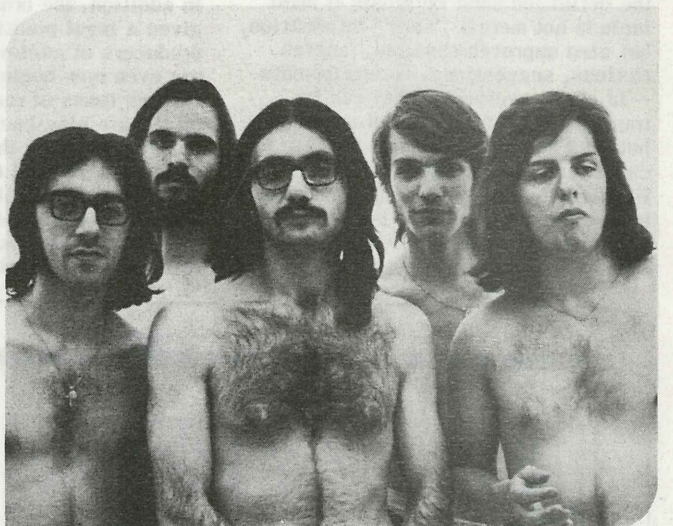
RCA's Johnny Murphy had a Riverboat bash for Dee Higgins. John Donabie (CHUM-FM) Mike Byford (CKFH).



Dave Charles, Gary Rust (CKOC), Dee, RPM's Jim Smith and Fred Napoli (CKFM) at Riverboat opener.



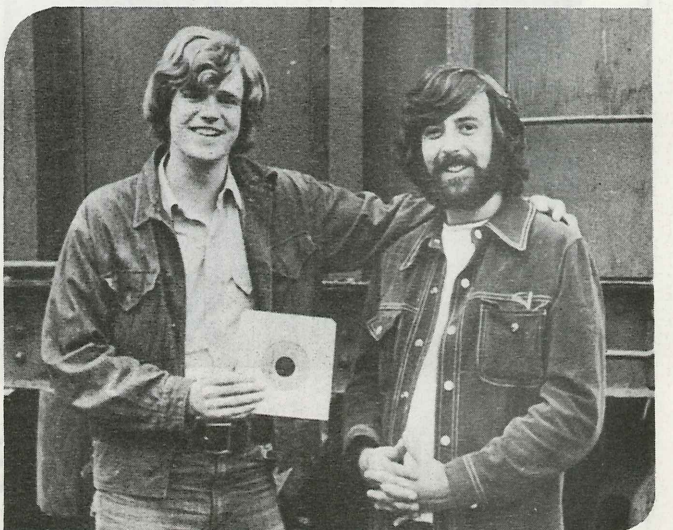
Rain's Phyllis Boltz presents CHYM's Brian Gillis with copy of group's Tuesday lid "Out Of My Mind".



Purpose, first Anglo/Canadian signing for the Montreal based Majaro label, will release single product soon.



Lorin J. Moore, president of Edmonton's Lorins Records and Tapes, shows off Phase 4 (London) display.



Don Scardino, new Warner Bros discovery, with label's national promotion manager, Tom Williams.

GRIN THE BIGGS



SEEDS of TIME

ON COAST

LONDON records

.news for Horsefly and Moosonee

By the time this particular chapter glistens before your eyes, the first issue of POP magazine will have hit the newstands and record stores across the country.

If you haven't yet seen the paper, that fact probably will not arouse your better instincts. But consider for a moment the rather enormous implications.

POP is the first national consumer publication dealing with rock music to appear since the CRTC legislation era began on January 18. We've had Canadian rock papers before, and no doubt we will again. But I don't think we have seen any national rock journal emerge previously with quite the same dedicated enthusiasm behind its editorial doors.

Involved as I am with this particular board of editors, you will excuse my compassion for this concern. But I do read between the lines of POP's first foray the same kind of dedication and belief that so vividly marked the first few issues of RPM.

Say what you like about the format as compared with what later went down or even what turns up now, but RPM, as read by an informed outsider, had inspired planning in its opening shots. I had not even dreamed of ever living in Canada when those pages were being assembled, but I have since read them thoroughly. They can be very moving.

Very few Canadians realize or even remember it, but what you see today happening for Canada in the world of music was already happening in print right at McLuhan's doorstep in February, 1964, when RPM began. The first outline of the picture was being painted in bold and rather brave strokes. We may not live to see a completed etching, but we can already view quite a splendid canvas, with just a few inconsistencies (mind you, this eye now sees a dripping black brush poised for some angry swathes).

All of us (and I repeat all of us) have reason to be grateful for those early days of trial and occasional error. I know I'm grateful.

If it hadn't been for them, POP would never have had the fuel to light its fire. There wouldn't have been a Canadian music industry, and there would not have been experienced foreigners lured here by one of the few remaining nations of musical opportunity.

We like to believe that what we are doing is right. Over the months that POP has been gradually coming together, we have had many fruitful discussions with quite a few Canadians, all of who expressed a desire for a national vehicle of rock news. The views they could do without. Far

too many present rock magazines cater to a phony, pseudo-intellectual intellect, too dense to see what's really going on.

