

# RPM

# WEEKLY

Volume 15 No. 12

TWENTY FIVE CENTS

May 8, 1971



Soma launches Maritimes Express ("Train")

## CHED press release shakes industry

There has been much verbal threat of boycott against members of the SRL but Edmonton's CHED has openly declared war on Sound Recording Licenses. The following press release from CHED has been circulated throughout the industry: "Due to the current proceedings with Bill S-9, concerning SRL, the following policies are in effect at CHED radio, effective immediately. (1) We will cease publication of our Chart and Playlist which have been distributed weekly in our market, as well to those in the trade throughout North America. (2) No information will be made available to record companies trade journals, etc. concerning the music on CHED. (3) Personnel representing record companies will not be welcomed on our premises. (4) We will vote "Zero" on the Maple Leaf system for any record from an

SRL member label. (5) Some immediate adjustments will be made in our format to accommodate more Gold Records and to make it unnecessary to program as many new unproven tunes as we have done in the past. The above decisions do not apply to any company who has made a public announcement in the press and trade journals, as well as notified CHED radio of that announcement, denouncing the whole idea of SRL and Bill S-9. For further information, contact Keith James, Operations Manager, Program Director, CHED Radio."

Meanwhile the hearing before the three man Copyright Appeal Board continues in Ottawa with record companies having gone through two weeks of presenting their case. It's expected the broadcasters will now present their opposition which could also last a couple of weeks.

## Larry Lee back on disc scene with Tuesday

Larry Lee has returned to the record industry with his new Tuesday deck, "I'm Goin' Back" and "I'll Never, Never Forget Her" using his new group name, Chelsea Wind.

Lee was one of the first Canadian recording artists to make an impression on the world disc market with his release of "Stood Up" on the Tamarac label. He actually launched Tamarac, as a label, eight years ago. The single was released in the U.S. on Bob Crewe's Genius label and made a good showing on the Cash Box and Billboard charts.

Quality's Ontario promotion manager, Mark Robbins, has taken advantage of Lee's Whitby engagement to hustle him around to the radio stations in the South Central Ontario region. MOR response to the flip side has been exceptional and Robbins expects to break the plug side with Top 40 outlets within the next few weeks.

Chelsea Wind is comprised of brother

and sister Shelli and Lori Fortin, Rene Pleau, and one of the finest organists in the business, Brice Sinclair, formerly of the Ottawa Esquires. They are currently playing Whitby's Spruce Villa and because of their assistance in modernizing the stage presentation (black light and iridescent posters plus a return of good crowds) owners Ralph Snow and Joe Sykes may hold the popular quintet over for several weeks.

The Oshawa Times featured the group on the front cover of their TV Guide (May 2) with an appropriate story.

Their Spruce engagement was interrupted April 30 when they were asked to perform for 1800 guests at the annual Teacher's College Ball at the Royal York Hotel. Christopher Robin took over the Spruce for the absent Chelsea Wind.

Coming up for Larry Lee and company is a Western Canadian and U.S. tour which should see them hit most of the major centres across Western Canada as well as the Canadian and U.S. West Coast. These bookings will take them north to Alaska.

## Quality's Cancon in demand internationally

Quality Records Ltd., has placed a number of Canadian made masters with U.S. labels for distribution. Five items from Quality were placed simultaneously. The company won acclaim in 1970 as the Top Company In Canadian Content and was awarded a Juno Award by the industry. 1971 is shaping up to be another record year for Quality in Canadian content.

The Tuesday disc of "I'm Goin' Back" by Chelsea Wind has been picked up in the U.S. by Jubilee Records. The deck is only currently starting to gain action in Canada. Tuesday is the production house of Greg Hambleton.

Peace City Music Of Burlington independently produced Edward and Harding single and LP have been picked up by United Artists for U.S. release. The single "Mr. Sunlight" is presently enjoying airplay and sales in Canada.

"Wait For A Miracle" by Thecycle will be released by Buddah in the U.S. Produced by Paul Clinch for Tamarac Records, the record was picked up by Buddah prior to release in Canada.

From Quality's own production staff comes another U.S. placement. "You're Gonna Miss Me" by Wishbone was produced by Quality staffer Barry Keane. The record will be released shortly by Jubilee Records in the U.S.

In a statement from Quality, it was indicated that "Canadian recording artists are a much sought after commodity."

If the record has it in the grooves, Quality indicated that "American labels will commit their dollars to try to break a record in the highly competitive U.S. market."

## CBC to hold "serious" music festival in Tor.

The CBC is holding a festival of 21 concerts during the months of May, June and July in Toronto.

Organized by John Roberts, who is the supervisor of CBC Radio Serious Music, the CBC Toronto Festival will feature many CBC commissions and premieres of new Canadian works by Serge Garant, Boris Brott, and other Canadian artists. Works by Bach, Stravinsky, and Penderecki will also be performed.

Tickets for the concerts are free, and available at the CBC ticket office.

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SUBSCRIPTION FORM ON PAGE 24

## GRT's "Fuddle Duddle" up for certification

Ross Reynolds, President of GRT of Canada Ltd. claimed a "first" for the industry when they announced, through an advertisement, in the March 6th, 1971 edition of RPM that their single release "Do The Fuddle Duddle" by The House Of Commons had been "submitted for certification for an RPM Gold Leaf Award on initial shipment of 100,000 copies." The single, according to Reynolds had actually certified for Gold February 26th, two days after release.

There had been much speculation within the industry as to the validity of this claim. However, the bulk of initial pressing and subsequent pressings were delivered to the giant Handleman Company of Canada, who are the nation's leading rack jobbers. GRT followed this release up with an energetic and extensive promotion

which included "Fuddle Duddle" Tee shirts as well as in-store displays, window streamers and programmer mailings.

Although the initial orders often do not achieve the full sales expectancy (what with returns and return allowances) GRT has now certified this record with a sales figure well over the 60,000 mark.

The RPM Gold Leaf Award Trust Fund submission form states that the submitting company does "hereby authorize any Chartered Accountant designated by the Award Committee to have access to the sales records on which the above figures are based for the purpose of certifying their accuracy." However, this auditing is done on a spot-check basis similar to that of the BBM, BMI and CAPAC.

## Feeney challenges radio on Canadian pressings

In a recent letter to the editor, Kevin Frillman, Chief Announcer of Radio Station CFOS, Owen Sound, Ontario, complained of the sound quality on Canadian pressed discs, as opposed to that from the U.S. and other foreign markets. ("Take The Hiss Out of Cancon Discs").

Jack Feeney, Manager and Executive Producer of RCA Studios and a firm believer in Canadian pressings, has rushed off three recent Cancon releases asking that Frillman compare same with U.S. made discs.

The releases are: Gary Buck's "It

Takes Time", "Hello Mom" by the Mercey Brothers and "Ebenezer" by Keith Hampshire.

Feeney pointed out in his letter to Frillman that "all sides were recorded in our Toronto studios by our own technicians, with Canadian artists and Canadian writers (except 'I Saw The Light' - written by Hank Williams Sr.)".

It should be noted that because of U.S. interest in the quality of the discs and performance by the artists, all three singles have been scheduled for U.S. release.

## BBC's "Henry VIII" tops CBC television ratings

The Six Wives of Henry VIII has chalked up impressive ratings according to the latest BBM ratings of March 1-14. This new six-part series, which was produced in England by the BBC, has become one of the most popular television shows since the CBC first televised it on March 21.

The BBG ratings showed that "Henry VIII" had approximately 4 million viewers, which compared favorably with "Hockey Night in Canada", and the immensely popular "Forsyth Saga". Keith Michell, who stars in the "Six Wives", flew into Toronto (Apr 25) to promote the television series as well as his coming record releases.

Peer-Southern's Matt Heft and Alex Macenko hosted a press party for the popular Australian, the day prior to his appearance on Elwood Glover's CBC-TV "Luncheon Date".

Michell, who is an established recording artist in his native Australia as well as in the UK, will release in Canada on the Spark label. Initial single release " " will be distributed by London, with an album expected to follow.

## CKLW presenting live concerts in Detroit

CKLW Radio, from Windsor, has been presenting rock concerts in Detroit, featuring top Canadian acts.

The first was a sell-out concert at the University of Detroit, featuring Mashmakan, Three Dog Night, and the Nitty Gritty Dirt Band.

The second concert was held at the Detroit Olympia on April 16, and was also extremely well attended. Featured on the bill with Lighthouse were Steppenwolf and Alice Cooper.

## Performers for island Mariposa announced

At a recent press conference, the organizers of the 1971 Mariposa Folk Festival announced the line-up of talent for the annual event to be held this year on July 9, 10, 11.

More Canadian performers than ever will appear at Mariposa this year. Included among them are Bruce Cockburn, Pauline Julien, Stompin' Tom Connors, Murray McLaughlan, Humphrey and the Dumprucks, Harry Hibbs, Tom Kines and Brent Titcomb.

International talent at Mariposa this year includes Americans David Bromberg, John Hartford, Mike Seeger and bluesmen John Jackson and Larry Johnson. As well, groups from the British Isles will perform at the three day festival

At the time of the press conference, festival organizers had booked approximately 80% of the performers for Mariposa.

The large scale evening concerts are being dropped this year in order to allow the informal day-time program of mini-concerts and workshops can be extended into the evening. The crafts and "native peoples" section of the Mariposa Folk Festival is also being expanded this year.

Prices for the festival have dropped considerably this year, due to a decrease in the costs of presenting a festival. Tickets cost \$10.00 for the entire festival instead of last years price of \$12.50. Advance prices per day will now be \$3.75 against \$5.00 of last year.

## CRTC streamlines submission procedures

The CRTC has announced that it will streamline procedural requirements concerning the number of copies of applications and briefs which have to be submitted.

Instead of the 15 or 20 copies, only two copies are now required when making applications and briefs to the commission.

The CRTC has also reorganized its Secretariat, changing it into the Licensing Policy and Secretariat Branch. Mr. F.K. Foster becomes the Director-General, Franklin Delaney becomes Secretary to the Commission.

Mr. Harry Halliwell has recently been appointed Chief of the Ownership Review Division, and Mr. Harold L. Corbett is Chief of the Applications and Licensing Division.

# SRL should be decided in Ottawa not Edmonton

## COMMENT

by Walt Grealis

RCA gets back into the SRL fight. Ampex is still a hold out. A couple of weeks ago, the broadcasters withdrew their boycott of "a label a week" when at least one station took the "list" down and if there is currently a boycott, it is definitely not a written one.

As the hearings go on before the Copyright Appeal Board in Ottawa, and all indications are that the record companies are doing better than most expected, the broadcasters continue to harrass the disc makers.

For a few days, one of the majors "slammed the door" on promotion

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

—Pierre Juneau

# RPM

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

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

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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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men. They took the "don't call us, we'll call you" attitude. The girl on the switchboard advised me, "The music library isn't going to be taking any calls...anymore".

CHED took the most violent stand when they jumped the gun on the S-9 proceedings (yet to be proceeded with) and obviously meant the hearings before the Copyright Appeal Board. If you take the press release literally, it is confusing whether CHED (or Keith James, its author) is in favour of SRL winning or S-9 succeeding in that they are in opposition to one another. This brings forth an interesting observation. Do the broadcasters know what the hell the whole thing is about, or are they just doing a talk show for the sake of the industry?

The crudest blow was the "Zero" on the Maple Leaf System for any record from an SRL member label. Not only does this reflect sadly on the original concept of the MLS, but on the lack of understanding of the broadcasters of what the whole Canadian content thing is about. Canadian money being spent on Canadian productions shouldn't be tossed around like some kind of music industry political football. Any other members of MLS, who will either openly or undercover, vote low for a Canadian content production will not only slow the availability of new material to assist in the programming of the 30% content, but might also falsely punish the non-members of SRL. Just how do the MLS members

know who belongs and who doesn't?

