

RPM

WEEKLY

Volume 15 No. 11

TWENTY FIVE CENTS

May 1, 1971



A little bit of Love for Christmas

Murray and Stampeders wow Toronto audience

Friday April 16th. is a day which will go down as being the turning point in Canadian (Torontonians anyway) apathy towards Canadian performers. In fact, the reception afforded Capitol recording artist, Anne Murray, and the Stampeders who record for Music World Creations, put them in the class of true artists rather than performers.

So great was the response for tickets it was necessary to schedule two extra shows for the following day, Saturday. Both shows drew capacity houses.

Perhaps the big surprise of the Friday evening concert was the Stampeders, who opened. They were tight, highly talented and moved through their routine which included good, clean humour, with the ease of true professionals. A&A's manager, Bob Martin, showed a stroke of genius when he pressured for the inclusion of this smooth-as-clockwork trio of talent. They opened with their next release, "Sweet City Woman", penned by group member, Rich Dodson, and carried through with some of the songs which have made them one of the top groups in Ontario, including their big one, "Carry Me". One Toronto critic revealed his lack of knowledge of the Canadian scene in his haste to put down the group by coming up with the strange finding that the Stampeders were a group from the west and this was where they had been performing for the past seven years. The group has, in fact, been an important part of the Upper Canada scene for several years. A recent article in the Tely's After Four supplement, laid down a pretty good piece of information on the Stampeders.

It was not unusual for a Toronto critic to tear apart one of the acts on the show, particularly a Canadian one. But this critic must have been filing his story by telephone while the predominantly middle-of-the-road audience was giving the Stampeders a standing ovation. They wouldn't let go until they were promised an encore — a rarity for Toronto audiences.

During intermission, one observer

noted; "The Stampeders will be a tough act to follow." Miss Murray's musicians almost let her down. While the pretty young Maritimer was waiting for her cue—there wasn't one— she just bounced on the stage in hot pants and bare feet and pulled one of the longest ovations ever heard in old Massey Hall. She could have been on stage alone, or with a full symphony orchestra, it didn't matter—the audience had come to see Anne Murray. She opened with "Snowbird" and went through a faultless and highly professional set that couldn't have bored even the most retarded critic. Her rapport with the audience was something one might expect from a much more seasoned performer. She asked how many Maritimers were in the audience and half the house broke into applause. Quipped Miss Murray: "You can't take them anywhere and you can't get away from them."

If the saga of "Just Annie" fits our Anne Murray, this beautiful package of Canadian talent power was sure not letting on. She was a trouper right through to her encore. Welcome to Toronto Anne Murray.

"Mad Dogs" debuts as first A&M feature film

"Mad Dogs and Englishmen", the film of the Joe Cocker tour throughout the United States last year, has begun it opens from coast to coast in Canada. April 9, the show opened in both Vancouver and Toronto. It is slated to open in Calgary, Edmonton, Montreal and Hamilton on the 23rd, Sudbury the 29th, Winnipeg the 30th, Ottawa May 21st, Windsor, May 28th and in London on June 25th.

The documentary cum rock spectacular follows Cocker and the thirty two man group, Mad Dogs and Englishmen, from concert to concert, from motel to motel. Along with "Woodstock", the movie perhaps marks the beginning of the change of recorded rock from an audio medium to an audio-visual one.

RCA's Harrison on loan to federal government

George Harrison, former vice-president and general manager, Record Division, RCA Ltd., has been loaned to the Federal Government and their Information Canada Department.

Harrison, one of the most influential boosters of Cancon product, during his tenure with RCA which included a term as president of the Canadian Recording Manufacturers Association, has taken on duties as a member of an action force on publishing.

These new duties involve total publishing and the modern distribution of same through the Queen's Printer and Information Canada Book Stores. In view of Harrison's knowledge of the music publishing field it is expected that much emphasis will be placed on sheet music. Those who know Harrison well and are familiar with his love for the domestic market, suspect that these book stores may soon be displaying those Cancon discs having 100% Canadian content (according to the MAPL logo).

April is Gary Buck month at CKDM radio

CKDM, one of the prime boosters of Canadian content in the Province of Manitoba, was the first station to go on an all-out Cancon kick by declaring April as Gary Buck month.

Bob Tomkins, who handles country programming at CKDM, announced his plan for the Buck month in the station's country survey which lists over 30% Cancon discs.

Buck has just signed with RCA, as a performer, and will shortly release his first single, "It Takes Time", written by fifteen year old Shirley Eikhard of Oshawa.

Boston's Berklee College holds meet

The Berklee College of Music, one of the foremost music educators in the United States, hosted the recent High School Jazz Festival at which over fifteen hundred students and their teachers from fifty four schools across North America attended. The festival was an all-day event conducted by the Berklee faculty and featured performances by stage bands from the fifty four schools, clinics, seminars and demonstrations. The affair wound up in the evening with the final competition featuring the nine finalist bands and the Festival Workshop Band directed by Phil Wilson, former trombonist with Tommy Dorsey, Woody Herman and Buddy Rich.

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SUBSCRIPTION FORM ON PAGE 24

SRL...for thirty-five cents an hour

(Viewpoint) John Watts

Last week, my friend and fellow-at-the-typewriter Jim Smith did an article on what he feels to be the true story of SRL and its implications. Reading the story over, prior to publication, I felt that a number of questions had been raised which should be answered. First off, in a lighter vein, Jim states that it isn't prudent to criticize the record industry in the pages of RPM. It's not only prudent, we've been doing it for seven years. That's the way change occurs.

Jim bases his view of the SRL application on the article by Ritchie Yorke which appeared in RPM recently and was made up largely of the quotes and opinions of Bert Betts, the executive director of SRL. The main point which Smith raises is interesting: "does radio play create sales or does it create overexposure which limits the sale of records?" On this, Smith bases his argument against SRL.

A short while ago, the record industry was demanding more airplay for Canadian record product, presumably because this would create sales. Now Betts comes along and says that radio play can overexpose a record and limit its sales. This seemingly two-faced stance needs some looking into.

Most people, from their experience in the industry, know that radio play can do both. Up to a certain point, sales will be stimulated by radio play, beyond that point, sales will be hurt by saturation of the consumers' ear with the disc. Like anything, you can have too much of a good thing.

During the entire Bing Crosby era, radio stations were prohibited from playing his recordings, yet one could hardly say that he was a flop on the balance sheet. There are many artists today, the so-called album artists, who do not depend on extensive airplay for the sales of their recordings. In fact, this is becoming more and more prevalent all the time.

Although Jim condemns the record men for being "two faced" and changing their attitude since the CRTC ruling came into effect, he seems to have conveniently forgotten what the broadcasters said. To refresh Jim's memory and that of the broadcasters, we reprint the following excerpt of an interview which Jim did with Bob Wood and Fred Sherratt of CHUM, Toronto which appeared in RPM September 26, 1970.

Smith: Do you believe the theory that anything that is played enough will sell?

Wood: No, that is definitely not true. It has been proven wrong, time and time again when we thought that a

record had merit and we exposed it for two or three weeks but the public didn't go down to the record store and buy it so we pulled it off the air. So, as Mr. Sherratt would say, the public really determine whether a record will be a hit. We don't. We could take a record and play it every hour of the day for a week and it still wouldn't be a hit if the people didn't like it.

Smith: Do you agree that a record company is getting free advertising from you when you play their record?

Sherratt: No, not necessarily.

Wood: That's a new one. I've never heard that question before.

Rice: When we talk about an article written by a very prominent person, maybe about an airline hijacking, does that constitute an advertisement by the paper or magazine in which the article appears for the airline in question?

Sherratt: If we, in our newscasts, say the Hamilton Spectator reliably reported, does that constitute an advertisement for the newspaper? It's a source.

Smith: If a record is played, people become aware of it. Is that not the same as an advertisement?

Sherratt: No, the performance of the artist is what the people become aware of. They do not become aware of the record. The record is just a means of transferring the performance to the consumer.

Smith: If playing a record won't sell that record, can you therefore still claim that your playing of an advertisement for something like aspirin will sell that product?

Sherratt: It's a totally different situation.