What they all said was that the trade has RPM, but for Chrissake, how about something for the consumer? How do the kids in Moose Jaw and



(Viewpoint) Ritchie Yorke

Horsefly and Moosonee find out what's happening with Canadian music, and for that matter, music in general? What the industry needs, they said, was something which brought pop news to Canadian youth on a regular basis. A publication which would keep young Canadians as well acquainted with rock as RPM does with the trade.

And that's how POP was born. As a chronicle of what is actually happening in rock music. Not a series of rip offs from some demented rock critic so obviously hung up on his own shortcomings. Not a bunch of bullshit from media communicators who have failed as musicians and want everyone else to fail as well.

News on what's happening in Vancouver for Toronto youth, of what went down last week in London; or in Los Angeles; or New York; or Edmonton. A rock paper with a world beat and a base in Canada.

As you may have noticed, POP is a whole lot different from any other rock publication in Canada, in the U.S. or anywhere. Its broadsheet format is unique, and so is its attitude to the subject matter. POP has no rock critics. It does not review albums. And it does not impose any summary judgment on its readers.

New product is reviewed and commented upon by the artists concerned. Thus Keith Richard raps on Sticky Fingers, Procol Harum on Broken Barricades, Skip Prokop on One Fine Morning, the Stampeders on Against the Grain. Show us a rock critic who could tell us more about any of those albums than their creators.

In addition, POP will write about every Canadian rock artist who makes an album. We consider the production of any Canadian album so important that we have a policy of guaranteeing space for artistic discussion of that product.

In the absence of any intelligent consumer media comment on the CRTC's

feelings about the young people of Canada, POP will explain to the public in its language just what is going down in Ottawa.

It's going to be a long battle. There will be tough times and rough times, and some of you may hate us with the passion you have occasionally reserved for RPM. But like RPM, we will be writing about the news. We can't make the news. That's up to you. We can only hope to reflect and represent the music industry of Canada and of the world, generally.

We have no Toronto bias. Nor does RPM. We just happen to do the gig from here because this is where we live. But we are acutely aware of the fact that we are Canadians, not Torontonians. Toronto, after all, has never led the country in this industry. Everyone knows that present day Toronto radio stations are about as adventurous as the captain of an ice breaker who sets out to cross the Atlantic in mid-summer.

We start out with lofty aims and ideals. So, for that matter, did RPM. RPM has already succeeded in its purpose, and can only go on to greater triumphs. POP's future is before it, and it is a noble challenge.

Only one thing is for sure. Canada needs POP, or at least it needs what POP is trying to do. Whether POP is able to fill that void remains to be seen.

But succeed or not, the people at POP are starting out with that same belief in their mission which once guided Canada's most important music magazine on its voyage of destiny. RPM succeeded where others failed and its success has made it possible for others to tread on much firmer ground. Can you dig it?

Don Scardino is...



a singer

Signed, sealed and delivered

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.

by Kenneth M. Smookler

Well, here we are. We've gotten down to the end of Contract Law by coming down to the end of our Contract. Last week I discussed executing (signing) a contract and I guess some of you thought that was the end of it. It almost is but we should consider that phrase that most people associate with

SOUTHBOUND TRAIN
on **Tuesday**

CHYM features A&M's Bacharach

Working closely with A&M's promotion manager, Joe Woodhouse, CHYM in Kitchener featured Burt Bacharach as their weekend guest (May 22-23). The powerful Kitchener outlet aired more than sixty Bacharach hits and worked it into a contest with listeners being asked to submit guesstimates as to how many Bacharach selections were actually aired during the forty-eight hour period. Twelve winners picked up albums and posters of this top A&M recording artist and composer.

The promotion was also featured in the CHYM Sound Survey, the station's weekly listing of MOT discs, which is distributed throughout the Twin Cities area.

RPM REGIONAL ACTION

- I GET THAT FEELING
Everyday People (GRT) 1233-05-T ●
- I SAW THE SPARROW'S FALL
Alan Moberg (London) 17411-K ●
- WE'RE DANCIN' (Til It Blows Over)
Second Helping (Much) 1002-K ●
- NOW THE BELLS ARE RINGING
Jimmie Knight (Pacific Star) 02-K ●
- MAKE IT BETTER
Jericho (Bearsville) 31003-V ●
- OUT OF TIME
Linda Lane (Tuesday) 106-M ●
- DON'T TWIST MY MIND
Peaches (Montor) 002-Y ●
- PIANO PIANO
Sam Lloyd (Chart On) 2000 003-O ●
- I'M ALIVE
Magic Bubble (Columbia) C4-2980-H ●
- I'LL NEVER BE A COUNTRY
BOY AGAIN
Johnny Farago (London) 17412-K ●
- DROPPED OUT
TheCousineau's (London) 17409-K ●

contracts "Signed, sealed and delivered".

"Signed" of course, was covered last week. But what about "sealed and delivered"? Do they really mean anything or is it just an old phrase that is left over from the Dark Ages? Well, both actually, Let's take them one at a time, starting with "sealed".

In an early article in this series I discussed "Consideration" at some length. Consideration equals payment and I pointed out that a contract is no good if one side gets nothing. I cheated in that article because I left out the tiny detail of the seal.