Just how many independents have a say in what their distributor does in regard to SRL? How many contracts will the MLS be able to check before they make their "sudden death" decision?

It is my personal feeling that the SRL conflict should be decided before the Copyright Appeal Board. If any station has a valid argument, it should be made in Ottawa. These boycotts and blacklistings are contrary to law and order. For a radio station licence holder to be so irresponsible to the public, must cause the CRTC to hang its head in shame as they think of what kind of people control the Canadian airwaves. It's an awesome responsibility to hold a broadcast licence, and taking the law into your own hands to kill a payment is a slight against the three gentlemen who are sitting tirelessly in Ottawa reviewing the evidence before them. The record people are starting to look very good in the arena. If they took the same approach, licences would be issued tomorrow declaring: "you have 48 hours to pay, or you just don't have the right to play any of our repertoire until the Copyright Appeal Board makes its decision."

Very simply, why can't this whole thing be resolved on the level that the law of our land permits. Make your positions known, but don't threaten the industry. It just doesn't go down well.

## RCA returns to SRL fold...dailies quiet

Perhaps not as earth shaking, to the dailies, as the withdrawal of RCA from SRL (RPM April 17/71), nevertheless RCA's return to SRL was welcomed with much enthusiasm by the other members of SRL as well as those waiting on the sidelines.

RCA's vice-president and general manager, Robert F. Cook (Record Division) penned the following letter to Bert Betts, manager of SRL: "Since my advice to you on April 2, concerning our part in SRL, we have reviewed the nature of our relationship with SRL and the work being done on behalf of the industry. Because of SRL's desire to be able to speak on behalf of the industry in the current legislative and administrative proceedings, we have concluded that the record division should continue to participate in SRL."

## Krytiuk pubberies open offices in Nashville

Boot Records head, Jury Krytiuk, has announced the formation of an American office in Nashville, Tennessee for the firm's two pubberies, Morning Music and Skinners Pond Music. The two publish compositions by Tom Connors and Stevedore Steve among others. Heading the American branch office will be Maggie Kavendar, formerly with Pamper Music, a well-known Nashville publishing house.

On the domestic side of things, Boot is expanding their influence with the formation of Cynda Records, a label which will release material leased from independent producers. First off on Cynda will be an album and single by Lois Davies, followed by the same from Elmer Tippe a CJCJ deejay and a single from Edmonton's Dan Peden, all leased from Edmonton's Korl Sound.



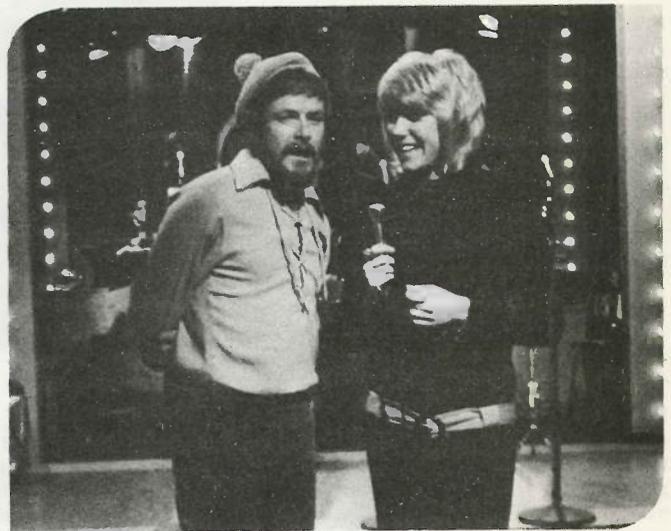
RCA's George Hamilton IV was recently honoured as the No. 1 Male Singer in the 1st International Country



Music Awards in London Eng. (Left) Connie B. Gaye, founder/president of CMA (U.S.) makes presentation.



Tuesday's Chelsea Wind are showing good indications of catching chart action with 'I'm Goin' Back'.



Anne Murray guested on first CBC-TV Irish Rovers Show, seen here with Rover Will Millar.



BMI's Betty Layton surrounded by Stampeders during recent after performance party at the Variety Club.



Russell Thornberry, with MCA's Lee Armstrong and Allan Matthews, into Toronto for disc promotion.

# Stan Klees has paid his dues...many times

I've been puzzling over this column for some time now, perhaps as long as six months. Every time I start, I get frustrated and throw it away. The problem is always the same: how do you write about a very good friend? Objectively, you can't. or at least I

A CONTINUING SERIES

## The Producers

by Jim Smith

can't. And Stan Klees is a very dear friend. So this is not an objective column: it's a column by a friend. And in the final analysis, isn't that the best kind of opinion?

Stan was the very first producer I met. At first I was completely unaware of his history in the recording business. He was running an art agency called Groovyart and never mentioned that he was also a record producer. Then I discovered that his credits include "Big Town Boy", "My Girl Sloopy", and records by the Big Town Boys, Larry Lee, Jack London and the Sparrow (now Steppenwolf), and so many other Canadian acts that were, whether anybody will admit it or not, very good. I was snowed. Then I respected Stan for his record of successes.

But the real story of Stan Klees concerns his many failures in the record business, his one love. "I've been a success in everything I ever attempted except the one thing that I want to be successful at", he told me. "I always wanted to be a very successful record producer." You can't help but respect Klees as much for his failures, and having the guts to keep coming back after each of them, knowing full well that none of the major radio stations will even put the record on an audition turntable when they see his name, as you respect him for his successes. Stan was the one producer willing to stand up to the radio people who kept pushing Canadian records under at every opportunity. He was the one producer who decided to take a stand for the industry he loves, knowing all the while that every stand would eventually deal him out of any possibility of a hit record.

Klees really has been a success at everything else he has tried. Although born to Polish immigrant parents in the Toronto slum of Alexander Park, Klees worked his way up in the world. He was a disc jockey at CHUM at the age of sixteen (before it was acquired by the present management). Then he successfully entered record promotion and

pushed Astral Records into a meaningful economic position, leaving to produce his own records — exactly eight years ago. And today he is a very successful (and self-taught) commercial designer for the record industry, running a firm called MusicAd&Art. All that and the guy dropped out of school after grade 10. I walked into the office the other day and he's reading the Economic Council Report on Intellectual and Industrial Property. My God, the guy's amazing.

So I respect Stan for his knowledge and his self-taught understanding of everything he attempts. "I decided when I got into this business that I'd know everything there was to know about it," he said, and while he may still



STAN KLEES

have a few things to learn it is hard to discover what they are. Most writers in the music business have had occasion to exploit their friendship with Klees to get some information to fill out their stories. And if you need any advice about good business practices in this business, Klees does that exceptionally well, too.

But there's more to my respect than that. I also respect him because he lives with the knowledge that people

are afraid to be too closely associated with him. Privately everybody wants to be a friend of Klees but out in the open he must wonder where everybody's gone. So how does he react? He goes out and tries to make some more breaks for the same producers that are avoiding him. He never works in the studio alone. Throughout the eight years, he has trained young hopefuls in the fine art of record production. His current find is Paul Clinch who only recently produced Thecycle and prior to Canadian release the record was picked up by Buddah Records for release in the U.S.

About ten years ago Klees met producer Bob Crewe on a trip to New York and was encouraged by Crewe. The seed was planted and the idea of producing records in Canada came about in 1963 after Klees had learned a great deal from Crewe, one of the best teachers and hottest producers around at the time.

Many of the records in his collection are there only because he likes one small part of their production and wants to figure out ways to work it into his next session.

And above all he's never satisfied with standing still. His current interest is movie and video cameras with a view toward the coming CTV media. There's Lord knows how many types of video units coming out soon (Stan told me how many but I forget) and he intends to be in the vanguard of those producers applying the new techniques to music. He'll be ready too.

So that gives you some idea of Stan Klees, producer, designer, industry consultant, and thousands of other things. You could write a book about him, (and perhaps he already has), and never get very far in analysing Stan Klees. So perhaps a brief outline is just as useful, even if it is a biased outlook. After all, I am choosy about my friends.

## CHAM improves rating situation in Hamilton

In March of 1970, CHAM, Hamilton, was the lowest ranking station in the market. In November of that year, following a format change from "good music" to "music of today", the station's situation had improved considerably. In January of 1971, according to the BBM, CHAM commanded the number one position with teen-agers (quarter-hour averages) and number one with teen-agers in cumulative areas of the day. The station's total cumulative is not as high as rival CKOC's but CHAM station manager, Chuck Camroux, notes that CHAM's trend has been

constantly upward whereas that of CKOC has remained static.

In total audience, male and female, 12 to 34, CHAM's audience went from nil in March, 1970 to the position in January when they were number one in more time spots than any other station. Camroux feels that this definite improvement of the station's ratings marks an important change in the listening habits of Hamiltonians.

CHAM maintains an open-door policy to recording artists and record people at all times, the only provision being that promo men call ahead.

# NEW RELEASES

## BOBBY G. GRIFFITH - 709 - Polydor 2065.052-Q

(3:28) (Bobby G. Griffith) NO PUBLISHING LISTED - Prod: Doug Riley.

MOT Winnipeg talent has a lot going for him. Kind of a Motown rag to it with big and heavy instrumentation. Label should lean on this one. Griffith rings like an international happening.

Flip: Run (Bobby G. Griffith) NO PUBLISHING LISTED done up in same style as plug side. Middle of roaders should bend an ear.

## TONY WHITE - Can You See Your Own Sign - Columbia C4-2977-H

(2:04) (Tony White) NO PUBLISHING LISTED.

MOT: From the humble confines of a country background, Tony White seems to rush into this one with a sense of freedom and no matter how you listen to it this Albertan has laid down a pretty fine Music Of Today release that should see even the progressives showing an interest. Flip: Come On Down (same credits as plug side) even more so.

## GEORGE HAMILTON IV - Countryfied - RCA 74-0469-N

(2:20) (Dick Damron) BEECHWOOD MUSIC CORP-BMIC - Prod: Brian Ahern.

COUNTRY: Some of Canada's top musicians using the facilities of our country's finest studio (RCA) this fine fine U.S. country gentleman sounds almost Canadian and will no doubt create recognition in the world songwriting market for Alberta's Dick Damron.

Flip: My North Country Home (George Hamilton IV) JACK STARR MUSIC-BMIC should also receive many spins.

## RICK PEARSON - Pretend - Palas House Records - RP 100-L

(3:06) (Rick Pearson) PALAS HOUSE PUBLISHER-BMI - Prod Rick Pearson/Joe Palaschuk.

MOR: There's more to Winnipeg than the Guess Who and Brave Belt. Rick Pearson shines through here with a solid and satisfying performance. We've tagged him MOR but with the trend to soft rock he should receive exposure on MOT outlets. Already showing regional action. Flip: Merilee (same credits as plug side) a little raunchier and may catch with MOT outlets.

## ELMER TIPPE - Closed For Repairs - Cynda CN.003-K

(2:07) (Dave Cash/Elmer Tippe) SKINNERS POND MUSIC-BMI Prod: Joe Kozak.

COUNTRY: Produced at Edmonton's Korl Studios, Langley's Tippe has a strong voice that sits right out in front of the excellent back-up supplied by some of Edmonton's finest musicians.

Flip: Nothing Ventured, Nothing Gained (same credits as plug side).

## EDWARD BEAR - Spirit Song - Capitol 72638-F

(2:43) (Larry Evoy/Roger Ellis) EEYOR MUSIC-CAPAC - Prod: Edward Bear.

MOT: They've been off the scene far too long but this great trio bounce back with an altogether happening that smacks of "You Me And Mexico". Should rekindle some old programmer friendships. Rate this one GO. Flip: Spirit Song (long version 4:30 of plug side).

## SEA DOG - Show Me The River - Much CH 1005-K

(2:38) (M.Argue) WINTERLEA MUSIC-CAPAC - Prod: Mort Ross.