Wood: Not necessarily. If the product isn't good or the price isn't right.....

Sherratt: Or the commercial isn't good.....

Wood: It may do some good, it may not. And what about the underground groups that have sold thousands of records without ever getting airplay?

Smith: And how many thousands more could they have sold if they had airplay?

Wood: We don't feel that playing a record will help that record become a hit."

Smith states in his article that radio already pays a price for the use of records; "the advertising revenue it foregoes during the time taken up by that record." For an economist, Jim is taking a pretty off-hand look at the situation. If records weren't available, would the stations run paid commercials in that time? When it comes right

down to the nitty gritty of the thing, could the stations give commercial time away if they didn't have records to program and attract an audience? Very, very few radio stations could exist in this country without playing the recorded work of composers, authors, performers and producers.

Jim goes on to say that Ritchie "threw in a few red herrings to confuse the issue. Like pointing out that the radio stations earn SO much money and would have to give only a small percentage to SRL. Whether the radio stations are wealthy or not has no bearing on the matter. If the radio stations were losing money, but it could be shown that their actions destroy the record market then they would have to pay. Even if it meant they would go out of business." Go out of business??? Speaking of red herrings! A quick look at Volume I of the Mass Media Report should reassure worried broadcasters. The average before tax return on equity for Canadian radio stations was 25.8% in 1968. For those stations with revenue of over a million dollars, it was 43.1%. Stealing from kids in perambulators is not as profitable.

Those sky high returns were realized mainly through the use of recorded music on a broadcast channel. If it isn't fair to ask broadcasters to shovel a little money the way of the people who actually made it for them in the first place, perhaps we could see how they will get along without the records.

Let's take it right down to the basics of the thing. If broadcasters feel that it is not good economics to pay for play, then let them find something else to program. I feel that SRL has gone about the whole thing in the wrong way. It should operate along the lines of Standard Broadcasting's Canadian Talent Library. Broadcasters would pay an annual fee and in return be free to use the repertoire of the SRL members. If you don't pay the fee, you don't play the repertoire, it's that simple. And let's not hear any ballyhoo about the non-profit aspects of CTL. Ever hear of Deer Park Music, a profit-making publishing house owned by Standard?

In one of the great paradoxes of modern time, Standard is in the forefront of broadcasters opposing the SRL application, when they themselves operate under the pay for play system. If the record men are two-faced, the broadcasters are doubly so.

And finally, SRL is based on avarice? An average broadcaster might play ten records an hour, twenty four hours a day, three hundred and sixty five days

Production diminishing returns prospect

COMMENT

by Walt Grealis

The prospect of diminishing returns looms ominously before every domestic producer in Canada. All is not that bright and hopeful on the record production scene. The studios are busy, but not as busy as they could be. Producers are working, but not as often as they would like to. The industry trudges along at a rate just slightly better than one year ago.

What are the problems that confront the producer? Money! The high cost of production and the low prospect of returns on their investment is fast catching up with the record company and the indie producer.

"...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

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Allied	C	Musimart	R
Ampex	V	Phonodisc	L
Arc	D	Polydor	O
CMS	E	Quality	M
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P—Production wholly recorded in Canada
L—Lyrics written by a Canadian

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One producer complains that tens of thousands of dollars later, the return on his investment is next to nil. The pot is running dry and the 30% ruling has only resulted in token airplay of Cancon records — but few hits and fewer money makers.

"There isn't even anything to encourage us anymore" claims another recordmaker. "It is just a constant flow of money out and next to nothing comes back.

"The sound is there, the talent is there, but money is getting scarce. Nobody seems to be making a go of it. I'm not alone in the fight for survival. Other producers are either slowing down or going into debt to speculate. Some are right out of the picture for now."

The studios are there, and they are better studios than Canada has ever had and hourly rentals to match. The sound is coming out of these studios, but it stops dead on the turntables of programmers. If a few spins result — it is a half-hearted effort on the part of many of the big important stations to just play what they have been forced to play.

Success in Canada is the door opener to the United States and the world, but the big hype didn't come with the ruling and broadcasters who "make the difference" are worried about their formulated sound and will only program what complies with the rating race and throw in a few Canadian oldies or some established pseudo-Canadian chestnuts that will fulfill the quota.

Record companies are experiencing exactly what was happening for the past ten years. Thousands of dollars go out in production and manufacturing, but only a couple of hundred dollars return to be re-invested. Many have soured on Cancon production of their own and can't or won't encourage any new escapades for the indies.

The recording entrepreneur is worried. Money vanishes quickly and the threat of diminishing returns has suddenly become a fact of life.

Everything appears to be going wrong. The rumours of radio boycott on certain labels because of the current SRL versus broadcaster fight is effecting the 30% ruling. The license holders hold the power to play or not and the boycott or blacklisting that is talked about extends to Cancon records as well as the foreign discs that just AREN'T TO BE PLAYED.

Broadcast producers are growing daily, with their power to expose their own productions. It often appears that their self interest in

record production and music publishing has caused them to envy the "sound" that comes from their competitors in making records and they seem to be holding back the development of a music industry.

Criticism of studios in Canada, today, comes from the uninformed. A tour of just a few of Toronto's studios would open the eyes of many broadcasters who are not aware, that today in Toronto the studios are among the most up-to-date in the world. Everything, from 24 track to a bevy of sixteen track studios with all the latest innovations to improve sound, has made Toronto the place to visit if you are a producer or engineer. This is right now. All these facilities are available and in use.

Manning the controls of these marvelous consoles are engineers and mixers with international reputations. Ask any broadcaster to tell you about the sound that can come out of Canada.

As blase as one may become, being the publisher of a record and music trade magazine, it is still astonishing that Canada possesses facilities that look like they really belong in New York, Nashville or Los Angeles. I can't help but admit that I am astounded by what has happened in Canada in the past year — in studios, and I am equally impressed with the sound coming from these studios. It isn't getting better, it is indeed the best sound the world can produce. The promotional efforts of many record companies matches that sound. The conditions are green, but the situation is yellow and heading toward red.

The great investment in Canada's economy, culture and nationalism is threatened by the prospect of diminishing returns.

No matter how fast the CRTC or the Combines branch of the government move, they cannot move fast enough to prevent the crucifixion of some of our best talent — and always there looms before us the threat of the talent drain being re-activated.

There are indications at present that by the end of spring, many a brilliant young talent will have to look elsewhere for success. Canada isn't happening as fast as anticipated. Diminishing returns may be slowly grinding the music industry to a complete stop.

RPM maintains a Canadian approach to one of the fastest growing music nations in the world.

French Canada boosts English Canadian discs

The spring sun seems to be bringing a new cycle of activity in Montreal's off-dormant English music scene.

Two Maritime groups have made their homes in Montreal and have recorded single releases on the Aquarius label. Soma have a strong record on their hands called "Train", which is receiving heavy exposure in the Maritimes as well as the two top 40 stations in Montreal. April Wine have also just released a single from their upcoming album called "Fast Train".

Also on the Aquarius label is a new single by James, John and Francois, called "Run, Run". These gentlemen are no strangers to the Montreal music scene, having played in groups like The Sinners and La Revolution Francais. Their tune is receiving heavy airplay in the Montreal area.

Jesse Winchester, who recorded one of the best received albums of 1970, is making one of his infrequent appearances at Place des Arts on April 25 with folk-singer Pete Seeger and the French-Canadian "chanteuse" Louis Forrester who, since splitting with Robert Charlebois a few years back, has been involved with the Quebecois music and theatre scene.

Other big concerts in Montreal include two shows by Anne Murray at Place des Arts on April 19, and a Laura Nyro concert the next evening, also at Place des Arts. The big rock

concert for April happens on April 26 at the Forum, featuring Procol Harum, Ten Years After, and Pagliaro.

Mashmakan, Montreal's most famous rock act (of English Canadian stock) are on the road these days. Having finished a western Canada tour which included stops in Calgary, Lethbridge, Edmonton and Vancouver, they are off to some universities in Pittsburgh, New Jersey and Buffalo. "As the Years Go By", Mashmakan's first single, has popped up as the number one record in Japan, and so they're off to Tokyo and Osaka in July. Their new album on Columbia, called "The Family" is doing well all over the North American continent.