Do you know what those little red sticky paper seals beside the names at the bottom of the contract really are? They are a legal appendix, a tag end of the law left over from the 13th and 14th centuries.

In what so often called the Dark Ages (and which, by coincidence, is the period in which modern law began to develop) most people who could enter into contracts (usually, this was the nobility because who else had anything else to contract about) could not write. Writing was a skill which had been retained only by the people connected with the Church (there was only one

then) and every nobleman needed at least one clerk (clergyman - cleric-clerk) to read and write for him. But the nobleman's writer could hardly sign his contracts and the nobleman himself did not know how. How did they get around this? Each nobleman had a crest which might be displayed on his shield or on tapestries hanging in the castle or his dishes, his horses' harness and so on. He would also have a copy of it, or at least the essential elements of his family crest, embossed into a seal, frequently part of a ring and, when it was necessary for him to sign a contract, he would pledge his family honour by impressing the family seal into a blob of red wax that would be dipped onto the contract at some point near the bottom.

Since "honour" was involved Consideration was unnecessary and we still have embedded in the law today, as that seal was embedded in the wax, the idea that a sealed contract need not include a provision for consideration.

I must admit that I don't know whether a modern judge would consider himself one hundred percent bound by this; some of the more sophisticated and flexible might very well try to find a way around it. Nevertheless, it is there and it is something that every person making a contract should keep in mind.

That little red piece of paper represents the red wax of the seal and it's not just decoration on a paper - for somebody who is trying to get out of a contract it might just be the legal equivalent of blood.

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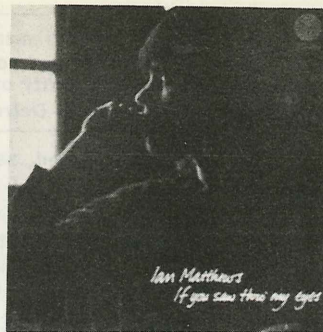
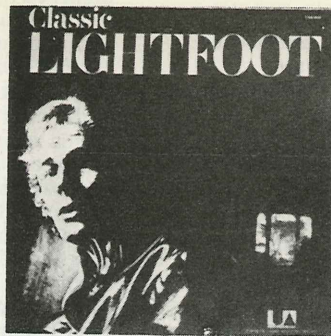
NEW ALBUMS

CLASSIC LIGHTFOOT

(United Artists)
UAS 5510-J



Other than a distressingly noisy pressing, there can be no cause for complaint on this treasury of Lightfoot. "Yarmouth Castle", "Mountains And Marian", "The Last Time I Saw Her" and others make this a vital addition to any library.

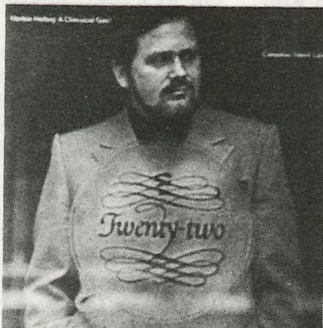
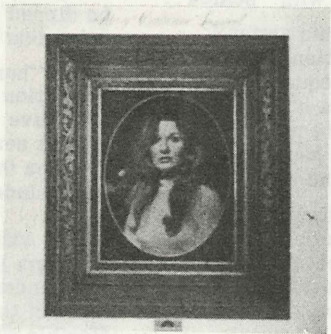


IF YOU SAW THRU' MY EYES

Ian Matthews
(Vertigo) 1002-J
Former leader of Matthews' Southern Comfort comes on like a more commercial James Taylor. Lots of the giant Taylor potential in the grooves especially "Southern Wind". Single already off and running.

MARY CATHERINE LUNSFORD

(Polydor) 2425 050-0
A clear, precise folksy, Miss Lumsford should find easy favour with thinking MOR programmers and under-grounders alike. Every cut is worth the time it takes but "Together Someday" and "Jazzbo's Shine On" deserve special attention.



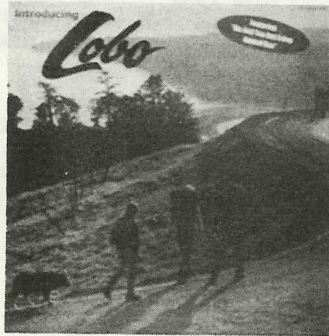
A CLASSICAL GAS

Herbie Helbig
(Canadian Talent Library)
477-5106-Z
Don't let the cello opener fool you. These grooves reveal an exceptional Canadian talent. A very soft and beautiful piano styling with lush strings make this one a must for MOR librarians looking for that Cancon set they can be proud of.



INTRODUCING LOBO

(Big Tree) BTS 2003-V
Lobo came out of nowhere with their "Dog Named Boo" smash and this album will probably follow the single up the chart. A new single is off now which will further boost sales.

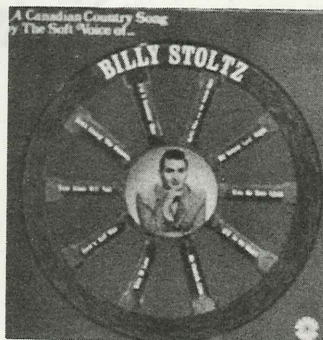
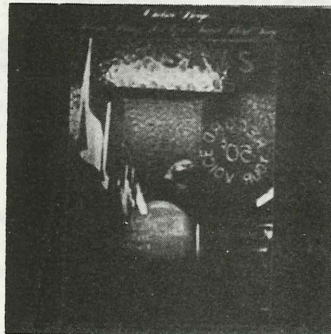


LA FLUTE DE PAN DES ANDES

Los Chacos Volume 3
(Barclay) 40037
If you're a flute nut or you want to get listener reaction try this one on for size. A very unique and interesting album that even the reformers could get their jollies with.