The Tote Family have finally gotten it all together and shed their old handle to come up with a stunning performance. Kind of heavy which should appeal to the progressives but light enough for Top.40.

Flip: Don't Forget It (same credits as plug side).

## GARY HOOPER - 22 Dollars From Dallas - Dominion 142-E

(2:17) (Roy A. Payne) NO PUBLISHING LISTED.

COUNTRY: Our Canadian country artists have a lot going for them and this is a typical example. Strong vocals, excellent material, polished musicians and recording studios that highlight the upfront talent.

Flip: So Afraid Of Losing You (no writer or publishing).

## B.J. COOK - The Lady Is A Lady - London M. 17406-K

(2:13) (Doug Hutton) NO PUBLISHING LISTED - Prod: Doug Hutton.

MOT: It's quite possible the next gal singer to shake the world could be a Canadian and B.J. Cook stands out front as one of the big challengers. Beautiful, precise and angelic-like quality ready for recognition.

Flip: Doin' As You Please (Donna Adams) NO PUBLISHING LISTED could outdistance plug side. More of the voice charm comes through.

# RPM MOR PLAYLIST

- 1 IF Bread (Elektra) 45720-P
- 2 ROSELINE Russell Thornberry (MCA) 2009-J
- 3 WHERE EVIL GROWS The Poppy Family (London) 148-K
- 4 GARDEN OF URSH Karen Young (Reprise) 4000-P
- 5 SWEET MEMORIES Ray Charles (ABC) 11291-Q
- 6 ME AND YOU AND A DOG....BOO Lobo (Big Tree) 112-V
- 7 IT TAKES TIME Anne Murray (Capitol) 72642-F
- 8 PATRICIA Ronnie Hawkins (Hawk) 1205-01-T
- 9 THE FINAL HOUR Hank Smith (Quality) 2001-M
- 10 SAULT STE MARIE Original Caste (Bell) 221-M
- 11 SO LET OUR LOVE BEGIN Ginette Reno (Parrot) 40061-K
- 12 ME AND MY ARROW Nilsson (RCA) 74-0443-N
- 13 ANOTHER DAY Paul McCartney (Apple) 1829-F
- 14 HELLO MOM Mercey Brothers (RCA) 75-1050-N
- 15 MAN FROM THE CITY Humphrey/Dumptrucks (Boot) 001-K
- 16 I WISH I WERE Andy Kim (Stee) 731-M
- 17 MR SUNLIGHT Edward/Harding (Celebration) 2000-M
- 18 WHAT IS LIFE George Harrison (Apple) 1828-F
- 19 SILVER BIRD Laurie Bower Singers (Cdn Talent Library) 477-801-Z
- 20 ALL GOD'S CHILDREN Doug Hutton (London) 174000-K
- 21 COUNTRY HOME James Taylor (Warner Bros) 7460-P
- 22 STAY AWHILE Bells (Polydor) 2065 046-Q
- 23 WEST COAST GIRL Chad Allan (Reprise) 1003-P
- 24 WOODSTOCK Matthews' Southern Comfort (Decca) 32774-J
- 25 TIME AND LOVE Barbra Streisand (Columbia) 4-45341-H
- 26 WHY Roger Whittaker (RCA) 74-0442-N
- 27 GLORY GLORY Smyle (Columbia) C4-2956-H
- 28 WISHFUL THINKING Dee Higgins (RCA) 57-1058-N
- 29 WHEN THERE'S NO YOU Engelbert Humperdinck (Parrot) 40059-K
- 30 CARRY ME The Stampede (MWC) 1003-M
- 31 I'LL NEVER NEVER FORGET HER Chelsea Wind (Tuesday) 108-M
- 32 IT TAKES TIME Gory Buck (RCA) 75-1049-N
- 33 SUZANNE Tom Northcott (UNI) 55282-J
- 34 DOIN' AS YOU PLEASE Kathy Hanna (London) 17405-K
- 35 FRIENDS Elton John (UNI) 55277-J



# Letters

## HELPFUL JASON FROM CKOM

Re: the rather vindictive Don Scottisms regarding Ritchie Yorke's ability as a music critic:

Forgive him. He knows not what he says. Our poor Don was bred and born in Saskatoon and has rarely ventured far from same in his life.

He suffers from a serious disease, prevalent in this business - music directoritis: those afflicted often incorrectly correlate their relative position within their respective station's structure to mean they possess the ultimate ability in objective musical criticism in evaluating any and all types of music relating to their station. Unfortunately ...it comes out that that which has the most commercial success is judged as the best type of music with no regard to a particular song's aesthetic value either judged alone or in relation to other songs. Could be honky as hell but as long as it makes money...

I have Don presently in the intensive care ward of the station and expect a couple more shock treatments, followed by a lobotomy, should render him harmless.

Dr. Jason Von Michaels  
Resident Shrink  
CKOM Saskatoon

## PERHAPS A PRE-OCCUPATION OR SOMETHING???

Regarding a letter I decided to honour you with a couple of weeks ago, concerning the term "music of today" - it is still wrong! IT IS ALL MUSIC OF TODAY. HOWEVER, I hereby do agree to accept it simply for what it is - convenient terminology. I'm sure that certain parties in the audience will heave a sigh of relief, judging from subsequent letters printed. Loran Fevens (Annapolis Valley Radio) can relax again. I promise not to write any more nasty, naughty letters to RPM calling it "toilet paper" - at least, not until I happen to catch something that rubs me the wrong way again. (Probably next week's issue) I might say though, I question his "don't rock the boat" attitude. Tsk! Tsk! Never do anything for the industry or society

THAT way Loran! The other comments Mr. Fevens made in his recent letter were obviously made in a fit of rage and are below him. I understand how this can happen sometimes, and excuse him.

I would also like to tell Fred Trainor (an old broadcasting buddy and now manager of Cutty Sark) to go pound sand up his ass and we are playing and plugging hell out of "Rosie's Dream".

Just before I go, please allow me to make two more little comments: DO NOT make the mistake of publishing letters from those who haven't the backbone to allow their names to be printed. This is irresponsible journalism in anyone's book! (Sample RPM April 17/71) The parasite that penned that masterpiece makes my point crystal clear, I think! If RPM would like to voice a reply or rebuttal - great! But DO NOT do it THAT way! (Well, how the hell are WE to know who wrote it!)

Another thing: Do not try to be a broadcasting journal and a recording industry journal all rolled up into one neat little package. Do one or the other. You are doing a (rank) (lousy) (shitty) - (circle one) job of trying to do both. Stick to being a valuable source of information on Canadian talent. We need you in that respect.

Allan Mosher  
Program Director  
Radio CJLS Ltd.,  
Yarmouth, Nova Scotia

## SILENT MAJORITY SPEAKS OUT

I suppose I fall into the cliched "silent majority" who read RPM appreciate the time and effort put into your product, make sure our subscription is up-to-date, and generally leave it at that.

However your last issue prompted me to sit down and let you know that we at CKDM Dauphin are still alive and well, and not missing an issue. If Bob Cooke is out there and still looking for a rep or two, forget it. The best way to get any action is through something called a collect telephone call.

Now let's get down to the nitty gritty of "Honest Music in Flin Flon." After reading Reid's letter I came to the conclusion that he might be well-advised to unearth some of that "mindless drivel" and start spinning it. It strikes me he should be right

## RPM SINGLES ALPHABETICALLY

A Country Boy Named Willy (43)  
Another Day (4)  
Baby Let Me Kiss You (76)  
Bird On A Wire (89)  
Blue Money (45)  
Bridge Over Troubled Water (59)  
Broken (21)  
Brown Sugar (11)  
Carry Me (9)  
Chairman Of The Board (75)  
Chick-A-Boom (23) (38)  
Cool Aid (57)  
Doesn't Somebody Want To Be Wanted (51)  
Do Me Right (95)  
Eighteen (7)  
Fast Train (87)  
Feelin' Alright (64)  
For All We Know (63)  
Freedom (91)  
Freedom Train (92)  
Friends (16)  
Garden Of Ursh (52)  
Give More Power To The People (100)  
Going To The Country (55)  
Gotta See Jane (15)  
Hats Off (To The Stranger) (19)  
Hello Mom (58)  
Help Me Make It Through The Night (27)  
Here Comes The Sun (41)  
Hot Pants (90)  
House On Pooh Corner (67)  
I Am ... I Said (2)  
If (6)  
I Love You For All Seasons (68)  
I'm Comin' Home (47)  
I'm Lost Without You (79)  
I Play And Sing (18)  
It Don't Come Easy (28)  
I Think Of You (36)  
It Takes Time (37)  
I Wish I Were (22)  
Jodie (3)  
Joy To The World (1)  
L.A. Goodbye (70)  
Live Till You Die (73)  
Love Her Madly (13)  
Love's Lines, Angles & Rhymes (39)  
Lucky Man (48)  
Man From The City (30)  
Me And Bobby McGee (50)  
Me And My Arrow (24)  
Me And You And A Dog Named Boo (35)  
Melting Pot (93)  
More Often Than Not (85)  
Nevada Fighter (71)  
Never Can Say Goodbye (17)  
No Love At All (26)  
Oh Singer (62)  
Oh What A Feeling (14)  
One Take Over The Line (8)  
Patricia (86)  
Power To The People (5)  
Proud Mary (53)  
Pushbike Song (31)  
Put Your Hand In The Hand (44)  
Rock 'N' Roll Lover Man (94)  
Rosaline (56)  
Sault Ste Marie (46)  
She's A Lady (20)  
Snow Blind Friend (80)  
So Let Our Love Begin (61)  
Someone Who Cares (54)  
Spirit Song (97)  
Stay Awhile (40)  
Sweet And Innocent (49)  
The Animal Trainer And The Toad (72)  
The Drum (65)  
Theme From Love Story (32)  
13 Questions (29)  
Tillicum (77)  
Timothy (12)  
Toast And Marmalade For Tea (42)  
Train (81)  
Try (78)  
Uncle Wiggley (84)  
Waldo P. Emerson Jones (83)  
Want Ads (99)  
Way Down Deep (74)  
We Can Work It Out (60)  
We Were Always Sweethearts (69)  
What Is Life (34)  
What's Going On (88)  
When You Dance I Can Really Love (66)  
When You're Hot You're Hot (96)  
Where Evil Grows (25)  
Whistling Away The Dark (82)  
Wild World (33)  
Woodstock (10)  
You're Gonna Miss Me (98)

This week  
1 week ago  
2 weeks ago

# RPM 100 SINGLES

May 8, 1971

Gold Leaf Award For Outstanding Record Sales

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

1	1	1	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N	
2	2	2	I AM...I SAID Neil Diamond-Unie-55278-J	
3	3	5	JODIE Joey Gregorash-Polydor-2065 055-Q	MA PL
4	4	7	ANOTHER DAY Paul McCartney-Apple-1829-F	
5	7	17	POWER TO THE PEOPLE John Lennon-Apple-1830-F	
6	9	29	IF Bread-Elektra-45720-P	
7	8	8	EIGHTEEN Alice Cooper-Warner Bros-7449-P	
8	5	6	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M	
9	6	3	CARRY ME Stampeders-MWC-1003-M	MA PL
10	10	24	'WOODSTOCK Matthew's Southern Comfort-Decca-J	MA PL
11	45	...	BROWN SUGAR Rolling Stones-Rolling Stone-19100-P	
12	18	30	TIMOTHY Buoys-Scepter-12275-J	
13	22	37	LOVE HER MADLY Doors-Elektra-45726-P	
14	15	23	OH WHAT A FEELING Crowbar-Daffodil-DFS1004-F	MA PL
15	12	22	GOTTA SEE JANE R Dean Taylor-Rare Earth-5004-V	MA PL
16	13	21	FRIENDS Elton John-Uni-55277-J	
17	14	32	NEVER CAN SAY GOODBYE Jackson 5-Tamla Motown-1179-V	
18	16	31	I PLAY AND SING Dawn-Bell-970-M	
19	24	53	HATS OFF (To the Stranger) Lighthouse-GRT-1230-04-T	MA PL
20	11	10	SHE'S A LADY Tom Jones-Parrot-40058-K	MA PL
21	23	34	BROKEN f/s Guess Who-Nimbus-74 0458-N	MA PL
22	25	26	I WISH I WERE Andy Kim-Steed-ST731-M	MA PL
23	53	73	CHICK A BOOM Daddy Dew Drop-Sunflower-105-K	
24	27	55	ME AND MY ARROW Nilsson-RCA-250-N	
25	26	27	WHERE EVIL GROWS Poppy Family-London-L148-K	MA PL
26	17	16	NO LOVE AT ALL B.J. Thomas-Scepter-12307-J	
27	19	11	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-615 0015X-M	
28	54	...	IT DON'T COME EASY Ringo Starr-Apple-1831-F	
29	39	57	13 QUESTIONS Seatrain-Capitol-3067-F	
30	38	43	MAN FROM THE CITY Humphrey & DT's-Boot-001-K	MA PL
31	35	35	PUSHBIKE SONG Mixtures-Sire-350-Q	
32	20	4	THEME FROM LOVE STORY Andy Williams-Columbia-45317-H	
33	31	14	WILD WORLD Cat Stevens-A&M-1231-W	