The Montreal radio stations are giving a great deal of exposure to some out of town Canadian productions, including The Stampede's "Carry Me", Crowbar's "What a Feeling", Anne Murray's "It Takes Time", and Joey Gregorash's "Jody", plus new singles by Lighthouse and Ocean.

It seems that Montreal is opening up to talent from other parts of the country, but local Montrealers in the music business are wondering if the reciprocal applies. They're wondering if there really is a border between Quebec and the rest of the country. Regionalism, anyone? —**Bill Bryans**

Hampshire uncovers recording talents

Keith Hampshire, whose singing talents came as a surprise to many in the industry, particularly with his former radio personality buddies, has broken into the market with his initial single release on RCA.

Keepers has a very strong and exciting voice that comes through on "Ebenezer" and "Sing Angel Sing", both penned by his Sun-Bar producer Bill Misener.

RCA promotion manager, Scott Richards, has set up a promotion routine that should see Hampshire into most of Ontario radio stations before he enters hospital for minor surgery. He hopes to catch up with the rest of Canada on discharge.

In the meantime, the rest of Canada can tune in on Hampshire as he appears as a regular on the Wayne & Shuster Shows (CBC-TV) May 2nd and 23rd. Unfortunately the CBC haven't discovered Hampshire's new and now uncovered hidden talent. He appears only in comedy sketches but soon, very soon, he should catch a feature bit as a new

and very alive middle of the roader with bubblegum overtures.

Hampshire began his public bit as a pirate and was one of the first Canadian on-air personalities to work under the Jolly Roger of Radio Caroline. This former Calgarian returned to Canada and an on-air stint at Toronto's CKFH which he chucked later for a career on the stage. His performance in "You'd Better Believe It" was rewarded with better than average reviews — considering they were from Toronto critics. He also picked up many on-camera television commercial jobs as well as voice-over chores. These included Vicks 44, 7 Up, Softique, Chrysler, General Motors, Ford and perpetrated that soft southern drawl in the Resdan commercial.

CHCH-TV's highly rated "Party Games", now listed as the No. 2 show in popularity for the 6:30 PM time slot is another on-camera adventure that has given Hampshire important television exposure — in spite of its zaniness.

Irish Rovers debut on CBC television series

The Irish Rovers, who met international success with their discing of Shel Silverstein's "The Unicorn", are the stars of a new half-hour variety series telecast in colour over the CBC network beginning April 5. Produced in Vancouver, by Ken Gibson of "In the Round" and "The Mike Neun Show", "The Irish Rovers" features the Ulster-born group doing their thing before a live studio audience.

The second show in the series (12) features Anne Murray, the third, Carmel Quinn, A regular weekly feature of the show will be "Tales to Warm Your Mind" in which Jimmy Ferguson and Will Millar, dressed as leprechauns, sing songs and recite poems "for the little people".

Formed in Calgary a few years ago the Rovers have become an important part of the concert scene here, and in the U.S. which included a number of major television appearances. Credits include the Mike Douglas Show, the Joey Bishop Show, the Merv Griffin Show and the Smothers Brothers.

GRT intros Recoton line to western reps

During the first week of March, GRT's Ed LaBuick organized a meet at the City Centre Motel in Winnipeg for dealers, rack jobbers and distributors to introduce them to the Recoton accessory line, recently acquired for Canadian distribution by GRT. Interested parties were invited to the meet via individually made-out cheques in the amount of "the sum of increased sales dollars" drawn on the Bank of Recoton.

LaBuick and Harry Hrabinski presided over informal sessions where they emphasized the value of the accessory line in an "economy plagued by constant price-wars and a fluxation level that leaps from one extreme to the other, accessories provide a stable "bread and butter" factor. Their sales are steady and quite considerable, and what is equally important; they supply a large margin of profit for the dealers."

The availability of the Recoton line from coast to coast in Canada was pointed out by LaBuick along with the extra quick and complete order and re-order fill. The Recoton showing was preceded by a day-long sales meeting for GRT's western representatives at which time they were introduced to the company's upcoming releases.



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JUST Anyone STOP WE'RE THE Palas House Family

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Obstacles thrown in CART's way

(View point) **Walt Grealis**

Thirty five booking agencies recently formed an association to help create a better understanding between their clients and their operations.

The objects of CART (Canadian Association of Representatives of Talent) were made known in the following letter that was widely circulated throughout the industry:

TO ALL CLUB OPERATORS, OWNERS, AND EMPLOYERS:

You will be very aware of the pit-

falls and problems which arise when talent of any kind is used! Entertainers do not arrive as promised, sometimes there are drinking problems (or others!), agents and bookers lie to you, and the whole thing is such a headache you are tempted to give up using live entertainment at all! Well, now you can put all your troubles in one bundle and C.A.R.T. them all away!

C.A.R.T. is a federally chartered, non-profit organization of booking agencies, personal managers and licensed agents of A.G.V.A. formed for the purpose of cleaning up the abuses as far as we can. All licensed agents may apply for membership in C.A.R.T. and the applications are then reviewed by a committee with an overall average of 50 years in the business. It is our hope that by limiting the membership to organizations and agents who are able to live up to our code of ethics, we will be able to curtail the activity of unscrupulous agents, bands and managers.

If an agency is refused membership in C.A.R.T. it is because the agency did not meet the high standards necessary to become a member. We feel that you as an operator are more liable to trouble in dealing with such an agency than you would be with a C.A.R.T. member.

A copy of the C.A.R.T. official ethics and general guidelines will be mailed to you in the near future. Briefly, C.A.R.T. is open to ALL licensed A.F. of M. and A.G.V.A. agents in CANADA, who have pledged to work together harmoni-

ously in order to provide more work, better relations, and fair practices among musicians, employers, and agencies. A list of participating agencies is enclosed for your perusal. Should you have a problem with any agent, manager or entertainers(s), call CART and we will try to resolve your problem. A grievance committee has been set up for this purpose.

HELP US TO HELP YOU! Take the time to ask if the person you are dealing with is a member of C.A.R.T. If he or she is not, check and find out the reason.

We have had many inquiries about the agency, MUSIC FACTORY. They made application to C.A.R.T. but after thorough investigation of numerous allegations and complaints, their application was deferred for a period of ninety days. During that period other data was received by us and we have been forced to inform all of our bands and variety acts that we cannot allow them to accept any engagements from MUSIC FACTORY.

Please find enclosed a list of our member agencies who are able to offer ethical services to you in any field of entertainment you can name.

The letter was signed by C.A.R.T.'s President G. Walter Pasko.

A very progressive step to help bridge the gap between talent and employer and agent - you might say, but shortly after distribution of the above letter, The American Federation of Musicians, 641 Lexington Avenue, New York. N.Y. U.S.A. sent letters to all members of C.A.R.T. This letter came from the office of the President and read as follows:

It has come to the attention of this office that the Canadian Chartered Association of Booking Agent-Managers known as C.A.R.T., of which your agency is a member, has formed a "Grievance Committee to Settle Disputes" between employers and entertainers (American Federation of Musicians members), employers and booking agencies, and between booking agents themselves - as evidenced by attached letter from C.A.R.T. to "All Club Operators, Owners, and Employers".

The "Code of Ethics", as adopted by C.A.R.T., is discriminatory to A.F. of M. signatory agencies unable to obtain membership in C.A.R.T., and it is capable of placing a stigma against certain A.F. of M. members that would prevent them from obtaining employment.