MAMA, MAMA LET YOUR SWEET BIRD SING

Chelsea Beige
(Epic) E 30413-H
Profound lyrics such as "Whip It, Try Try Try (I Dig It)" and "Blow Me, Babe" should assure this set a place somewhere or other.



BILLY STOLTZ

(Big Wheel) 2911 001-0
Stoltz was just another country picker a few years ago - now he owns his own label, does his own production of his own material and comes up with a heavy set of good playable country songs. "Rock and Roll Riot" sounds like.....??



THE GREASE BAND

(Shelter) SHE 8904-F
Cocker's Grease Band dishes out the rough-edged kind of blues rock which seems to be popular with a segment of the buying audience. It's surprising that they're not called McCullough, Hubbard, Spenner, Rowland and Plunk in order for them to do solo albums.



A WORLD OF LOVE

Val Doonican
(Philips) 6308038-K
Doonican has had some success in the past and with his new television bit on CTV (Canada) he should become a strong sales item. Very strong and appealing voice that gently fits into what's acceptable in today's tastes.

POZER continued from page 6

over-ambitious A & R department in the past. The labels' Canadian content came to it through the American parent's activities with people like Lightfoot, Mitchell, and Young. So Pozer began from scratch.

"Immediately I had to ask myself 'Alright, what am I going to look for in artists?' I don't want something that is going to compete with what is on Warners, Atlantic, or Elektra; I have to compliment that catalogue. Everybody knows we're good with folk artists, for instance. But we have to honour our commitments to the people we already have: you know, Lightfoot and the rest. If a new folk singer walks in, I have to assess what our commitments in the field already are and see if there's any more room for another artist in that department.

"When we audition artists, I'll listen as long as they're doing their own material. If they're doing somebody else's material, I just turn right off. I sit and wait and wonder why they're playing somebody else's material, and try to figure out what they can offer us.

"And I like to take responsibility for what we accept or reject. I'm the only person in the company who auditions the tapes. If I find something I think has potential, I'll call in the promotion staff and see what they think. Mike and Tom (of Mike and Tom fame) are a tremendous help in this area but I still like to think that the final decision is mine."

The responsibility that Pozer assumes is not something to be taken lightly. "We're going to take every artist we sign and work with him individually. We are going to make sure that we do everything possible for him and that we do it right.

"We're not in the management business. We're a record company. Our function is to find the artists, make sure their material is well recorded, and see that it is properly promoted. But when we have put a lot of money in a group, it had better follow through. And a group

Three major acts for "Nashville North"

Three major recording acts have been announced as participants in the June 22nd version of CTV's "Nashville North". Ian Tyson and The Great Speckled Bird will be host to Ramblin' Jack Elliot, Seals and Crofts and Illustration the eleven man Canadian jazz/rock group.

The group is slated to perform two numbers, "Life Tasters, Time Wasters" and "Father Time". Bill Amatneek, writing in Rolling Stone, called Illustration "a unique and infectious group that with better compositions gives us a relief from the banality of usual rock lyrics."

without either a manager or a booking agent is not a good bet to last. So we'll try to ensure that the artists do have good management advice, although we don't want to be the ones giving that advice."

Now that Pozer knows what he needs by way of musicians, he is concentrating on establishment (not to be confused with the notorious Establishment) of advanced A & R facilities. "I don't like the formal desk-office atmosphere," John remarks from behind his formal desk in his formal office, "because it gives the 'you're-a-client-I'm-a-manager' sort of thing. But right now I need a place to work and there happened to be a desk available here. However I'm planning an A&R house where there won't be any desks, just tables and

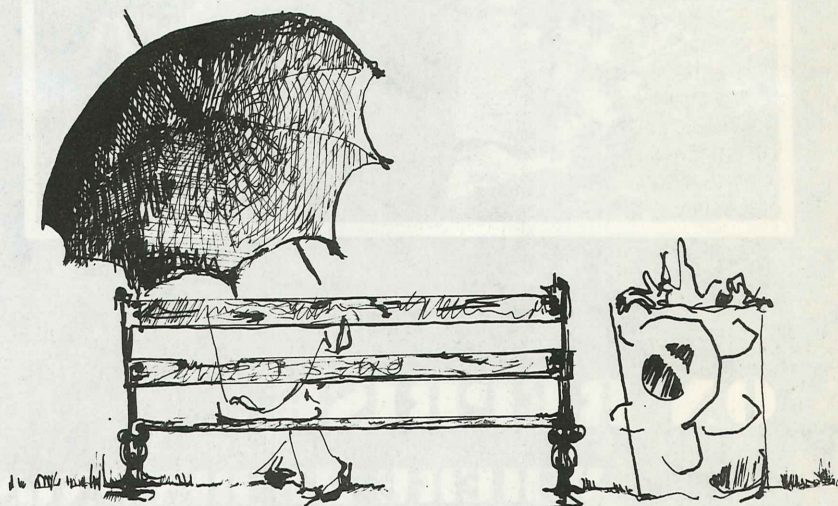
cushions. At the A & R house artists will be able to drop in anytime and discuss their problems and ideas. The people that work there won't have to come to work at 9 and leave at 5. They can keep their own hours as long as they get their work done. I think it's a very exciting idea".