34	21	9	WHAT IS LIFE George Harrison-Apple-1828-F	
35	44	50	ME AND YOU AND A DOG NAMED BOO Lobo-Big Tree-112-V	
36	36	36	I THINK OF YOU Perry Como-RCA-0444-N	
37	43	49	IT TAKES TIME Anne Murray-Capitol-72642-F	MA PL
38	40	42	CHICK-A-BOOM Big Gee-Reo-9037 X-M	MA PL
39	33	19	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-965-M	
40	28	13	STAY AWHILE Bells-Polydor-2065 046-Q	MA PL
41	48	61	HERE COMES THE SUN Richie Havens-Polydor-2061 014-Q	
42	67	...	TOAST AND MARMALADE FOR TEA Tin Tin-Polydor-2058 023-Q	
43	52	56	A COUNTRY BOY NAMED WILLY Spring-London-17401-K	MA PL
44	29	15	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D	MA PL
45	30	18	BLUE MONEY Van Morrison-Warner Bros-7462-P	
46	46	48	SAULT STE MARIE Original Caste-Bell-TA211 X-M	MA PL
47	61	...	I'M COMIN' HOME Dave Edmunds-MAM-3608-K	
48	57	60	LUCKY MAN Emerson Lake & Palmer-Cotillion-COT44106-P	
49	58	72	SWEET AND INNOCENT Donny Osmond-Polydor-2065 059-Q	
50	42	28	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H	
51	37	12	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell-963-M	
52	60	77	GARDEN OF URSH Karen Young-Reprise-CR4000-P	MA PL
53	32	25	PROUD MARY Ike & Tina Turner-Liberty-56216-J	
54	56	58	SOMEONE WHO CARES Kenny Rogers & 1st Edition-Reprise-0999-P	
55	74	80	GOING TO THE COUNTRY Young-Ampex-4000-V	MA PL
56	50	44	ROSALINE Russell Thornberry-MCA-2009-J	MA PL
57	71	...	COOL AID Paul Humphrey-Lizard-21006-V	
58	69	...	HELLO MOM Mersey Bros-RCA-75-1050-N	MA PL
59	100	..	BRIDGE OVER TROUBLED WATER Aretha Franklin-Atlantic-2796-P	
60	62	74	WE CAN WORK IT OUT Stevie Wonder-Tamla Motown-54202-V	
61	70	76	SO LET OUR LOVE BEGIN Ginette Reno-Parrot-PAR4006 1-K	MA PL
62	63	69	OH, SINGER Jeannie C. Riley-SSS-PLA72X-M	
63	51	46	FOR ALL WE KNOW Carpenters-A&M-1243-W	
64	...	...	FEELIN' ALRIGHT Grand Funk Railroad-Capitol-3095-F	
65	...	...	THE DRUM Bobby Sherman-Metromedia-217-L	
66	59	54	WHEN YOU DANCE I CAN REALLY LOVE Neil Young-Reprise-RO992-P	MA PL

67	...	...	HOUSE ON POOH CORNER Nitty Gritty Dirt Band-United Artists-50769-J	
68	81	...	I LOVE YOU FOR ALL SEASONS Fuzz-Callo-174-T	
69	...	...	WE WERE ALWAYS SWEETHEARTS Boz Scaggs-Columbia-45353-H	
70	72	75	L.A. GOODBYE Ides of March-Warner Bros-7466-P	
71	76	83	NEVADA FIGHTER Michael Nesmith-RCA-0453-N	
72	73	93	THE ANIMAL TRAINER AND THE TOAD Mountain-Windfall-534-M	
73	77	81	LIVE TILL YOU DIE Emitt Rhodes-Dunhill-4274-N	
74	92	94	WAY DOWN DEEP Bobby Curtola-Capitol-72639-F	MA PL
75	64	57	CHAIRMAN OF THE BOARD Chairmen of the Board-Invincus-9086-F	
76	99	...	BABY LET ME KISS YOU King Floyd-Chimneyville-437-P	
77	...	...	TILICUM Syrinx-True North-104-H	MA PL
78	89	89	TRY Peppertree-Capitol-72640-F	MA PL
79	95	97	I'M LOST WITHOUT YOU Crosstown Bus-MCA-2013-J	MA PL
80	65	52	SNOW BLIND FRIEND Steppenwolf-Dunhill-4269-N	
81	87	87	TRAIN Soma-Aquarius-5010-K	MA PL
82	94	96	WHISTLING AWAY THE DARK Henry Mancini-RCA-74-0454-N	
83	85	85	WALDO P. EMERSON JONES Pickettywitch-Pye-7N 45035-L	MA PL
84	90	90	UNCLE WIGGLEY Howie Vickers-MCA-2010-J	MA PL
85	91	91	MORE OFTEN THAN NOT David Wiffen-Fantasy- 656-R	MA PL
86	84	84	PATRICIA Ronnie Hawkins-Hawk-1205 01-T	MA PL
87	...	...	FAST TRAIN April Wine-Aquarius-502-K	MA PL
88	83	78	WHAT'S GOING ON Marvin Gaye-Tamla Motown-54201-V	
89	82	79	BIRD ON A WIRE Joe Cocker-A&M-AMX312-W	MA PL
90	66	63	HOT PANTS Salvage-Quality-Q2002-M	
91	75	70	FREEDOM Jimi Hendrix-Reprise-1000-P	
92	86	86	FREEDOM TRAIN Trials of Jayson Hoover-Kapp-K2132-J	MA PL
93	96	98	MELTING POT Booker T & MG's-Stax-0082-Q	
94	97	99	ROCK 'N' ROLL LOVER MAN Northwest Company-Coast-1974-K	MA PL
95	98	100	DO ME RIGHT Detroit Emeralds-Westbound-172-T	
96	...	...	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-9976-N	
97	...	...	SPIRIT SONG Edward Bear-Capitol-72638-F	MA PL
98	...	...	YOU'RE GONNA MISS ME Wishbone-Celebration-2005-M	MA PL
99	...	...	WANT ADS Honeycones-Hot Wax-7011-M	
100	...	...	GIVE MORE POWER TO THE PEOPLE Chi-Lites-Brunswick-55450-V	