C.A.R.T. continued on page 31



**KAREN, KAREN.
OH MY KAREN
HOW DOES YOUR GARDEN
GROW?**

**WITH LOTS OF AIRPLAY
THAT'S HOW!**

"GARDEN OF URSH" KAREN YOUNG
CR 4000

ON REPRISE WHERE SHE BELONGS





EASTERN SOUND

Presents

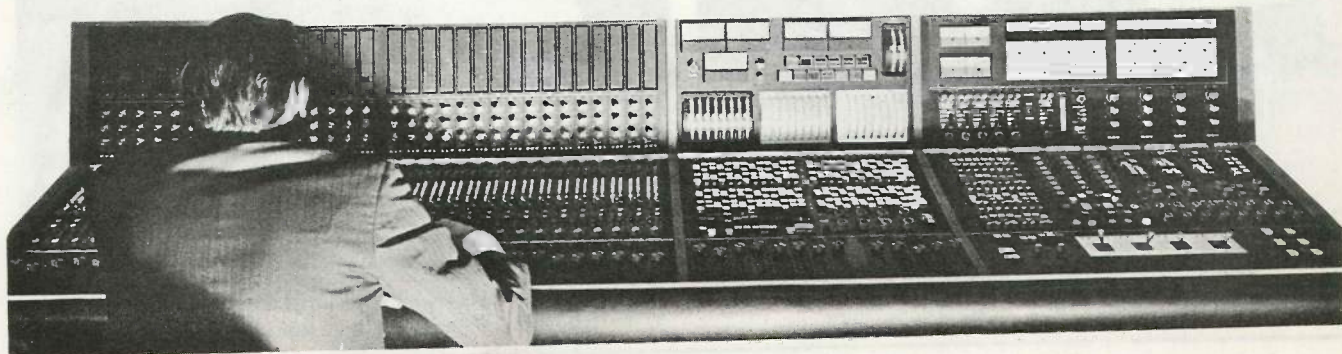
JOHN STEWART

English credits:

**BEE GEES, HARDIN & YORK, NEW WORLD
ASHTON, GARDNER & DYKE, BROTHER JOHN MAPLE OAK
DEEP PURPLE, CLARKE HUTCHINSON, DORIS TROY
COCHISE, RICHARD HARRIS, CURTIS MALDOON
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We're unearthing a whole new sound

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April Wine's Aquarius deck, "Fast Train" beginning to show strong regional action.



Vancouver's hot entry, Spring, have made strong gains up the RPM 100 with "A Country Boy Named Willy".



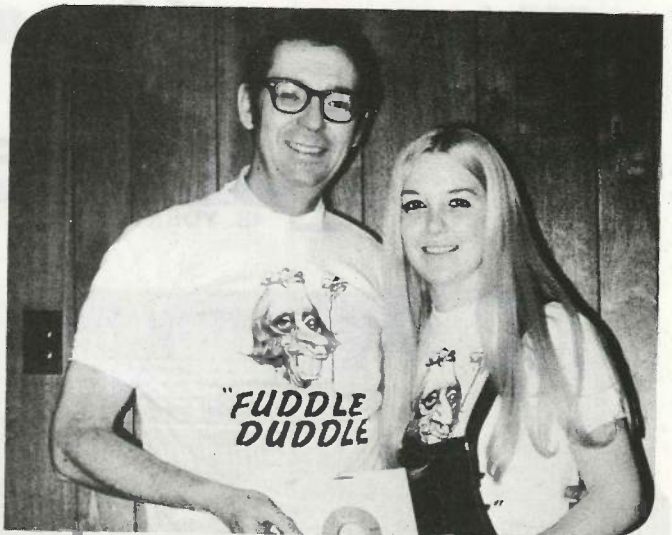
Anne Murray signs Mayor's guest book during visit to Edmonton City Hall. Capitol's Barry Ryman, Mayor



Ivor Dent and Capitol's Don Dunlop and Graham Light look on. Limousine delivers Miss Murray to City Hall.



Steed recording artist, Robin McNamara (r) with Jim McKenna, host of CFCF-TV's "Like Young Show".



Quality's Lee Farley won't let go of "Fuddle Duddle" by Antique Fair. Yvonne Culley, Quality PR lends hand.

NEW RELEASES

THE MERCEY BROTHERS - Hello Mom - RCA 75-1050-N

(3:30) (Bruce Rawlins - Terry Carrisse) MERCEY BROTHERS MUSIC-BMIC - Prod: Gary Buck.

MOR: The Canadian recording industry can now sit back and watch the world go wild over what has to be the finest production to ever carry the "Made in Canada" label. After an eight year absence, the Mercey Brothers return to RCA and what looks like an international hit. John Arpin did the arrangements which are superb and includes a very sorrowful cello part that adds heaviness to the sad message. Flip: Swamp Picker (same credits as plug side) has already shown strong favour with MOT jocks which could create double sided hit.

GARY BUCK - It Takes Time - RCA 75-1049-N

(3:12) (Shirley Eikhardt) BEECHWOOD MUSIC CANADA-BMIC.

COUNTRY: Buck has always been a favourite with U.S. programmers and should capture both Canada and the U.S. with this exceptionally strong outing. Buck's best to date. Voice separation and tight, clean instrumental backup - a thing of beauty. Should hit all formats. Flip: I Saw The Light (Hank Williams Sr.) FRED ROSE MUSIC-BMIC.

GORDON LIGHTFOOT - This Is My Song - Ame 102X-M

(2:31) (Gordon Lightfoot) ARDO MUSIC-BMI - Prod: Art Snyder.

MOR: Label making hay as quickly as possible with the early early Lightfoot. We kinda like this Lightfoot we've never heard before which is a pretty good reason why deck will be successful. Flip: Sleep Little Jane (same credits as plug side).

CHELSEA WIND - I'm Goin' Back - Tuesday GH 108X-M

(2:14) (Greg Hambleton) BLUENOSE MUSIC-CAPAC - Prod: Greg Hambleton.

MOT: Picked up for release in the U.S. before final release date set for Canada. There's a little bit of bigness in the backup that adds importance to upfront singer. Strange voice quality creates interest. Flip: I'll Never Never Forget Her (G.Weeks/D.Becket) (same publishing as plug side.)

WISHBONE - You're Gonna Miss Me - Celebration CEL 2005X-M

(2:37) (Paul Gros) SHEDIAC MUSIC-CAPAC - Prod: Barry Keane.

MOT: Producer Keane has spent his time in studios to good use. He arranged for four excellent musicians and put together a hefty package of talent that should see both Keane and Wishbone gain importance in the Canadian scene. Already showing strong regional action. Flip: Riverboat (same credits as plug side).

LYNN JONES - The Only Way To Cry - MCA 2016-J

(2:50) (Carl Thomason) NO PUBLISHING LISTED - Prod: Gary Buck.

COUNTRY: One of Canada's finest country talents that has somehow been overlooked. Miss Jones is capable of much better but should re-establish her image on a national basis.

Flip: Pages Of Time (Gene MacLellan) NO PUBLISHING LISTED.

TOM NORTHCOTT - Suzanne - UNI 55282-J

(3:40) (Leonard Cohen) NO PUBLISHING LISTED - Prod: Tom Northcott.

MOT: Some say it's difficult to "get on" with Northcott which is true if you're looking for the expected sweet and normal voice. Northcott, fortunately has much more to offer. His isn't the most professional voice, in fact, at times it's close to being irritating but he has a way of involving himself emotionally with the words of a song that somehow communicate beautifully. A very rare and great talent. Flip: Spaceship Races (Goffin/King) NO PUBLISHING LISTED.

JIMMIE KNIGHT - Now The Bells Are Ringing - Pacific Star PSS-02-K

(2:30) (Jimmie Knight) ARAVAN MUSIC-BMI - Prod: Don Aikens.

MOR: This is Knight's second effort and this time he has a national distributor. A very fine talent from Vancouver who has already shown strong regional action. He won't set the world on fire with this release but he has a magic something that could develop quickly. Flip: Love Of A Woman (same credits as plug side.)

KATHY HANNA - Dichotomy - London M. 17405-K

(3:30) (Bruce Kelly) NO PUBLISHING LISTED - Prod: Doug Hutton.