So John Pozer moves rapidly, ahead, leading the Warners team through the Canadian trails. Others have been lost on those trails in the past but Pozer figures he won't follow their lead. "I know we'll get a millionseller soon. I've got a lucky ear for hits. I picked the Beatles, the Box Tops, Cat Stevens, and Carole King before they were hits. And I know we're very close already."

If you don't believe in yourself, who else will?

"Sunshower In The Spring."

MA
PL
AMX 316



f/s Gimme a Hand

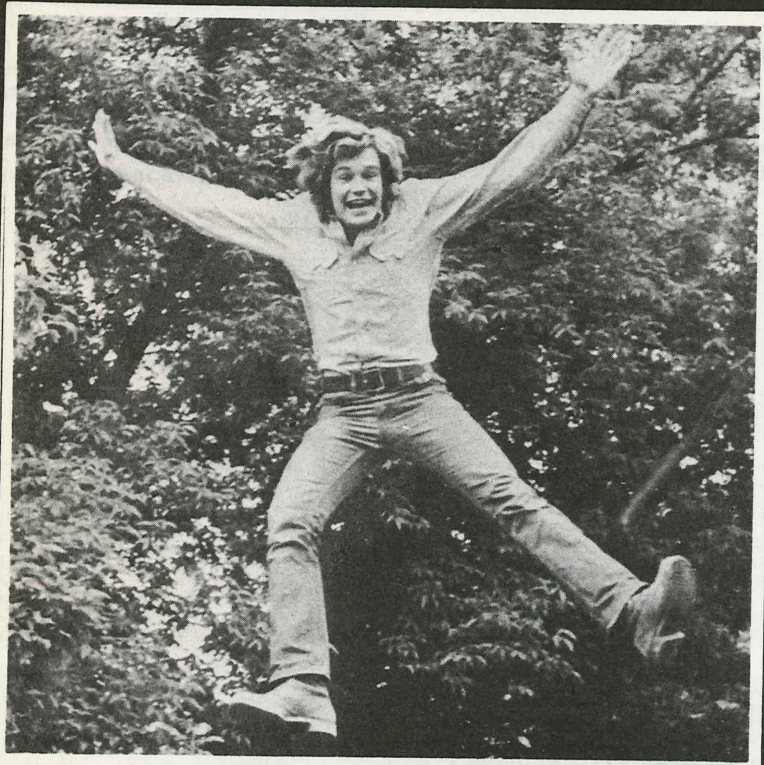
Terry McManus...

- singer
- musician
- composer

Now on A&M
Records.



DON SCARDINO IS...



ON REPRISE... WHERE HE BELONGS

"HEY, HEY, WHAT A BEAUTIFUL DAY"

CR 4002

Available from
Warner Bros. Records of Canada Ltd.



RPM - SWEET OR DRY?

Just happened to be cleaning out a drawer in the library the other day and ran across an old issue ('64 vintage) of RPM and got to comparing with the latest copy.

If our music in Canada can improve in the next few years as much as RPM has, the CRTC won't have to enforce their regulations....all will be well over 30% content.

Must run now; give my best to Ritchie & Elvira (in that order) please!

Johnny Onn
CJME Regina

(Ed: Your comments are greatly appreciated - thank you.)

THERE WAS ONE - IN THE BEGINNING!

I just read Jim Smith's story about Stan Klees in your 6/5/71 issue. It was long overdue for aside from yourself I don't know of anybody who has put more time and effort into making the Canadian record industry LIVE.

I met Stan many years ago. Infact, it was I who introduced him to Bob Crewe and attended many sessions with him. That was when Stan had the time to come to New York and learn everything he could about the record business here.

Finally somebody has paid tribute to Stan. Thank you.

Harriet Wasser
New York City

Sygnnet Productions books Grease Band

Carl Reidel, who heads up Sygnnet Productions of Hamilton, has moved into the concert business with a big opening - The Grease Band. Opener was at the Wonderland Ballroom in London (16) with Canadian group George Olliver and Friends sharing the billing.

The following night (17) both groups appeared at the Dundas Arena. On the 18th, Ottawa's Powerhouse joined the Grease Band for a gig at the Sarnia Arena.

Capitol have rush released the Band's new Shelter single, "Laugh At The Judge" and an album under the title of their name.

Other dates set for the Band include Kitchener (19); Sudbury (July 17) and the Scarboro Arena (July 18).



Busy!
Busy!
Busy!

Chickenman has returned to **CKFH** and is heard daily at 7-8-9 AM and at 12 Noon and 5 PM. All they need now is 50,000 watts — which we understand is just about ready to go.

CHFI-AM changes its call letters to **CFTR**. The **Ted Rogers** station celebrates its name change with a large sized bash at Casa Loma, Monday June 21st. They've got 680 magnums of champagne to help them bring in their new image. Rumours are still very strong that they'll be the next big rock station on the Toronto scene.