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

May 8, 1971



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



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

1	2 2	<b>LOVE STORY</b> Original Soundtrack-Paramount-P AS6002-M PAS C 6002-M PAS 8TC 6002-M	34	26 22	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P	67	66 60	<b>LIZZARD</b> King Crimson-Atlantic-SD8278-P N/A A8TC8278-P
2	3 5	<b>UP TO DATE</b> Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	35	29 27	<b>SWEETHEART</b> Engelbert Humperdinck-Parrot-SPAS71043-K N/A N/A	68	68 70	<b>JOSEPH &amp; THE AMAZING TECHNICOLOR DREAMCOAT</b> -Joseph Consortium-London-3001-K N/A N/A
3	7 6	<b>JESUS CHRIST SUPERSTAR</b> Decca-DXSA7206-J 73 6000-J 6 6000-J	36	30 28	<b>STEPPENWOLF GOLD</b> Dunhill-DS50099-N N/A N/A	69	69 68	<b>MARY</b> Mary Travers-Warner Bros-WS1907-P N/A 8WM 1907-P
4	1 1	<b>PEARL</b> Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	37	32 38	<b>TARKIO</b> Brewer & Shipley-Kama Sutra-KSBS2024-M KSC2024-M KS8TC2024-M	70	73 ...	<b>HAG</b> Merle Haggard-Capitol-ST735-F N/A N/A
5	4 4	<b>STRAIGHT, CLEAN AND SIMPLE</b> Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	38	33 29	<b>PARANOID</b> Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P	71	97 86	<b>SYRINX</b> True North-TN2-H N/A TN2-H
6	5 3	<b>CRY OF LOVE</b> Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM2034-P	39	44 46	<b>LOVE IT TO DEATH</b> Alice Cooper-Warner-WS1883-P N/A 8WM 1883-P	72	75 76	<b>EDWARD &amp; HARDING</b> Celebration-1857-M N/A N/A
7	6 9	<b>WOODSTOCK TWO</b> Various-Cotillion-2SD-400-P AJC-2-400-P A8J-2-400-P	40	46 49	<b>SEATRAN</b> Capitol-SMAS659-F N/A N/A	73	72 73	<b>CHILLIWACK</b> Parrot-PAS71040-K PKM79640-K PEM79840-K
8	8 7	<b>ABRAXAS</b> Santana-Columbia-KC30130-H CT30130-H CA30130-H	41	49 42	<b>FLY LITTLE WHITE DOVE FLY</b> Bells-Polydor-2424 0 22-Q 3176 019-Q 3821 022-Q	74	... ..	<b>STONE AGE</b> Rolling Stones-London-NP56-K N/A N/A
9	10 11	<b>GOLDEN BISCUITS</b> Three Dog Night-Dunhill-DS50098-N N/A N/A	42	41 59	<b>GLEN CAMPBELL'S GREATEST HITS</b> Capitol-SW752-F N/A 8XT752-F	75	74 62	<b>WHALES AND NIGHTINGALES</b> Judy Collins-Elektra-75010-P EK75010-P EK875010-P
10	13 13	<b>LOVE STORY</b> Andy Williams-Columbia-KC30497-H N/A N/A	43	34 34	<b>LONG PLAYER</b> Faces-Warner Bros-WS1892-P N/A 8WM 1892-P	76	70 69	<b>ONE WAY OR ANOTHER</b> Cactus-Atco-SD-33 356-P N/A A8TC 33 356-P
11	12 12	<b>TEA FOR THE TILLERMAN</b> Cat Stevens-A&M-SP4200-W CS4200-W 8T4200-W	44	38 36	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell-6050-M C-6050-M 8TC-6050-M	77	67 61	<b>ELVIS COUNTRY</b> Elvis Presley-RCA-LSP4460-N PK1665-N P8S1665-N
12	11 10	<b>CHICAGO III</b> Columbia-C2 30110-H CT30110-H CA30110-H	45	40 40	<b>PENDULUM</b> Creedence Clearwater-Fantasy-8410-R 58410-R 88410-R	78	76 77	<b>SISTER KATE</b> Kate Taylor Cotillion-SD9045-P N/A A8TC 9045-P
13	15 15	<b>CLOSE TO YOU</b> Carpenters-A&M-4271-W CS4271-W 8T4271-W	46	39 39	<b>BRIDGE OVER TROUBLED WATER</b> Simon and Garfunkel-Columbia-KCS9914-H 16 10 0750-H 18 10 0750-H	79	85 97	<b>SIX DAYS OF PAPER LADIES</b> Humphrey & DT's-Boot-BOS7101-K N/A N/A
14	42 ...	<b>FOUR WAY STREET</b> Crosby, Stills, Nash & Young-Atlantic-SD2 902-P 2CJ902-P 28J902-P	47	43 47	<b>ONE BAD APPLE</b> Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q	80	83 100	<b>BEAUTIFUL PEOPLE</b> New Seekers-Elektra-EK574088-P N/A EK874088-P
15	14 14	<b>LOVE'S LINES, ANGLES &amp; RHYMES</b> Fifth Dimension-Bell-6060-M 4-6060-M 8-6060-M	48	35 35	<b>NANTUCKET SLEIGHRIE</b> Mountain-Windfall-5500-M 5119-5500-M 8119-5500-M	81	80 94	<b>MESSAGE TO THE PEOPLE</b> Buddy Miles-Mercury-SR61334-K N/A N/A
16	16 33	<b>MANNA</b> Bread-Elektra-EK574086-P N/A EK8 74086-P	49	36 32	<b>ELTON JOHN</b> Uni-73090-J N/A N/A	82	79 66	<b>WOODSTOCK</b> Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2A8J500-P
17	18 18	<b>EMERSON, LAKE AND PALMER</b> Cotillion-SD9040-P N/A A8TC9040-P	50	37 31	<b>IT'S IMPOSSIBLE</b> Perry Como-RCA-LSP4473-N N/A N/A	83	77 67	<b>HONEY WHEAT &amp; LAUGHTER</b> Anne Murray-Capitol-ST6350-F N/A 8XT6350-F
18	19 30	<b>BEST OF THE GUESS WHO</b> RCA-LSPX1004-N N/A N/A	51	65 93	<b>TAPESTRY</b> Carole King-Ode-SP77009-W CS77009-W 8T77009-W	84	78 71	<b>CRAZY HORSE</b> Reprise-RS6438-P N/A 8RM6438-P
19	17 23	<b>FRIENDS</b> Orig. Soundtrack-Paramount-PAS6004-M N/A N/A	52	50 44	<b>NON STOP 11</b> James Last-Polydor-2371 111-Q 3150 098-Q 3811 039-Q	85	82 95	<b>CELEBRATION</b> Various-Ode-SP77008-W CS77008-W 8T77008-W
20	9 8	<b>IF I COULD ONLY REMEMBER MY NAME</b> David Crosby-Atlantic-SD7203-P AC7203-P A8TC7203-P	53	53 48	<b>JOHNNY WINTER AND</b> Columbia-C30475-H N/A N/A	86	84 96	<b>LIVE IN COOK COUNTY JAIL</b> B.B. King-ABC-ABCS723-Q N/A N/A
21	45 ...	<b>SURVIVAL</b> Grand Funk Railroad-Capitol-SW764-F N/A N/A	54	81 98	<b>DIANA</b> Soundtrack-Tamla Motown-MS719-V N/A N/A	87	... ..	<b>SINATRA &amp; COMPANY</b> Frank Sinatra-Reprise-RS1033-P CRX1033-P 8RM1033-P
22	32 20	<b>TUMBLEWEED CONNECTION</b> Elton John-Uni-73096-J N/A N/A	55	64 58	<b>TAP ROOT MANUSCRIPT</b> Neil Diamond-Uni-73092-J 73-3092-J 6-3092-J	88	90 99	<b>CURTOLA</b> Bobby Curtola-Capitol-ST6361-F N/A N/A
23	25 24	<b>ALL THINGS MUST PASS</b> George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	56	63 57	<b>WORKIN' TOGETHER</b> Ike & Tina Turner-Liberty-7650-J N/A N/A	89	88 65	<b>BEAUTIFUL SECOND HAND MAN</b> Ginette Reno-Parrot-PAS71045-K N/A N/A
24	22 19	<b>STONEY END</b> Barbra Streisand-Columbia-KC30378-H N/A N/A	57	71 72	<b>NATURALLY</b> Three Dog Night-Dunhill-DSX50088-N N/A N/A	90	86 64	<b>JOHN LENNON/PLASTIC ONO BAND</b> Apple-SW3372-F 4XT 3372-F 8XT 3372-F
25	20 17	<b>ROSE GARDEN</b> Lynn Anderson-Columbia-C30411-H N/A N/A	58	56 53	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> Sammi Smith-Mega-M31-1000-M M4-31-1000-M M8-31-1000-M	91	92 81	<b>BAD MANORS</b> Crowbar-Daffodil-SBA16004-F 4B16004-F 8B16004-F
26	59 ...	<b>BLOODROCK III</b> Capitol-ST765-F N/A N/A	59	54 51	<b>DELIVERIN'</b> Poco-Epic-KE30209-H N/A N/A	92	... ..	<b>THIS IS A RECORDING</b> Lily Tomlin-Polydor-2425 064-Q 3177 042-Q 3827 037-Q
27	31 37	<b>SINFONIAS</b> Waldo de los Rios-Daffodil-SBA16003-F 4B 16003-F 8B 16003-F	60	61 56	<b>LOVE STORY</b> Johnny Mathis-Columbia-C30499-H CT30499-H CA30499-H	93	93 82	<b>THE GOOD BOOK</b> Melanie-Buddah-BDS9500-M BDS95000-M BDS8TC95000-M
28	21 16	<b>JAMES LAST DOES HIS THING</b> Polydor-2418 017-Q 3518 006-Q 3836 001-Q	61	52 41	<b>SLY &amp; THE FAMILY STONE GREATEST HITS</b> Epic-KE30325-H CT30325-H CA30325-H	94	95 85	<b>AFTER THE GOLD RUSH</b> Neil Young-Reprise-RS6383-P CRX6383-P 8RM6383-P
29	48 ...	<b>MUD SLIDE SLIM</b> James Taylor-Warner Bros-BS2561-P CWX2561-P 8WM2561-P	62	51 45	<b>THEME FROM LOVE STORY</b> Henry Mancini-RCA-LSP4466-N N/A N/A	95	... ..	<b>MAYBE TOMORROW</b> Jackson 5-Tamla Motown-MS735-V N/A N/A
30	24 21	<b>THE POINT</b> Nilsson-RCA-LSPX1003-N N/A N/A	63	47 50	<b>YOU'LL NEVER WALK ALONE</b> Elvis Presley-Camden-CALX2472-N N/A N/A	96	... ..	<b>MOMENTS</b> Boz Scaggs-Columbia-C30454-H N/A N/A
31	62 ...	<b>PORTRAIT OF BOBBY</b> Bobby Sherman-Metromedia-KMD1040-L N/A N/A	64	60 55	<b>GRAND FUNK LIVE</b> Capitol-SWBB633-F 4XT633-F 8XT633-F	97	... ..	<b>REAL LIVE JOHN SEBASTIAN</b> Reprise-RS2036-P CRX2036-P 8RM2036-P
32	28 26	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	65	55 52	<b>KENNY ROGERS &amp; THE 1st EDITION'S GREATEST HITS</b> -Reprise-RS6437-P CRX6437-P 8RM6437-P	98	... ..	<b>ENCORE</b> Jose Feliciano-RCA-LSPX1005-N N/A N/A
33	27 25	<b>THIS WAY IS MY WAY</b> Anne Murray-Capitol-ST6330-F 4XT6330-F 8XT6330-F	66	58 43	<b>THE WORST OF JEFFERSON AIRPLANE</b> RCA-LSP4459-N N/A N/A	99	98 90	<b>LED ZEPPELIN III</b> Atlantic-SD7201-P AC7201-P A8TC7201-P
						100	... ..	<b>AQUALUNG</b> Jethro Tull-Reprise-MS2035-P N/A N/A

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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

## Curtola grabs the west on disc and in clubs

(Special to RPM)

You read recently in RPM that Bobby Curtola has now been accepted by the eastern critics as Canada's top night club act, and the same holds true in Western Canada as seen by the write-ups in Western Canadian papers after his very successful engagement in Saskatoon during the winter games, and now after two very successful weeks in Regina at the Old Gold. Once again a number of GX funtimers from radio station CJGX Yorkton travelled to Regina to take in the opening night of the Curtola show. As is now the usual, it was standing room only, and well worth waiting for. Honey Wells opens the show and shows great talent and personality as she excites the crowd and works her way into the hearts of everyone before Curtola hits the stage.

When Curtola comes on and opens by saying, "Come on everybody, we've

gotta have a party" you had better believe you are in for what will turn out to be one big happy party. The Curtola magic rushes out over the crowd as if the dam has broken, and seeps into every nook and cranny, and everyone is all of a sudden a part of the show. It just doesn't happen on opening night, it happens every night, as witnessed by CJGX promotion manager Ron Waddell when Curtola had him back the following Wednesday as a guest to witness the mid-week activity. Opening night, mid-week, or final night, if it's the Bobby Curtola Show, it's full of fire, talent, and personality-plus.

Bobby Curtola's latest Capitol release, "Way Down Deep" was released while he was performing in Regina, and you can't find a station in Saskatchewan that isn't playing the hell out of it. It's a hit, east or west.

## Soma's "Train" tours nationally

Many will perhaps remember Canada's one-time hot hot recording group known as Stitch 'N Tyme. They were a victim of Toronto's small-time gangster element and finally had to split the scene.

Fortunately Bob Murphy, leader of the Stitch, had a few ideas up his sleeve and retired momentarily to his home in the Maritimes to wait for his opportunity to bounce back — where he belonged.

He has — and, Stitch has been reborn under the sign of SOMA, which is actually the name they are going by. They discovered the name in Aldous Huxley's "Brave New World". The word is apparently referred to as "a narcotic drink used as part of a religious ritual in India".

Anyway, Murph is back on the disc scene again with Frank McKay, Jack Harris, Donny Muir, Richie Oakley and Donnie Morris. They've got a large-sized hit going for them under the title of "Train". Their label, Aquarius, distributed by London, has laid on an impressive promotion that should see SOMA crack the international scene before too long.

A couple of Montreal admirers, John MacKey and Donny Burns, of CKGM have gone on record as discovering this great Maritime sound. Said Burns: "Just listen — SOMA says it all". MacKey found that the release was a "Great two-sided effort, but with the correct exposure TRAIN will make SOMA Canada's hottest group."

RPM's Ritchie Yorke tagged them: "Predictably outstanding — very skilled." — pretty good recommendations for an unknown group.

## CKLB readies festivities for twenty-fifth year

Barry P. Sarazin, program director of CKLB Oshawa, reports the laying on of an aggressive promotion to celebrate their twenty-fifth year in broadcasting. The Lakeland Broadcasting outlet which also boasts one of the finest FM outlets within Ontario's Golden Horseshoe (CKQS) is interested in hearing from former on-air personalities and other technical staffers.

The big day has been set as October 5th. at which time it is hoped to present the full story of CKLB.

All former employees are asked to

contact Sarazin by writing to CKLB, 360 King St. West, Oshawa, Ontario.

## Ottawa's 5 Man band set for CTV network

The Five Man Electrical Band, who have long been one of Canada's most popular recording groups, are appearing on CTV's "Nashville North" on Tuesday May 11.

Also appearing on the show hosted by Ian Tyson, are Gloria Loring and ex-rock and roller turned country singer, Conway Twitty.

## Gordie Tapp to host "The Performers"

Gordie Tapp, known throughout Canada for his years of performing on the CBC, will be the host of a new half-hour show on the CBC television network. The new show has been set up to spotlight up-and-coming Canadian talent.

Debut show has been set as Saturday, May 22nd at 10 PM. "The Performers" is intended to bring new and relatively unknown entertainers to the attention of a nation-wide audience.

Taping of this 18 part series will take place on location in Halifax, Ottawa, Montreal, Toronto, Winnipeg, Edmonton and Vancouver.