MOT: Strong strong voice that should see action on both MOT and MOR stations. A Vancouver production (Studio 3) with effective backup. Flip: Doin' As You Please (Donna Adams) NO PUBLISHING LISTED

RPM

MOR PLAYLIST

- | | | |
|----|---|----------|
| 1 | GARDEN OF URSH
Karen Young (Reprise) 4000-P | MA
PL |
| 2 | WHERE EVIL GROWS
The Poppy Family (London) 148-K | MA
PL |
| 3 | ROSELINE
Russell Thornberry (MCA) 2009-J | MA
PL |
| 4 | IF
Bread (Elektra) 45720-P | MA
PL |
| 5 | MAN FROM THE CITY
Humphrey & The Dumptrucks
(Boot) 001-K | MA
PL |
| 6 | SWEET MEMORIES
Ray Charles (ABC) 11291-Q | MA
PL |
| 7 | I WISH I WERE
Andy Kim (Steed) 731-M | MA
PL |
| 8 | ME AND YOU AND A DOG NAMED
Lobo (Big Tree) 112-V | MA
PL |
| 9 | IT TAKES TIME
Anne Murray (Capitol) 72642-F | MA
PL |
| 10 | ALL GOD'S CHILDREN
Doug Hutton (London) 174000-K | MA
PL |
| 11 | COUNTRY HOME
James Taylor (Warner Bros) 7460-P | MA
PL |
| 12 | PATRICIA
Ronnie Hawkins (Hawk) 1205-01-T | MA
PL |
| 13 | THE FINAL HOUR
Hank Smith (Quality) 2001-M | MA
PL |
| 14 | SAULT STE MARIE
Original Caste (Bell) 221-M | MA
PL |
| 15 | SO LET OUR LOVE BEGIN
Ginette Reno (Parrot) 40061-K | MA
PL |
| 16 | WHEN THERE'S NO YOU
Engelbert Humperdinck
(Parrot) 40059-K | MA
PL |
| 17 | ME AND MY ARROW
Nilsson (RCA) 74-0443-N | MA
PL |
| 18 | ANOTHER DAY
Paul McCartney (Apple) 1829-F | MA
PL |
| 19 | WISHFUL THINKING
Dee Higgins (RCA) 57-1058-N | MA
PL |
| 20 | CARRY ME
Stampeders (MWC) 1003-M | MA
PL |
| 21 | GLORY GLORY
Smyle (Columbia) C4-2956-H | MA
PL |
| 22 | HELLO MOM
Mercey Brothers (RCA) 75-1050-N | MA
PL |
| 23 | STAY AWHILE
The Bells (Polydor) 2065 046-Q | MA
PL |
| 24 | WHY
Roger Whittaker (RCA) 74-0442-N | MA
PL |
| 25 | YOU CAN NEVER GO HOME
Siblin Rivalry (RCA) 74-0460-N | MA
PL |
| 26 | MR. SUNLIGHT
Edward & Harding (Celebration) 2000-M | MA
PL |
| 27 | WEST COAST GIRL
Chad Allan (Reprise) 1003-P | MA
PL |
| 28 | WHAT IS LIFE
George Harrison (Apple) 1828-F | MA
PL |
| 29 | WOODSTOCK
Matthews' Southern Comfort
(Decca) 32774-J | MA
PL |
| 30 | I THINK OF YOU
Perry Como (RCA) 74-044-N | MA
PL |
| 31 | DREAM BABY
Glen Campbell (Capitol) 3062-F | MA
PL |
| 32 | FRIENDS
Elton John (UNI) 55277-J | MA
PL |
| 33 | TIME AND LOVE
Barbra Streisand (Columbia) 4-45341-H | MA
PL |
| 34 | SILVER BIRD
Laurie Bower Singers
(Cdn Talent Library) 477-801-Z | MA
PL |



**Busy!
Busy!
Busy!**

Paul Morris of Radio Atlantic's CFNB, has suggested that RPM create an exclusive radio personality column. This would list the on-air activities of MOR, MOT and Country personalities and include such information as to who's going where the action is or who wants to go there etc. Should you wish to take advantage is this new service, please make your message as brief as possible, if it's a contest and please submit photos as 8 by 10's.

J. Robert Wood, program coordinator, of CHUM, into Toronto General Hospital for a sinus operation. He'll be off for a couple of weeks (21).

Tiny Tim paid a visit to CKSL in London, before his new hair look, and sat in with **King Perry**. He left his old shopping bag for several new Coffee Club shopping bags. Tim's old bag was offered as a prize to Perry's listeners.

CHAB was the first station in Saskatchewan to run "Superstar". They kicked the special off at 11 PM March 12 which ran through to 1 AM. Older listeners as well as the young enjoyed the program. **Pastor Grundahl** of the Central Lutheran Church dug the idea so much he asked that the show be repeated Good Friday.

CJME's "Progressive Music Show" is hosted nightly by Regina's top

FMer, David Warren, former music director and 25th hour host on the FM station. He still does his progressive music bit on FM. On his AM show he has been given total freedom to program whatever he wishes. Nice to see that CJME does not "call hairline Canadian material, as Canadian. This leaves more room for true Canadian content." Hottest Cancon disc at CJME is "Country Boy Named Willy" by **Spring**.

Wishbone, newest Cancon group on the Celebration label, have hit hard with their "You're Gonna Miss Me" deck in the Hamilton area. They made the picture page of the CKOC chart as well as being tagged "chartbound". They were also given the "Boss Jock Star Picks" at **CHAM**.

Dave Marsden's Montreal-based Canadian Music Service has a scoop in his April 26th edition. According to the report **CHUM's Allan Waters** has bought **CFOX**, subject to approval of the **CRTC**. The report further points out that **Gordon Sinclair**, former owner, in addition to being appointed as president, would be a shareholder along with three employees including **CFOX** general manager **Doug Ackhurst**.

John Gryde moves from Kapuskasing to the 6 to 11 PM slot at **CKJD** Sarnia.

Terry David Mulligan, who shook the foundations of Vancouver's MOT listening audience with his nice and easy FM approach to **CKVN**, returned from holidays to find he was out as program director. Seems that sports-news man **John Sykes** has the touch that's going to capture the market.

RPM SINGLES ALPHABETICALLY

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

THREE GREAT NEW SINGLES FROM DOMINION

JULIE LYNN - COME SUMMERTIME
Dominion # 141 WHY DID YOU LOVE ME YESTERDAY
Another big one for Julie to follow her big winner "GOOD MORNING WORLD".

GARY HOOPER - 22 DOLLARS FROM DALLAS
Dominion # 142 SO AFRAID OF LOSING YOU
It looks like another big one for Gary on "22 DOLLARS FROM DALLAS", a Roy Payne penning.

EARL HEYWOOD - THE DONNELLY CIRCLE
Dominion # 143 THE NIGHT THEY SHOT JOHN DONNELLY
Great programming material, on this interesting part of our Canadian history.

ALL ABOVE RELEASES "CANADIAN CONTENT"

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

May 1, 1971

Gold Leaf Award For Outstanding Record Sales

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

W
C
V
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MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
WB Atlantic
World