It's true, **Dean Hagopian** has settled in at **CKVN** and takes on the 5 to 9 AM show. His photo is on the front of the station's survey for the week of June 7th.

Johnny Gilbert, a welcome change to Toronto's morning scene with his **CHUM** "Speak Your Mind" show, is also the new voice of the **Peterboro Lakers**. Johnny delivers a blow by blow description of all the Laker games over **CKPT**.

CKDH Amherst, N.S. has just completed a marathon seven hour broad-

cast from a downtown store to raise funds for the local **AME Church Building Fund**. The station managed to raise over \$4000.00 in that short space of time. Says **J.P. Gaudet**, program director, "God is not dead".

A telex from **MCA** informs us that **George Millar**, of the **Irish Rovers**, is a proud new papa of a baby girl. Mother and daughter doing well in Santa Rosa California.

Edmonton's **Olaf Sveen** has a new song folio just released. Tagged **Scandinavian Dance Tunes**, the folio contains Sveen's accordion solos, waltzes, polkas, schottishes etc. and is published by **Berandol Music**.

George Hamilton IV recently received the **Royal Maritime Provinces** welcome



when he visited **CHFX-FM** Halifax. Hamilton received a five pound lobster from the 14 hour-a-day country station.

Morning Sunshine personality **Bill Wall** and country evening Gentleman, **Dan Sheridan**, did the honours.

April Wine...more Maritime Mafia

When **Anne Murray** recently mentioned that the "Maritime Mafia" were taking over — little did she realize it was actually happening. Besides **Miss Murray**, **Gene MacLellan**, **Pepper Tree** and several others, chalk up a big win for April Wine.

They kicked around the Maritimes for several years and then took a chance on the big bi-bi market of Montreal. They clicked after a few showings and with the powerhouse backing of **Donald K. Donald Enterprises** and the **Aquarius** label, they hit the disc scene. They broke out fairly strong with their initial discing of "Fast Train", still climbing the charts and followed this with an album release. The latter is now showing early indications of becoming a top sales item for the label.

April Wine is comprised of brothers **Jim**, **Richie** and **David Henman**, who hail from **Chester Basin**, and a long-time friend of theirs, **Myles Goodwyn**, who calls **Woodstock**, **New Brunswick** his home.

SOUTHBOUND TRAIN
on **Tuesday**

RPM COUNTRY 50

- | | | | | | |
|----|--|----|---|----|---|
| 1 | 1 HELLO MOM
Mercury Brothers (RCA) 75-1050-N | 16 | 8 THE FINAL HOUR
Hank Smith (Quality) 2001-M | 34 | 47 NEW YORK CITY
Statler Bros (Mercury) 73194-K |
| 2 | 3 IT TAKES TIME
Gary Buck (RCA) 75-1049-N | 17 | 20 COMIN' DOWN
DaveDudley (Mercury) 73193-K | 35 | 35 MAN IN BLACK
Johnny Cash (Columbia) 45339-H |
| 3 | 7 RISE 'N' SHINE
Dick Damron (MCA) 2011-J | 18 | 22 A GOOD MAN
June Carter Cash (Columbia) 45338-H | 36 | 36 WHY DID YOU LOVE
ME YESTERDAY
Julie Lynn (Dominion) 141-E |
| 4 | 10 YOU'RE MY MAN
Lyn Anderson (Columbia) 45356-H | 19 | 30 SKIP A ROPE
Mike Graham (Rodeo) 3348-K | 37 | 37 LET ME LIVE
Charley Pride (RCA) 9974-N |
| 5 | 9 RUBY (Are You Mad?)
Buck Owens (Capitol) 3096-F | 20 | 32 PLEASE DON'T TELL ME
HOW THE STORY ENDS
Bobby Bare (Mercury) 73203-K | 38 | 38 RIPPLING RIVER WALTZ
Mom & Dads (MCA) 2015-J |
| 6 | 12 WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA) 9976-N | 21 | 24 CHARLEY'S PICTURE
Porter Wagoner (RCA) 9979-N | 39 | 39 THIS WORLD GOES
ROUND AND ROUND
Dan Peden (Cynda) 002-K |
| 7 | 13 CHIP 'N' DALE'S PLACE
Claude King (Columbia) 45340-H | 22 | 18 I'VE GOT A RIGHT TO CRY
Hank Williams Jr (MGM) 14240-M | 40 | 42 A SIMPLE THING AS LOVE
Roy Clark (Dot) 17368-M |
| 8 | 4 I WON'T MENTION IT AGAIN
Ray Price (Columbia) 45329-H | 23 | 14 IT TAKES TIME
Anne Murray (Capitol) 72642-F | 41 | 46 PAL OF MINE
Roy Payne (Paragon) 1040-C |
| 9 | 11 THE BRIDGE CAVE
TUMBLING DOWN
Tom Connors (Boot) 003-K | 24 | 26 THE ONLY WAY TO CRY
Lynn Jones (MCA) 2016-J | 42 | 43 CHASER FOR THE BLUES
Russ Wheeler (Rodeo) 3345-K |
| 10 | 5 OH SINGER
Jeannie C. Riley (Plantation) 72-M | 25 | 50 SHE DON'T MAKE ME CRY
David Rogers (Columbia) 45383-H | 43 | 48 (The Whole World's)
DOWN ON YOU
Jack Bailey (GRT) 1230-07-T |
| 11 | 17 COUNTRYFIED
George Hamilton IV (RCA) 74-0469-N | 26 | 34 THEN YOU WALK IN
Sammi Smith (Mega) 0026-M | 44 | 44 PARLIAMENT HILL
Angus Walker (Rodeo) 3346-K |
| 12 | 23 THE CHAIR
Marty Robbins (Columbia) 45377-H | 27 | 27 ALWAYS REMEMBER
Bill Anderson (Decca) 32793-J | 45 | 45 NOTHING VENTURED
NOTHING GAINED
Elmer Tippe (Cynda) 003-K |
| 13 | 16 R.R. #2
The Family Brown (MCA) 2014-J | 28 | 28 LOVE NOW AND PAY LATER
Carrol Baker (Columbia) C4-2967-H | 46 | 49 LOVE GETS SWEETER
Gleasonaires (Boot) 006-K |
| 14 | 29 ME AND YOU AND A
DOG NAMED BOO
Stonewall Jackson (Columbia) 45381-H | 29 | 21 THERE'S A WHOLE LOT
ABOUT A WOMAN
Jack Greene (Decca) 32823-J | 47 | 40 ANGEL'S SUNDAY
Jim Ed Brown (RCA) 9967-N |
| 15 | 6 MISSISSIPPI WOMAN
Waylon Jennings (RCA) 9967-N | 30 | 31 WHISKEY RUNNER
Simone/Nora (Ame) 105-M | 48 | ... YOU'RE JUST MOR A WOMAN
Bob Yarbrough (Sugar Hill) 013-E |
| | | 31 | 25 STEP ASIDE
Faron Young (Mercury) 73191-K | 49 | ... SIX DAYS OF PAPER LADIES
Humphrey & The Dumptrucks
(Boot) 004-K |
| | | 32 | 15 TOMORROW NIGHT
IN BALTIMORE
Roger Miller (Mercury) 73190-K | 50 | ... FEDERAL GRAIN TRAIN
Russ Gurr (Rodeo) 3349-K |
| | | 33 | 19 TOUCHING HOME
Jerry Lee Lewis (Mercury) 73192-K | | |