Tapp is currently making good gains up the country charts with his Columbia deck, "Nobody's Singing Them Cowboy Songs No More".

"The Performers", a colour series, will be produced by Ray McConnell. Executive producer is Len Starmer.

<p><b>LYNN JONES</b></p> <p><b>The Only Way To Cry</b></p> <p>MCA 2016</p>	<p><b>THE FAMILY BROWN</b></p> <p><b>RR#2</b></p> <p>(From the LP, "THE FAMILY BROWN" MCA 7012)</p> <p>MCA 2014</p>	<p><b>MYRNA LORRIE</b></p> <p><b>Bringing Mary Home</b></p> <p>(From the LP, "IT'S COUNTRYTIME" MCA 7009)</p> <p>MCA 2012</p>	<p><b>DICK DAMRON</b></p> <p><b>Rise 'n Shine</b></p> <p>MCA 2011</p>
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## Procol Harum. . . "the finest English export"

The few people who really know something about rock have long considered Procol Harum to be one of the finest, if not the finest band which England has exported to the world.

With the release of the group's fifth album, *Broken Barricades*, and a local appearance at Massey Hall, that impression was considerably reinforced. Despite the woeful inadequacies of a foul local PA system, Procol was magnificent. They fully deserved the two standing ovations which followed their act. They did not deserve the sound system, which producer Martin Onrot, publicly condemned from the stage. Onrot said he was getting together with "some local people" to set up Canada's first really effective concert sound system. The sooner the better. We get too few rock groups of Procol's calibre to see them tarnished by electronic tomfoolery.

Procol (now a four-piece band with B.J. Wilson on drums, Chris Copping on bass and organ, Robin Trower on lead guitar and the ever-present Gary Brooker on piano and vocals) opened its set with a suitably slicing rendition of *Memorial Drive*, a biographical Robin Trower song from the *Barricades* album. Most of the material for the hour-long set came from the *Home* and *Barricades* albums, with only an occasional throwback to earlier works such as *Shine On Brightly* and *Homburg*. *A Whiter Shade of Pale* has been dropped from their concert repertoire.

Each one of Procol's gems is a work... of art and of musical construction. They are finely honed, pastel tinted shades of life (and of death, which presumably is the final act of life). In 1970, Keith Reid's lyrics were filled with gloom and graveyards. This year, Brooker says Reid is hung up on sex and violence. Which accounts for the remarkably beautiful *Luskus Delph* from *Broken Barricades*, which was performed with stunning subtlety and purpose.

Brooker puts forward his lyrics with polish, power and precision -- above the throbbing bass, the whining Trower guitar and the dazzling chops of B.J., Booker comes through proud and free.

To sit back and watch the mastery of B.J. Wilson at the drum kit is a treat of memorable magnitude. The chops he gets off on record are no lucky hits -- in person B.J. did them all and more. His percussion work, including

cowbell, in *Whisky Train* (the much-overlooked single from *Home*) was from the highest plateau. No other



(Viewpoint) Ritchie Yorke

drummer in rock (Barry Morgan included) has quite the sensitivity of Wilson, or the riffs. He builds bridges that would make Hadrian green with envy.

Trower is a world-standard guitarist, better than almost all of the mediocre players you keep reading about. Copping is not a pretty bass player to watch, but he's right in there with a unique bass foot pedal-bass guitar union. As Ronnie Hawkins used to say: "B.J. and Copping are as tight as an ant's arse stretched over a rain barrel."

Which leaves Brooker. His piano playing is to rock what Geza Anda is to a Mozart piano concerto. He has

all the feeling and frenzy of the great classical pianists, and he has incredible rapport with his band.

Keith Reid's lyrics are unequalled in rock, which is as much as you can say about any writer. He has his gig together.

Together, they form what this reviewer believes to be the finest band working out of England today. The sadness is that so few of our rock media informants realize or appreciate that fact.

## Phonodisc set to push new Palas House label

Joe Palaschuk recently into Toronto for final negotiations whereby Phonodisc Ltd., will handle national distribution of his Palas House label. Don McKim, president of Phonodisc, firmed the deal with Palaschuk.

Initial release, "Pretend" and "Merilee", by Rick Pearson, has been rush released to programmers in a special DJ package. Both sides were penned by Pearson, who also co-produced the session in Winnipeg with Palaschuk.

## COUNTRY CLIMBER

# "JIM'S USED CAR LOT"

## Fred Dixon and the Friday Afternoon

(Rodeo 3343)

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## Partridge Family and Dawn reach gold mark

George R. Struth, Assistant to Managing Director, Quality Records Limited has applied for RPM Gold Leaf Awards for Bell's Partridge Family and Candida.

"The Partridge Family Album (Bell 6050) was released October 15, 1970 and qualified for Gold December 11, 1970. This set is still chalking up impressive sales and remains a very hot chart item. Sales at time of writing have far surpassed the qualifying sales figure.

The Partridge Family scored an RPM Gold Leaf Award for their Bell single "I Think I Love You" (910). Released September 21, 1970 the single actually qualified November 26, 1970 and made rapid gains up the RPM 100 Singles Chart to become No. 1 in the RPM edition of November 21, 1970. This single remained as the chart topper until December 19 when it retired to the No. 2 position, a record for the year 1970. The sustaining power of the deck was just short of phenomenal and it finally retired from the chart Feb. 6, 1971, after 18 weeks of action.

Dawn's "Candida" (Bell 903) was released July 7, 1970 and qualified for Gold December 11, 1970. Rapid gains up the RPM 100 created a solid national image for this new American

group. Their follow-up "Knock Three Times" (Bell 938) was released November 9, 1970 and qualified for Gold January 8, 1971. Making an entry on the RPM 100 at No. 76 with a bullet (Nov 21) the single climbed quickly to top the chart January 23, 1971, retaining this position for two weeks running before slowly making its descent.

## Annual commercials festival in Toronto

W.C. Crampton, president of the Broadcast Executives' Society, and Ross Downey, president of the Television Bureau of Canada, have announced the holding of the Ninth Annual Canadian Television Commercials Festival, June 23rd at The Inn on the Park in Toronto.

The Festival is designed to discuss and honour the cream of the crop of Canadian Television Commercials. Chaired the event will be Harold Roach of the McKim-Benton and Bowles Advertising Agency. Included in the discussion portion of the event will be an examination of the spiraling cost of commercial production and ways and means to limit the growth.

## Ampex Corporation bows US pubberies

Following the lead of its Canadian subsidiary, Ampex Corporation in the United States has formed three publishing companies. The three, Sweet River Music (BMI), Clear Sky Music (BMI) and Dear Patch Music (ASCAP), are headquartered at the Ampex offices in New York City. Ampex Music of Canada led the way with the formation of Skyline North Music a few weeks ago.

Donald Hall, vice-president and general manager of the Ampex Music Division noted: "Publishing is an important addition to Ampex' worldwide music activities and permits us for the first time to negotiate total contracts including all phases of the music business."

Heading up the three pubberies is Warren Ling as vice-president. Marjorie LaRoche has been appointed to the position of general manager.

The companies have already begun building their catalogues with the publishing of the work of the Mailer MacKenzie Band from Holland. First effort by this group will be released by Ampex over the next few weeks,

## RPM REGIONAL ACTION

- RUN RUN**  
James, John & Francois  
(Aquarius) 5011-K
- LONG TIME COMIN'**  
Down Hill Slope (London) 17403-K
- SILVER BIRD**  
Laurie Bower Singers  
(Cdn Talent Library) 477-801-Z
- WEST COAST GIRL**  
Chad Allan (Reprise) 1003-P
- PRETEND**  
Rick Pearson (Palas House) 100-L
- SOUL BIRD**  
Jackie Mittoo (Summus) 2502-K
- THE ANSWER RESTS UPON YOU**  
Gilmore Singers (Rada) 56863
- PRINCE OF PEACE**  
Rip Van Winkle (Daffodil) 1006-F
- I'M GOIN' BACK**  
Chelsea Wind (Tuesday) 108-M
- SUZANNE**  
Tom Northcott.(UNI) 55282-J
- ROSIE'S DREAM**  
The Cutty Sark (Quality) 1996-M
- BRITISH COLUMBIA**  
Serge Plotnikoff (Kin-Gar) 4501
- LORD BLESS YOU, LORD BLESS ME**  
Stratus Singers (London) 17407-K
- TAKE MY HAND**  
Stan Cayer (London) 17402-K

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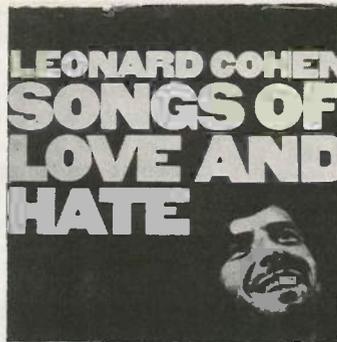
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## NEW ALBUMS

### SUMMER SIDE OF LIFE

Gordon Lightfoot  
(Reprise) 2037-P  
Some say it's a departure but it still sounds like pure Lightfoot to us. All cuts are worthy material for most any format. Instrumentation is more imaginative than ever before. "Same Old Lover Man" should be a single.



**SONGS OF LOVE AND HATE**  
Leonard Cohen  
(Columbia) C 30103-H   
Some people may interpret Cohen songs better than Cohen but this set is an immensely powerful and moving album. Unfortunately, only undergrounders will take the chance.

### AQUALUNG

Jethro Tull  
(Reprise) MS 2035-P  
This is one of those rare cases when the record more than justifies the jacket. And lurking in all that great progressive programming is a hit single, "Wind Up".



**SINATRA & COMPANY**  
Frank Sinatra  
(Reprise) 1033-P  
Sinatra takes a different route this time, setting aside one half of the album for the songs of Antonio Carlos Jobim. The other half goes in a different direction like "Leaving On A Jet Plane".

### 4 WAY STREET

Crosby, Stills, Nash & Young  
(Atlantic) SD2-902-P  
Live recordings can be a dangerous step for anyone, CSN&Y included. This double set, recorded at the Fillmore East, Los Angeles Forum and Chicago Auditorium is however, pure music to record buyers.



**MR. OIL MAN**  
Jarvis St. Revue  
(Columbia) ES 90020-H   
Very much in the vein of the Moody Blues' "Question Of Balance", this first album by the popular Thunder Bay group is a powerful condemnation of the way the world is going. "Twenty Years" already happening as a single.

### HAPPY-NING

James Last  
(Polydor) 2371 1133-Q  
Last sales in Canada are gigantic and this one will no doubt go the way of the thirty-odd that went before. "Girl Of The North Country", "My Sweet Lord" and the Kink's "Ape Man" are the top cuts.



**OBLIVION EXPRESS**  
Brian Auger  
(RCA) LSP 4462-N  
Whatever happened to Brian Auger? Well, he's back and roaring with "Oblivion Express". Hard, heavy, driving sounds which will sit well with progressives. May bring Auger back into the spotlight.

### L.A. WOMAN

Doors (Elektra) EKS 75011-P  
One thing about the Doors, they're predictable. With their first hit single for a long time ("Love Her Madly") now riding the charts, this set is in for solid sales and plays.



**SMYLE**  
(Columbia) ES 90017-H   
Hamilton group is already going places with their "Glory Glory" deck, contained on this album. "Will I Get Back Home Tomorrow" has some of the CSN&Y touch and is a much stronger side. Single potential.

# Swingin' Jo Bach has a party

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

Now that we have finished Offer and Acceptance, what comes next in contract law? Anybody in music should know the answer — it's the Who.

Or, to use the word the lawyers use, the Parties. In other words, who is doing what, and to whom (with Which, comes later.)

Some of the law about Parties we have already discussed; that was about the age of the parties. But there are still other problems to be passed before we can be certain of a contract.