J
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P
Z

1	1 9	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N	34	20 20	DREAM BABY Glen Campbell-Capitol-3062-F	67	...	TOAST AND MARMALADE FOR TEA Tin Tin-Polydor-2058 023-Q
2	2 16	I AM....I SAID Neil Diamond-Unie-55278-J	35	35 38	PUSHBIKE SONG Mixtures-Sire-350-Q	68	64 60	HEAVY MAKES YOU HAPPY Staple Singers-Stax-0083-Q
3	5 23	JODIE Joey Gregorash-Polydor-2065 055-Q	36	36 37	I THINK OF YOU Perry Como-RCA-0444-N	69	...	HELLO MOM Mersey Bros-RCA-75-1050-N
4	7 8	ANOTHER DAY Paul McCartney-Apple-1829-F	37	12 7	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell-963-M	70	76 83	SO LET OUR LOVE BEGIN Ginette Reno-Parrot-PAR4006 1-K
5	6 11	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M	38	43 57	MAN FROM THE CITY Humphrey & DT's-Boot-001-K	71	...	COOL AID Paul Humphrey-Lizard-21006-V
6	3 2	CARRY ME Stamperders-MWC-1003-M	39	47 66	13 QUESTIONS Seatrains-Capitol-3067-F	72	75 79	L.A. GOODBYE Ideas of March-Warner Bros-7466-P
7	17 31	POWER TO THE PEOPLE John Lennon-Apple-1830-F	40	42 52	CHICK-A-BOOM Big Gee-Reo-9037 X-M	73	93 94	THE ANIMAL TRAINER AND THE TOAD Mountain-Windfall-534-M
8	8 14	EIGHTEEN Alice Cooper-Warner Bros-7449-P	41	40 44	TONGUE IN CHEEK Sugarloaf-Liberty-56218-J	74	80 ...	GOING TO THE COUNTRY Young-Ampeg-4000-V
9	29 33	IF Bread-Elektra-45720-P	42	28 12	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H	75	70 73	FREEDOM Jimi Hendrix-Reprise-1000-P
10	24 29	WOODSTOCK Matthew's Southern Comfort-Decca-J	43	49 54	IT TAKES TIME Anne Murray-Capitol-72642-F	76	83 ...	NEVADA FIGHTER Michael Nesmith-RCA-0453-N
11	10 6	SHE'S A LADY Tom Jones-Parrot-40058-K	44	50 61	ME AND YOU AND A DOG NAMED BOO Lobo-Big Tree-112-V	77	81 ...	LIVE TILL YOU DIE Emitt Rhodes-Dunhill-4274-N
12	22 26	GOTTA SEE JANE R Dean Taylor-Rare Earth-5004-V	45	...	BROWN SUGAR Rolling Stones-Rolling Stone-19100-P	78	71 74	THE WAY I FEEL Fotheringay-A&M-AMX311-W
13	21 24	FRIENDS Elton John-Uni-55277-J	46	48 35	SAULT STE MARIE Original Caste-Bell-TA211 X-M	79	66 55	IT'S BEEN A LONG TIME Green & Stagg-Gamma-GA5009-K
14	32 50	NEVER CAN SAY GOODBYE Jackson 5-Tamla Motown-1179-V	47	41 43	CELIA OF THE SEALS Donovan-Epic-5-10694-H	80	68 70	GOT TO FIND SOMEONE TO LOVE Dee Higgins-RCA-57-1058-N
15	23 30	OH WHAT A FEELING Crowbar-Daffodil-DFS1004-F	48	61 72	HERE COMES THE SUN Richie Havens-Polydor-2061 014-Q	81	...	I LOVE YOU FOR ALL SEASONS Fuzz-Calla-174-T
16	31 49	I PLAY AND SING Dawn-Bell-970-M	49	45 36	TEMPTATION EYES Grass Roots-Dunhill-4263-N	82	79 78	BIRD ON A WIRE Joe Cocker-A&M-AMX312-W
17	16 17	NO LOVE AT ALL B.J. Thomas-Scepter-12307-J	50	44 41	ROSALINE Russell Thornberry-MCA-2009-J	83	78 76	WHAT'S GOING ON Marvin Gaye-Tamla Motown-54201-V
18	30 34	TIMOTHY Buoy-Scepter-12275-J	51	46 25	FOR ALL WE KNOW Carpenters-A&M-1243-W	84	84 86	PATRICIA Ronnie Hawkins-Hawk-1205 01-T
19	11 4	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-615 0015X-M	52	56 58	A COUNTRY BOY NAMED WILLY Spring-London-17401-K	85	85 89	WALDO P. EMERSON JONES Pickettywitch-Pye-7N 45035-L
20	4 5	THEME FROM LOVE STORY Andy Williams-Columbia-45317-H	53	73 ...	CHICK A BOOM Daddy Dew Drop-Sunflower-105-K	86	86 90	FREEDOM TRAIN Trials of Jayson Hoover-Kapp-K2132-J
21	9 3	WHAT IS LIFE George Harrison-Apple-1828-F	54	...	IT DON'T COME EASY Ringo Starr-Apple-1831-F	87	87 88	TRAIN Soma-Aquarius-5010-K
22	37 63	LOVE HER MADLY Doors-Elektra-45726-P	55	33 21	WHERE DID THEY GO LORD Elvis Presley-RCA-9980-N	88	82 82	FUDDLE DUDDLE Antique Fair-Tuesday-GH107 X-M
23	34 65	BROKEN f/s Guess Who-Nimbus-74 0458-N	56	58 69	SOMEONE WHO CARES Kenny Rogers & 1st Edition-Reprise-0999-P	89	89 96	TRY Peppertree-Capitol-72640-F
24	53 81	HATS OFF (To the Stranger) Lighthouse-GRT-1230-04-T	57	60 67	LUCKY MAN Emerson Lake & Palmer-Cotillion-COT44106-P	90	90 95	UNCLE WIGGLEY Howie Vickers-MCA-2010-J
25	26 27	I WISH I WERE Andy Kim-Steed-ST731-M	58	72 80	SWEET AND INNOCENT Donny Osmond-Polydor-2065 059-Q	91	91 91	MORE OFTEN THAN NOT David Wiffen-Fantasy- 656-R
26	27 28	WHERE EVIL GROWS Poppy Family-London-L148-K	59	54 56	WHEN YOU DANCE I CAN REALLY LOVE Neil Young-Reprise-RO992-P	92	94 ...	WAY DOWN DEEP Bobby Curtola-Capitol-72639-F
27	55 64	ME AND MY ARROW Nilsson-RCA-250-N	60	77 84	GARDEN OF URSH Karen Young-Reprise-CR4000-P	93	95 98	BUT I CAN'T GET BACK Bobbie Gentry-Capitol-3071-F
28	13 1	STAY AWHILE Bells-Polydor-2065 046-Q	61	...	I'M COMIN' HOME Dave Edmunds-MAM-3608-K	94	96 ...	WHISTLING AWAY THE DARK Henry Mancini-RCA-74-0454-N
29	15 10	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D	62	74 ...	WE CAN WORK IT OUT Stevie Wonder-Tamla Motown-54202-V	95	97 100	I'M LOST WITHOUT YOU Crosstown Bus-MCA-2013-J
30	18 13	BLUE MONEY Van Morrison-Warner Bros-7462-P	63	69 71	OH, SINGER Jeannie C. Riley-SSS-PLA72X-M	96	98 ...	MELTING POT Booker T & MG's-Stax-0082-Q
31	14 15	WILD WORLD Cat Stevens-A&M-1231-W	64	57 51	CHAIRMAN OF THE BOARD Chairmen of the Board-Invictus-9086-F	97	99 ...	ROCK 'N' ROLL LOVER MAN Northwest Company-Coast-1974-K
32	25 19	PROUD MARY Ike & Tina Turner-Liberty-56216-J	65	52 39	SNOW BLIND FRIEND Steppenwolf-Dunhill-4269-N	98	100 ...	DO ME RIGHT Detroit Emeralds-Westbound-172-T
33	19 18	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-965-M	66	63 68	HOT PANTS Salvage-Quality-Q2002-M	99	...	BABY LET ME KISS YOU King Floyd-Chimneyville-437-P
						100	...	BRIDGE OVER TROUBLED WATER Aretha Franklin-Atlantic-2796-P