The Delta Lady at the Gaslight

The real "Delta Lady" (Leon Russell wrote the song for her), Rita Coolidge came to New York City last week to appear at the Gaslight Club. A & M Records threw a press party for her in their offices and everyone was there, including the Dixie Flyers who were in town to back Rita up during the performances.

Pop Wire

LISA ROBINSON



I met the Dixie Flyers last year in Miami when they were the Atlantic house band, and were playing on Bonnie & Delaney's album. Jim Dickinson is no longer with them, as he is recording on his own, but the rest of the band remains intact, with the addition of Mark Benno on guitar. Charlie Freeman is the lead guitarist, Tommy McClure on bass, Sammy Creason on drums, Mike Uttley plays organ and piano. They are perhaps one of the tightest groups I've ever heard-- I said that last year and they've only gotten better.

Anyway - the Gaslight was packed every night for Rita. There was actually a line outside during one of the week-nights - unheard of for the Village! Only James Taylor and Cat Stevens had that big a crowd for their appearances at the Gaslight this year.... Rita is a powerful singer, with all of that Southern rock and roll tradition

behind her. She has sung on innumerable albums - backing Bonnie and Delaney, Leon Russell, Dave Mason, and of course was along for the Joe Cocker/Mad Dogs and Englishmen tour, and subsequently in the movie and the album.

Among the songs that she performed were "Blues Power", "Lay My Burden Down" (a Mike Uttley composition recorded by Bonnie Bramlett on her last lp), "Ain't that Peculiar", and "Born Under A Bad Sign". The only thing that I would wish is that Rita Coolidge would really let go a little bit more...the same thing I felt about her A & M recording; she has a powerful voice, especially on "church" type songs, and she shouldn't hold back.

The New Riders of the Purple Sage have surprised everybody who thought that they would sign with Warner Brothers (like their brother band, The Grateful Dead) and have signed with Columbia. Clive Davis made the announcement this past week. The New Riders consist of John (Marmaduke) Dawson, lead singer and rhythm guitarist, lead guitarist and vocalist David Nelson, bass guitarist and vocalist Dave Torbert, as well as being joined most of the time by Jerry Garcia on pedal steel guitar and Spencer Dryden on drums. The New Riders have acquired an enthusiastic follow-

ing through their tours with the Grateful Dead especially when they play such numbers as "Honky Tonk Woman" and "The Weight".

There sure is a lot of controversy about Paul and Linda McCartney's new album, "Ram", here in New York. All sorts of people seem intent on comparing it to other ex-Beatles' lps... I couldn't care less about all of that, all I know is that I haven't taken it off my turntable since the lovely Diane at McCartney Productions gave it to me. Especially "Smile Away", "Too Many People", "Monkberry Moon Delight", "Eat At Home"...oh well, there are just a lot of good rock and roll songs and really lovely tunes on it. Why everyone has to get hung up analyzing lyrics and making comparisons is beyond me...just let it be, and enjoy.