For one thing, the parties to a contract must exist. That may sound pretty obvious, but I can give at least one case in which that obvious statement turns out to be a deadly economic trap.

Example? Let's go back to Swingin' Jo Bach and look at him after he has finally become successful. His accountant tells him he really should be incorporated and his mechanic tells him that he really should be looking for a new car. Hopefully, Jo tries to do both at once. He tells his lawyer

"Go ahead and put together a Corporation for me" and the Lawyer says "Sure, Jo, you'll have it in about two weeks — the name will be Swingin' Jo Enterprises Limited, O.K.?" That afternoon Jo goes down to the local Mercedes dealership and picks out an orchid two-seater which he can have, with all the accessories, for only \$11,500.00. The salesman writes up the contract and, in a fit of carefulness, Jo says, "Make the contract out in the name of Swingin' Jo Enterprises Limited." The salesman does so and the order is placed for delivery in three weeks.

Three weeks roll by and so does the Mercedes. As Jo is going out to look at it, he takes his new girl friend with him. She says "Jo, you're out of your mind, orchid doesn't match your eyes." Jo decides that she is right, refuses to pay for the car and tells the Company to go ahead and sue for their money, they'll have to go after the Corporation and he'll just strip it of its assets and set up another one for a lot less than \$11,500.00.

Unfortunately, a little investigation

shows that the Company did not come into existence for two weeks after the car was ordered. When the case gets to court, the Judge points out to Jo that a Company not in existence cannot order a car. Just because the order was in the name of Swingin' Jo Enterprises Limited means nothing if there was, in fact, no such "person" at the time the contract was completed and it was completed when all parties signed, not when the car was delivered. Accordingly, if there was no Company, then the man who signed is responsible and Swingin' Jo suddenly finds himself with an \$11,500.00 car on his hands and a dealership that is going to be paid immediately.

The key point, as I am sure that all you cool readers noticed, was the existence of the Corporation. If it doesn't exist, then it can't do anything.

Unborn infants are in the same position. A contract cannot be made between an unborn infant and any other person although an infant of the age of six months can be a party to certain types of contracts even though obviously unable to sign the documents. The difference is that a six month old baby does exist and his potential younger brother is only a possibility (perhaps an inconceivable possibility).

These articles are, of course, direct-

SMOOKLER continued on page 23

## JETHRO TULL

Unless you have spent the past two years tending sheep outside Reykjavick or Torrance, that name Jethro Tull summons a mighty specific aural and visual image. Jethro Tull is famous, and we don't mean just gold albums and sell-out tours. God knows there are double-handfuls of grand and funky bands that can measure their success in those particular terms. And we never envisioned mass acceptance for this group in the first place.

When Reprise signed Tull in 1968, it was deemed a kind of outré, underground English band best suited to enhancing our freak-prestige. Hardly a super-group.

There were albums: This Was (released January '69); Stand Up (released in September '69); and Benefit (released in April '70). Each did better than

the last, with Benefit getting gold certification and Stand Up retroactively in the running for the same honor.

Public appearances do them only good. Press have termed the live Anderson alternately "a mad-dog Fagin" and "a demented dancing master." He has been embraced by such unseemly mass-mags as Playboy (whose poll rated him number one flute player) and Life. Interviewers have discovered the off-stage Anderson to be supremely rational and articulate. In a word, smart.

Which in a way brings us to the subject of Aqualung, the band's latest release. It is, in all modesty, a milestone in Jethro Tull's career. It is conclusive evidence that Ian Anderson is thinking while playing, and that he is playing as if his life depended on it. The personnel is somewhat expanded and Tull's initial arresting sound has fully matured. They sound like themselves only better.

Musically, Aqualung is a satisfying balance of mellow ballads and almost militant rock and roll, sort of. It never was easy to label Tull's sound ("new jazz rock with folk overtones" was our last effort). It abounds in contrasts, okay?



(MS - 8RM - CRX - 2035)

**WARNER BROS RECORDS OF CANADA**

# The flaming pink press release scandal

RPM CAN BOAST.....the second largest collection of the CHED press release regarding SRL. The trade has supplied us with original copies, xerox copies, copies containing various profanities (added) and some

of dishonesty.

LAST WEEK'S COMMENT....by Walt Grealis really hit the nail on the head. Many of the indies are about to give up. There has been too much apathy on the part of the broadcasters and particularly the Maple Leaf System (Canada's Number One Killer). That's that NETWORK of radio stations formed to provide programming on a nationwide basis. The MLS varies a little bit from the other networks like CBC and CTV, but by every definition, they are a NETWORK and you read that in the May 8th issue of RPM. That is exactly where it was brought to the attention of the CRTC that the MLS is a network of stations!!! Now the CRTC can FIRE (or fall back!!!) IT'S A NETWORK OF STATIONS!!!

think Ellie, how much your original manuscripts will be worth someday!!)

IF I WERE THE OWNER.....of a growing group of radio stations...I would play a lotta Cancon product while waiting for the CRTC to approve the purchase of another station to add to my growing collection. THEN I WOULD GO BACK TO MY OLD AND LOUSY HABITS OF PLAYING..... ....games with the music industry and the CRTC!!!!



drawings or reasonable facsimiles. The best collection is probably the one that the CRTC accumulated. The flaming "pink" press release may become the document of the century. A review of this press release appears elsewhere in this edition. (Ed: But we have no review policy!!!)

A VERY BIG ARTIST....is quite paranoid about his older works being re-released by another company. He seems to be anxious to forget that you have to be born somewhere to become a living legend. It's all part of the price of fame. There is always the chance that an artist can buy back his early works. But think of a poor writer like myself who has to live with her very first column. I would be mad if anyone started to sell reprints of my early gems. But that is (yawn) the price.....of fame!!! (Ed: Just

I DON'T REMEMBER.....where anyone legislated that the nearbeestars created by the 30% ruling would inherit instant temperment!!! Without so much as a hit to hitch their hat to, many of our newly born sumtime stars are making all kinds of demands and their managers aren't that much better!!! Temper! Temper! Temper-ment! And that certain....(Ed: Now, we really don't know his exact position!) in Montreal, is making it so big (with all his "stars") that he has forgotten what RPM is!!! (Ed: It doesn't even make good toilet paper!!!) My boy, the industry didn't know who or what you were until we published your picture. We can't have pix of you in every issue! (Ed: Meeooww! Miss C.....that was catty!!!!)

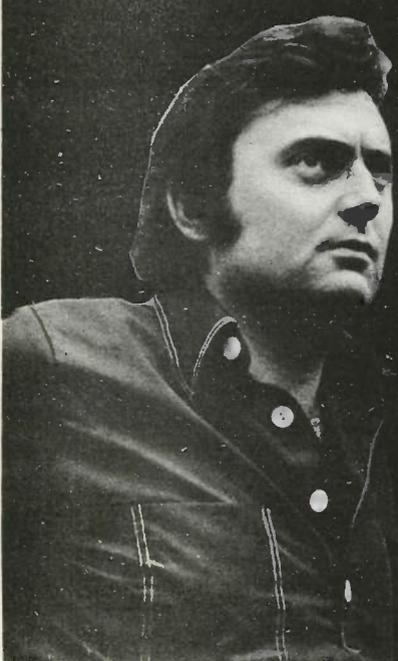
MIS...INFORMATION.....Some of the charts, music services and information sources, regarding Canadian content, are misinforming programmers. Many of the records they show as being eligible to fulfill the Canadian content 30% quota are, in fact, not genuine. Heavy fines can be levied by the CRTC against those stations that conveniently take this info as being gospel. Some record companies are also indulging in this little game

**Everyone agrees.**

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# The Nice is not Nico but Nico is nice

In an earlier Pop-Wire column I mentioned that the new **Gaslight** would be featuring non-folk performers in the future, and that one of those performers would be **Nico**. Somehow, by the time it all got into print, the column announced that the **Nice** would be at the Gaslight. Well.....I don't know

PopWire

LISA ROBINSON



what has happened to the Nice (they did break up I'm sure), but **NICO**, the "Moon Goddess", will be appearing at the Gaslight in two weeks time. Accompanying her will be **Lou Reed**, which will certainly make for the most historic musical event in some time. The genius and the chanteuse of the most important rock and roll group of the sixties will be temporarily reunited.

Lou told me that he will play acoustic guitar while Nico sings three songs: "Femme Fatale", "All Tomorrow's Parties" and "I'll Be Your Mirror" (all Velvet Underground classics). Nico will also sing some of her own

songs, and accompany herself on the organ.

Nico hasn't sung in New York for about two years, her last public appearance being at an **Incredible String Band** concert at the **Fillmore East**. For her many fans, this is really something to look forward to.

**J. GEILS**, one of the busiest working bands around, was at the Fillmore last week on the bill with **Ten Years After**. I would not have liked to have been **Alvin Lee** and have to follow the J.Geils band.....They absolutely knocked everyone out at the late show that I went to. **Peter Wolf** was remarking after the performance that it was really hard to work up the crowd when you're the second band, but that night's audience was really appreciative of the effort. The Geils' band received three standing ovations and had to do two encores. (sometimes it seems at the Fillmore that if you don't get two encores it just means that you didn't go over well.....but the applause in this case was overwhelmingly enthusiastic.) Versions of "Homework", "First I Look At The Purse", "Cruisin'" and other numbers from their current **Atlantic** LP made it the most enjoyable evening I've spent at the Fillmore in some time.

A very beautiful book is receiving well-deserved attention. "Be Here Now" grew out of the inspiration of **Baba Ram Dass (Richard Alpert)** as he became disillusioned with his achievement-oriented life at Harvard. The first part of the book relates how he and **Tim Leary** dropped out and Alpert recounts his travels to India as well as his growing awareness of Eastern religious techniques, particularly Yoga.

The second part of the book is called "From Bindu To Ojas" and is in the form of an illustrated credo. Each page was done by an artist after meditation. The lettering is from a rubber stamp set (no mechanical type was used) and the artist tried to let both lettering and illustration express the thought of that particular page.

"The Cookbook for a Sacred Life" is the third part of this remarkable volume. The cookbook is a method book, a tool book that gives recipes for living the spiritual life in America in 1971. It talks about work, school, family, food, dope, the rational mind, and many other things which we come into contact with every day.