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 1, 1971



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



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

W
C
V
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H
K

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

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1	1	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	34	34	36	LONG PLAYER Faces-Warner Bros-WS1892-P N/A 8WM 1892-P	67	61	30	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N P851665-N	
2	2	2	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M	35	35	32	NANTUCKET SLEIGHRIE Mountain-Windfall-5500-M 5119-5500-M 8119-5500-M	68	70	...	JOSEPH & THE AMAZING TECHNICOLOUR DREAMCOAT-Joseph Consortium-London-3001-K N/A N/A
3	5	16	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	36	32	25	ELTON JOHN Uni-73090-J N/A N/A	69	68	69	MARY Mary Travers-Warner Bros-WS1907-P N/A 8WM 1907-P
4	4	4	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	37	31	23	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A N/A	70	69	73	ONE WAY OR ANOTHER Cactus-Atco-SD-33 356-P N/A A8TC 33 356-P
5	3	3	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM2034-P	38	36	33	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	71	72	71	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A
6	9	54	WOODSTOCK TWO Various-Cotillion-2SD-400-P AJC-2-400-P A8J-2-400-P	39	39	37	BRIDGE OVER TROUBLED WATER Simon and Garfunkel-Columbia-KCS9914-H 16 10 0750-H 18 10 0750-H	72	73	70	CHILLIWACK Parrot-PAS71040-K PKM79640-K PEM79840-K
7	6	6	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	40	40	38	PENDULUM Creedence Clearwater-Fantasy-8410-R 58410-R 88410-R	73	...	...	HAG Merle Haggard-Capitol-ST735-F N/A N/A
8	7	5	ABRAXAS Santana-Columbia-KC30130-H CT30130-H CA30130-H	41	59	...	GLEN CAMPBELL'S GREATEST HITS Capitol-SW752-F N/A 8XT752-F	74	62	52	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P EKC75010-P EK875010-P
9	8	8	IF I COULD ONLY REMEMBER MY NAME David Crosby-Atlantic-SD7203-P AC7203-P A8TC7203-P	42	...	...	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2 902-P N/A N/A	75	76	88	EDWARD & HARDING Celebration-1857-M N/A N/A
10	11	9	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N N/A N/A	43	47	46	ONE BAD APPLE Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q	76	77	79	SISTER KATE Kate Taylor Cotillion-SD9045-P N/A A8TC 9045-P
11	10	7	CHICAGO III Columbia-C2 30110-H CT30110-H CA30110-H	44	46	44	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P N/A 8WM1883-P	77	67	65	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST6350-F N/A 8XT6350-F
12	12	19	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4200-W CS4200-W 8T4200-W	45	...	...	SURVIVAL Grand Funk Railroad-Capitol-SW764-F N/A N/A	78	71	72	CRAZY HORSE Reprise-RS6438-P N/A 8RM6438-P
13	13	10	LOVE STORY Andy Williams-Columbia-KC30497-H N/A N/A	46	49	67	SEATRAN Capitol-SMAS659-F N/A N/A	79	66	64	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2A8J500-P
14	14	20	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-6060-M 4-6060-M 8-6060-M	47	50	49	YOU'LL NEVER WALK ALONE Elvis Presley-Camden-CAL X2472-N N/A N/A	80	94	...	MESSAGE TO THE PEOPLE Buddy Miles-Mercury-SR61334-K N/A N/A
15	15	11	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W 8T4271-W	48	...	...	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P N/A N/A	81	98	...	DIANA Soundtrack-Tamla Motown-MS719-V N/A N/A
16	33	47	MANNA Bread-Elektra-EKS74086-P N/A EK8 74086-P	49	42	42	FLY LITTLE WHITE DOVE FLY Bells-Polydor-2424 022-Q 3176 019-Q 3821 022-Q	82	95	99	CELEBRATION Various-Ode-SP77008-W CS77008-W 8T77008-W
17	23	39	FRIENDS Orig. Soundtrack-Paramount-PAS6004-M N/A N/A	50	44	44	NON STOP 11 James Last-Polydor-2371 111-Q 3150 098-Q 3811 039-Q	83	100	..	BEAUTIFUL PEOPLE New Seekers-Elektra-EK S74088-P N/A EK874088-P
18	18	18	EMERSON, LAKE AND PALMER Cotillion-SD9040-P N/A A8TC9040-P	51	45	43	THEME FROM LOVE STORY Henry Mancini-RCA-LSP4466-N N/A N/A	84	96	100	LIVE IN COOK COUNTY JAIL B.B. King-ABC-ABCS723-Q N/A N/A
19	30	63	BEST OF THE GUESS WHO RCA-LSPX1004-N N/A N/A	52	41	40	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H CA30325-H	85	97	...	SIX DAYS OF PAPER LADIES Humphrey & DT's-Boot-BOS7101-K N/A N/A
20	17	17	ROSE GARDEN Lynn Anderson-Columbia-C30411-H N/A N/A	53	48	48	JOHNNY WINTER AND Columbia-C30475-H N/A N/A	86	64	58	JOHN LENNON/PLASTIC ONO BAND Apple-SW3372-F 4XT 3372-F 8XT 3372-F
21	16	15	JAMES LAST DOES HIS THING Polydor-2418 017-Q 3518 006-Q 3836 001-Q	54	51	50	DELIVERIN' Poco-Epic-KE30209-H N/A N/A	87	63	57	STEPHEN STILLS Atlantic-SD7202-P AC7202-P A8TC7202-P
22	19	12	STONEY END Barbra Streisand-Columbia-KC30378-H N/A N/A	55	52	34	KENNY ROGERS & THE 1st EDITION'S GREATEST HITS-Reprise-RS6437-P CRX6437-P 8RM6437-P	88	65	60	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrot-PAS71045-K N/A N/A
23	20	13	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A	56	53	51	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-M31-1000-M M4-31-1000-M M8-31-1000-M	89	74	75	TOMMY The Who-Decca-DXSW9175-J 73-9175-J 6-9175-J
24	21	29	THE POINT Nilsson-RCA-LSPX1003-N N/A N/A	57	54	45	BLOODROCK II Capitol-ST491-F N/A N/A	90	99	...	CURTOLA Bobby Curtola-Capitol-ST6361-F N/A N/A
25	24	21	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	58	43	31	THE WORST OF JEFFERSON AIRPLANE RCA-LSP4459-N N/A N/A	91	75	78	SPACESHIP EARTH Sugarloaf-Liberty-LST11010-J N/A N/A
26	22	28	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P	59	...	...	BLOODROCK III Capitol-ST765-F N/A N/A	92	81	85	BAD MANORS Crowbar-Daffodil-SBA16004-F 4B16004-F 8B16004-F
27	25	27	THIS WAY IS MY WAY Anne Murray-Capitol-ST6330-F 4XT6330-F 8XT6330-F	60	55	53	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F	93	82	62	THE GOOD BOOK Melanie-Buddah-BDS9500-M BDS9500-M BDS8TC95000-M
28	26	26	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	61	56	55	LOVE STORY Johnny Mathis-Columbia-C30499-H CT30499-H CA30499-H	94	84	83	JERICHO Bearsville-A10112-V N/A N/A
29	27	14	SWEETHEART Engelbert Humperdinck-Parrot-SPAS71043-K N/A N/A	62	...	...	PORTRAIT OF BOBBY Bobby Sherman-Metromedia-KMD1040-L N/A N/A	95	85	89	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX6383-P 8RM6383-P
30	28	22	STEPPENWOLF GOLD Dunhill-DS50099-N N/A N/A	63	57	56	WORKIN' TOGETHER Ike & Tina Turner-Liberty-7650-J N/A N/A	96	83	81	LOVE STORY Tony Bennett-Columbia-C30558-H N/A N/A
31	37	35	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F 4B 16003-F 8B 16003-F	64	58	59	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J 6-3092-J	97	86	86	SYRINX True North-TN2-H N/A TN2-H
32	38	76	TARKIO Brewer & Shipley-Kama Sutra-KSBS2024-M KSC2024-M KS8TC2024-M	65	93	97	TAPESTRY Carole King-Ode-SP77009-W CS77009-W 8T77009-W	98	90	87	LED ZEPPELIN III Atlantic-SD7201-P AC7201-P A8TC7201-P
33	29	25	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P	66	60	74	LIZZARD King Crimson-Atlantic-SD8278-P N/A A8TC8278-P	99	91	91	THE HAWK Ronnie Hawkins-Hawk-9205-9039-T N/A N/A
								100	92	92	SAY WHAT YOU GOTTA SAY Lee Rand-Quality-SV1856-M 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 - 8-track on right of each listing.

HEARTS ARE LOVE

KING BISCUIT BOY

CROWBAR

CHRISTMAS

RIP VAN WINKLE

MING

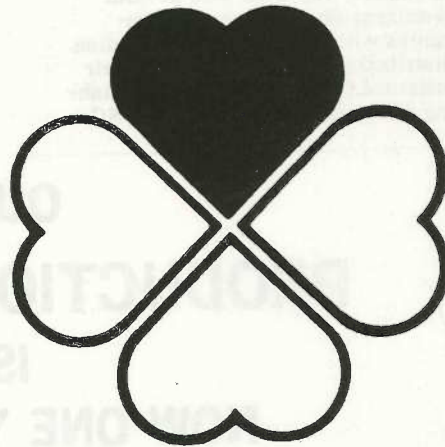
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**FREEWHEELED
MUSIC, CAPAC**



**DAFFODIL
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**LOVE
MANAGEMENT**

**LOVE-LIES-BLEEDING
MUSIC; BMI**

LOVE PRODUCTIONS LIMITED:

3109 American Drive, Malton, Ontario
Telephone: (416) 920-9272

Love Productions' first birthday

Love Productions and its subsidiary companies are one year old this week. Formed in April 1970 to offer a new concept in Canadian Record Production Companies, LOVE has had a year filled with the development of its artists.