Speaking of former deities...John and Yoko were at Max's Kansas City the other night and otherwise blase New Yorkers were all in a dither..ho hum.

Herbie Hancock brought his new group to the Bitter End for one week where he appeared on the bill with Jackie Lomax. The talented jazz pianist was feted at a dinner party in the St.Regis Hotel by Warner Brothers Records who then drove the press to see him by limousines...very classy. With all of this activity in the Village all week, some familiar faces could be seen hanging out in the bars on McDougal Street...among them Elton John and Long John Baldry.

Studio 3 bows Music Service Canada

Vancouver's Studio 3 productions has gone into a new line of business; that of servicing radio stations across the country with an album of Canadian content once a month. Ralph Harding, heading the Service, is pitching the new activity on its ability to facilitate the programming of Canadian material by AM broadcasters. First product to issue from the organization is a sampler of twelve Canadian content cuts by six Canadian artists; Tom Northcott, Patti Mayo, Fraser McPherson, Howie Vickers, Pacific Salt and Dogwood. All cuts are domestic compositions and all were recorded at Studio 3's production facility in Vancouver.

Harding sees his market at those stations who do not have the money to enter record production, as have some of the broadcast giants, yet feel the need for additional product other than via the Canadian Talent Library. Charge for the monthly album service is sixty dollars for major market stations and thirty dollars for secondary stations, per month.

(The Whole World's) DOWN ON YOU *a country climber by* JACK BAILEY

GRT 1230-07

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Tippe's first Cynda release well aired

Elmer Tippe, CJJC's Saturday afternoon radio personality, has shown good form as a new Cancon artist. His recent Cynda release, "Closed For Repairs", has received good response, particularly from stations in



DAVE CASH, ELMER TIPPE AND KORL'S JOE KOZAK.

western Canada. RPM's panel of reviewers, in the May 8th issue, had this to say about the single: "Produced at Edmonton's Korl Studios, Langley's Tippe has a strong voice which sits right out in front of the excellent back-up supplied by some of Edmonton's finest musicians."

However, several programmers have shown preference for the flip, "Nothing Ventured, Nothing Gained", which has now flipped on the RPM Country

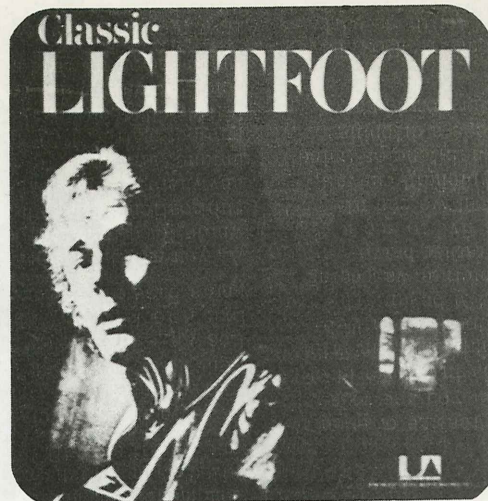
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for their creation and justify what would be in effect a use fee on a physical good. Because the present Canadian law does allow a potential for such a right in sound recordings, we suggest it be removed. The same arguments should apply to the developing video recordings.****

Isn't that interesting. But, I have some additional comments regarding the areas that I have marked, so work with me against the above. Case in point.

*Would War and Peace also be pro-

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(THE BEST OF LIGHTFOOT VOL. 2.)

WHAT MORE CAN WE SAY...



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Fifty.

Tippe's biggest booster, fellow broadcaster, Dave Cash, who co-wrote both sides of the record, has written to country music stations across the nation and the response has indicated

that Tippe is receiving strong airplay, even at those stations who do not publish a survey.

A Tippe album release is being readied and should be on the market by mid-June.

grammable on radio or television without any fees paid to the producer or creator, and would performance rights only go to the author and publisher?

***If you negotiate with the broadcaster, are you negotiating for broadcast fees, or fees for the author or publisher or exactly what are you going to call the creator in the case of this "recording"?

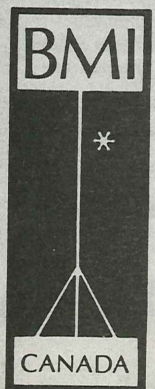
***Does this refer to the book being read on the air for broadcast purposes? Does it also mean that a royalty should be paid every time a record is played at home and does the phrase "for home use" apply in the case of both books and records? Interesting?

****If a broadcaster produces a CTV for home use, does that mean that every station in the nation can re-broadcast it with out any payment to anyone but the author (writer) and publisher?

By golly, the NHL hockey game may be just free to anyone that wants it soon. You may even be able to sit down and listen to the complete sound track of a Broadway show on FM radio

played from a video cartridge and the producer will be just out of luck as far as a broadcast fee is concerned. Meanwhile what about the rest of the world? How are they coping with this and these very touchy copyright problems? What if YOU the broadcaster were the producer of the tape or recording in question? NOTE: The above excerpts are reprinted from the Economic Council of Canada Report on Intellectual and Industrial Property and although out of context, do pose some interesting questions about Canada's current controversy on copyright.

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