The book offers a bibliography called "Painted Cakes Do Not Satisfy Hunger" it's a good basic booklist on spiritual

POP-WIRE continued on page 23

## RPM COUNTRY 50

- |  |  |   |
|--|--|---|
| 1 1 WE SURE CAN LOVE EACH OTHER<br>Tammy Wynette (Epic) 10705-H                      | 16 19 MISSISSIPPI WOMAN<br>Waylon Jennings (RCA) 9967-N                    | 33 25 I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME<br>Roy Drusky (Mercury) 73178-K |
| 2 2 MAN FROM THE CITY<br>Humphrey/Dumptrucks (Boot) 001-K                            | 17 9 ANYWAY<br>George Hamilton IV (RCA) 9945-N                             | 34 30 HARD WORKIN' MEN<br>Stevendore Steve (Boot) 002-K                         |
| 3 3 MAN IN BLACK<br>Johnny Cash (Columbia) 45339-H                                   | 18 22 LOVE NOW AND PAY LATER<br>Carrol Baker (Columbia) C4-2967-H          | 35 33 WASHINGTON D.C.<br>Al Hooper (Paragon) 1036-C                             |
| 4 4 DREAM BABY<br>Glen Campbell (Capitol) 3062-F                                     | 19 24 ANGEL'S SUNDAY<br>Jim Ed Brown (RCA) 9965-N                          | 36 39 NEXT TIME I FALL IN LOVE<br>Hank Thompson (Dot) 17365-M                   |
| 5 6 HOW MUCH MORE CAN SHE STAND<br>Conway Twitty (Decca) 32801-J                     | 20 13 EMPTY ARMS<br>Sonny James (Capitol) 3015-F                           | 37 37 BRINGING MARY HOME<br>Myrna Lorrie (MCA) 2012-J                           |
| 6 5 ALWAYS REMEMBER<br>Bill Anderson (Decca) 32793-J                                 | 21 27 ODE TO HALF A POUND OF ROUND GROUND<br>Tom T. Hall (Mercury) 73189-K | 38 29 I'D RATHER LOVE YOU<br>Charley Pride (RCA) 9952-N                         |
| 7 7 I WON'T MENTION IT AGAIN<br>Ray Price (Columbia) 45339-H                         | 22 35 HELLO MOM<br>Mercury Brothers (RCA) 75-1050-N                        | 39 36 KEEP CANADA STRONG<br>Scotty Stevenson (London) 17404-K                   |
| 8 10 I WANNA BE FREE<br>Loretta Lynn (Decca) 32793-J                                 | 23 23 JIM'S USED CAR LOT<br>Fred Dixon/Friday Afternoon (Rodeo) 3343-K     | 40 44 THE DREAM<br>Edward L. King (Circa) 45-7110J                              |
| 9 12 THE FINAL HOUR<br>Hank Smith (Quality) 2001-M                                   | 24 34 RISE 'N' SHINE<br>Dick Damron (MCA) 2011-J                           | 41 47 MY WOMAN<br>Doug Rutledge (Kin-Gar) 4502                                  |
| 10 14 NOBODY'S SINGING THEM COWBOY SONGS NO MORE<br>Gordie Tapp (Columbia) C4-2965-H | 25 38 STEP ASIDE<br>Faron Young (Mercury) 73191-K                          | 42 43 WHAT'S IT MEAN<br>Spade Nielsen (Capilano)                                |
| 11 16 TOUCHING HOME<br>Jerry Lee Lewis (Mercury) 73192-K                             | 26 41 GYPSY FEET<br>Jim Reeves (RCA) 9969-N                                | 43 49 WHY DID YOU LOVE ME YESTERDAY<br>Julie Lynn (Dominion) 141-E              |
| 12 17 SOMETIMES YOU JUST CAN'T WIN<br>George Jones (Musicor) 1432-J                  | 27 28 OH SINGER<br>Jeannie C. Riley (Plantation) 72-M                      | 44 48 IT TAKES TIME<br>Gary Buck (RCA) 75-1049-N                                |
| 13 18 IT TAKES TIME<br>Anne Murray (Capitol) 72642-F                                 | 28 42 SO THIS IS LOVE<br>Tommy Cash (Epic) 10700-H                         | 45 ... I'VE GOT A RIGHT TO CRY<br>Hank Williams Jr (MGM) 14240-M                |
| 14 8 GOOFIE NEWFIE<br>Roy Payne (Paragon) 1045-C                                     | 29 45 THERE'S A WHOLE LOT ABOUT A WOMAN<br>Jack Greene (Decca) 32823-J     | 46 ... BUS FARE TO KENTUCKY<br>Skeeter Davis (RCA) 9961-N                       |
| 15 15 SAULT STE MARIE<br>Original Caste (Bell) 221-M                                 | 30 31 THE BRIDGE CAME TUMBLING DOWN<br>Tom Connors (Boot) 003-K            | 47 ... RUBY (ARE YOU MAD)<br>Buck Owens (Capitol) 3096-F                        |
|  | 31 50 ONE MORE TIME<br>Ferlin Husky (Capitol) 3069-F                       | 48 ... THE ONLY WAY TO CRY<br>Lynn Jones (MCA) 2016-J                           |
|  | 32 21 BETTER MOVE IT ON HOME<br>Porter Wagonner/Dolly Parton (RCA) 9958-N  | 49 ... TOMORROW NIGHT IN BALTIMORE<br>Roger Miller (Mercury) 73190-K            |
|  |  | 50 ... 22 DOLLARS FROM DALLAS<br>Gary Hooper (Dominion) 142-E                   |

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LETTERS continued from page 8

at home. What the purpose was behind the letter is anybody's guess and that includes Reid's own. I couldn't make up my mind whether Reid was after another job, exploiting "honest music" or was planning to follow in "Ritchie's" footsteps as an authority on "honest music". Whatever the case, I'm glad Reid enjoys his program....a program that, as he says, is programmed with music "that is conceived with talent, sincerity, and devotion to the world of music." Amen Reid, Amen.

The point I'm trying to make Reid is that, I believe, RPM is a magazine for people in the business (I suppose that's an overworked cliché, too) to express viewpoints and items of interest to us all, not just a means of patting one's self on the back.

As for your "hype" on your Canadian content, I'm sure those involved with the CRTC will sleep soundly for weeks on end knowing that you're doing your bit for our Canadian artists. Well, damn it, so are we, and so are a lot of others, and you don't see us writing in telling everyone about it. After that remark about "the home grown stuff" I didn't know what to do ... I contemplated a few verses of "O Canada", but around CKDM we have a saying, "Play them, don't sing them." Think about it Reid, there's a message there, somewhere. Maybe behind one of your piles of "honest music".

Carl Worth  
 Music Director  
 CKDM Dauphin

**NO MORE FOUL MOUTH TRASH**

Not having to follow the 30% Canadian content set out for AM radio stations by the CRTC, we are very selective in our Canadian talent. Your magazine is a great help to our full time announcers in regards to the latter.

One thing though that completely shocks me is the language used by Ritchie Yorke. Is this really needed? I always thought that RPM WAS A CLEAN CUT CANADIAN PRODUCTION and not one of those two bit phony magazines one picks up at the corner drug store for laughs.

Don't get me wrong! I'm not one of those Victorians and I wasn't raised under a church roof. I am young and have ideas like most others in their early 20's, but, fail to see the purpose of this sort of language in describing the music scene. I am

totally shocked you're printing trash from that character. You're just downgrading your magazine to a piece of trash. Words like that aren't needed to describe the music scene and don't add to the overall picture at all. May I suggest that Ritchie Yorke move his column to the Vancouver underground newspaper - The Georgia Strait. I can only say that if I continue to see this sort of trash in your magazine I won't utilize it, as I have no desire to be associated with foul mouth trash.

I now enjoy and use the rest of the magazine but strongly feel that Ritchie Yorke's column would better suit an underground newspaper. I feel that it only shows immaturity to write in this manner. If you are short of talented writers, give me a call and I'll be glad to refer you to some. It also seems that Yorke is a little short of four letter words as his work is very repetitious. One tends to get sick of hearing the same words all of the time. If he is at a loss for words he could call me and I would be pleased to improve his vocabulary.

These views, incidently, are entirely mine and not those of the station's management or staff.

Bruce J. Monnery  
 Announcer  
 CHFM Calgary

**MAJOR LABEL VIP'S ONLY BREEZE**

We keep reading stories about Major Label VIP's breezing into Winnipeg in search of Super Talent. They spend exactly 1/2 hour in Sunny Manitoba and then convince the Eastern Bosses that any-one who's who is with the "Guess Who". Well I'm sick and tired of reading about this nonsense and wish to go on record as stating that Winnipeg always has been and still is the Talent Centre of Canada.

Winnipeg is loaded with Talent in every category you can think of. There's one catch though, it takes talent to spot talent and of course there's that other factor of spending time and a few bucks in developing it.

There are a number of exceptions however, and I wish to mention Polydor who knows where it's at with Joey Gregorash. Then of course there's our very own Rick Pearson. Watch him grow!

Joe Palaschuk  
 President  
 Palas House Records

## Toronto-based Syrinx to back National ballet

Syrinx, the Toronto rock-band, is providing the musical accompaniment for two new ballets being presented as part of a varied programme by the National Ballet of Canada.

The programme, which runs from April 21 to May 8th at Toronto's O'Keefe Centre, involves two ballets, "For Internal Use Only" and "The Journey Tree", being choreographed

POP-WIRE continued from page 21

sources, and is divided into "Books to Hang Out With" and "Books to Visit Now and Then", etc.

"Be Here Now" was printed and published by the Lama Foundation, a non-profit commune devoted to spiritual enlightenment, located in the Northern New Mexico mountains. Crown Publishers in New York is distributing, and in many ways it represents an attempt to mingle the interests of the counter-culture with the existing capitalist distribution pipeline.

SMOOKLER continued from page 14

ed only at people who are in a position to use the advice I am giving. For one thing, this series of articles on contracts is aimed only at people who can make contracts. That means that those of you who do not exist should not be reading it.

## BINDERS FOR RPM



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to selections from the Syrinx first album.

Syrinx has been actively engaged in the musical aspects of many art forms, which include television, cinema, theatre, and dance. Their new single on the True North label called "Tillicum", is the theme for the CTV show, "Here Come the Seventies". Syrinx has recently been commissioned to create a piece for the Toronto Dance Theatre and by the Canada Council to write for themselves and the Toronto Repertory Orchestra.

## Poppy Family prods signs Victoria's Valdy

Paul Watson, the head of Barking Cockroach Music, a management and publishing company, announced the signing of Valdy to a recording contract with Poppy Family Productions.

Valdy is now working on his first record with producer Terry Jacks, to be released by London Records.

Valdy lives in Victoria B.C., where he writes material for other groups and plays at local concerts.

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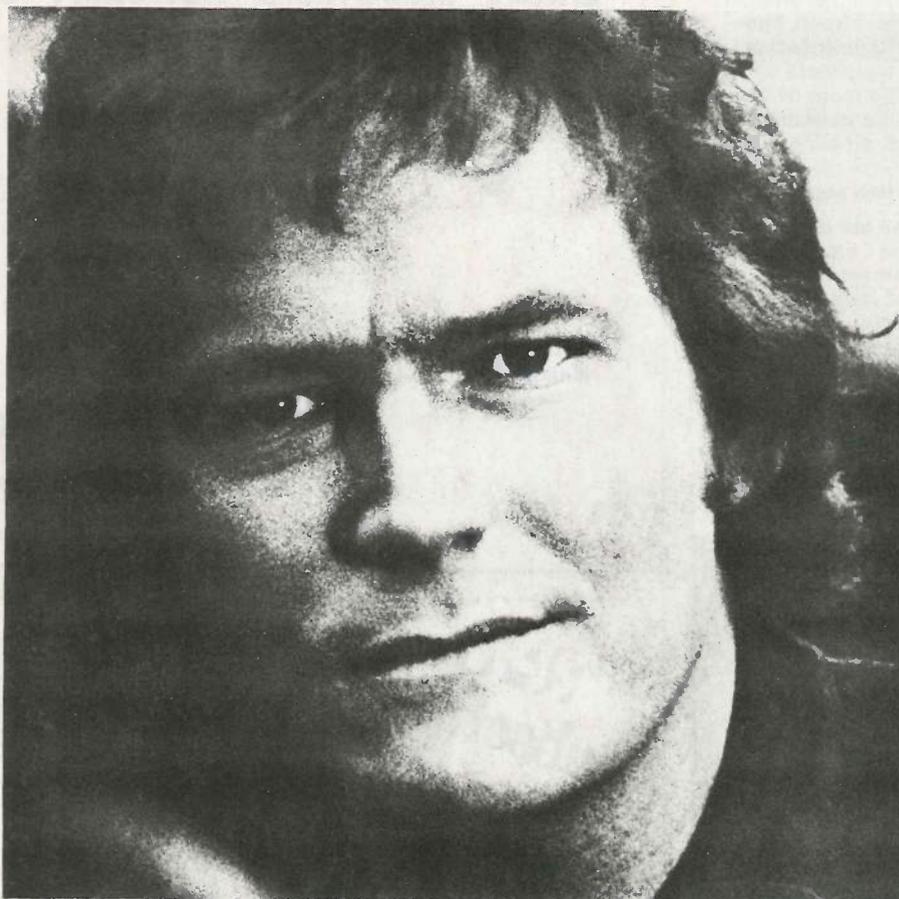
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