LOVE formed its own DAFFODIL Record label in June 1970 which is distributed in Canada by Capitol Records (Canada) Ltd. The DAFFODIL label has now been established in both Australia and New Zealand (to become the first all Canadian record company to establish its own label outside Canada), and negotiations are now being finalized for the DAFFODIL label to be distributed in Spain and Mexico.

LOVE has two publishing companies: LOVE-LIES-BLEEDING (BMI) and FREEWHEELED MUSIC (CAPAC); a design company, DAFFODIL DESIGN, and a management company LOVE MANAGEMENT. The companies are owned and run by their President, FRANK DAVIES, an Englishman who came to Canada in early 1970 from London where he had had several years record management and production experience with Billboard, E.M.I. Records (as Assistant Manager International Promotion) and Liberty Records (as International Manager). He also worked directly with many of the giant names of British pop during the years 1965 through 1970, before starting his own business in Toronto last year.

LOVE's artists include the King Biscuit Boy, Crowbar, Christmas, Rip Van Winkle and Ming. The company also handles the Canadian rights to the U.S. group Tabac, and Spanish arranger/conductor Waldo de los Rios. LOVE productions issued 11 singles and 4 albums in Canada in 1970 among which the singles "Corrina, Corrina", "Mozart No. 40" and "Oh What A Feeling" were and are substantial hits as were the albums "Official Music", "Heritage", "Sinfonias" and "Bad Manors". LOVE has had two albums and three singles issued in the U.S. on the Paramount label (the deal with Paramount Records was believed to be the largest ever negotiated for an unknown Canadian act). The first album "Official Music" hit all three U.S. album charts in late 1970.

Also released to date is the King Biscuit Boy's album and singles in most other countries of the world including Japan, Australia, New Zealand, England, Germany, France, Scandinavia, Spain, and Venezuela.

Scheduled for release worldwide is the Crowbar single "Oh What A Feeling" and album "Bad Manors". "Heritage" the first album by Christmas has also been released in Australia and New Zealand.

The King Biscuit Boy and Crowbar are managed in North America by Dee Anthony and are booked by Frank Borsalona of Premier Talent in the U.S. and Concept 376 in Canada. Both acts start their first U.S. tours this month. Dates booked include Eastown, Detroit, Fillmore East and West and Whiskey A Go Go.

LOVE aims for the future are, to consolidate and work to ensure the success of its currently signed artists and to sign only those additional artists in the future whose talents could be considered "phenomenal". The company whose concept runs from finding artists to recording them designing their record jackets, directing their promotion and guiding all sides and stages of their careers intends to spread the DAFFODIL label worldwide and increase the leasing of major acts from the U.S. and the U.K. to its label in Canada.

FRANK DAVIES will be in Europe in mid-May for talks with several prominent European record companies with regards to the Canadian distribution and publishing of their artists. LOVE Productions' publishing outlet LOVE-LIES-BLEEDING

had a large hit with an A&M act, Tundra, with a song "Band Bandit" as well as its own successes with the King Biscuit Boy. FREEWHEELED MUSIC handles the publishing of Crowbar among other writers.

The next product to be released by DAFFODIL will be the second King



LOVE'S KING BISCUIT BOY

Biscuit Boy album "Gooduns" scheduled for July in both Canada and the U.S.

LOVE Productions and its subsidiary companies have recently acquired new offices at 3109 American Drive, Malton, Ontario and will be announcing telephone numbers at the earliest moment.

OUR
PRODUCTION OF LOVE
 IS
NOW ONE YEAR OLD
AND FOR THIS INCREDIBLE YEAR
WE THANK YOU ALL WITH ALL
OUR HEARTS
MUSIC IS THE FOOD OF LOVE
SO PLAY ON

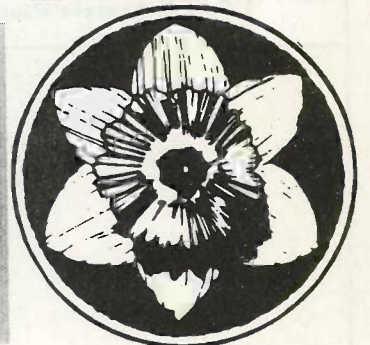
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and

Daffodil Records

on the occasion of
their 1st Anniversary



With four straight hits like these,
no wonder Daffodil Records is such a big success!

Singles available on Daffodil

DFS 1001 - Corrina, Corrina/Cookin' Little Baby
(King Biscuit Boy with Crowbar)

DFS 1002 - Don't Give It Away/Farewell Sweet Lovin'
(Christmas)

DFS 1003 - Beethoven: 9th Sym. in D Minor -
"Choral" 4th Movement "Ode To Joy"/
Mozart: Symp. No. 40 in G Minor - 1st
Movement (Allegro Molto)
(The Manuel Da Falla Orchestra)

DFS 1004 - Oh What A Feeling/Murder In The First Degree
(Crowbar)

DFS 1005 - Biscuit's Boogie/Badly Bent
(King Biscuit Boy)

DFS 1006 - Prince Of Peace/Prince Of Peace (Instrumental)
(Rip Van Winkle)



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YOUR FIRST IMPRESSIVE
YEAR AND.... FOR CROWBAR

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Cocker film. . .could hardly miss

A day shy of one full year after the Fillmore East saga with Joe Cocker and his Mad Dogs, Englishmen and assorted other freaks, the long-awaited Cocker movie finally opened in Toronto and Vancouver.

There were a couple of reasons why it took so long for the movie screens to be thus graced -- first there was the tremendous editing job (more than 60 hours of processed stock was reduced to two hours) and then there was the even tougher task of finding a distributor for the film.

It had originally been financed by A&M Records as a speculative investment. At the time there was no definite distributor, but A&M figured that with the huge record sales on Cocker, plus his barnstorming appearance in Woodstock, they could hardly miss.

It says strikingly little for the movie business that A&M almost did miss (although it was no fault of Jerry Moss). Being so out of touch with its audience (witness the Oscars debacle), the film industry just couldn't see how Cocker would pull tickets at the turnstiles. Being so hung up on the success of Love Story, they forgot about Woodstock, which is well on the way to being one of the highest grossing flicks of all time.

Finally MGM made a distribution deal

for the movie, which almost (but not quite) acquits Mike Curb of his disastrous anti-dope blunder-stunt.



(Viewpoint) Ritchie Yorke

Thus Mad Dogs and Englishmen was finally unveiled a few days ago.

It is an outstanding movie in many respects. Visually and audio-wise, it is near superb. In these two capacities, it is far superior to Woodstock, which is no small praise.

It does not, however, tell you much about Joe Cocker, the person. It shows you a lot of the singer and his songs, but very little of what goes down when Cocker separates himself from his aura.

Perhaps he never does. Perhaps there is no Joe Cocker, the person. If Mad Dogs and Englishmen is our sole guide, we may never know.

It is difficult not to get the impression -- despite his obvious talent -- that Leon Russell is very much an opportunist. Not that this is a liability; indeed, in the current rock scene, opportunism is the order of the day.

But personally I felt more endeared to Chris Stainton, who after all did play such a key (and keyboard) role in the first two Joe Cocker album masterpieces.

Mad Dogs and Englishmen meant quite a lot to me. I was there at the Fillmore East for all four shows (which made up the Mad Dogs and Englishmen album, and some of the movie) and even though my condition was less than crystal clear (due to repeated breathing of the backstage air) that Easter weekend was something I shall never forget.

Some of the things I'd hoped to see in the movie from that weekend apparently ended up on the cutting room floor, but in retrospect, that is probably where they should have finished. I mean, who wants to see Ronnie Hawkins drop his drawers in a packed Fillmore dressing room just as (and because) the film crew started shooting? Who wants to witness Albert Grossman being insulted by an old acquaintance? Who wants to watch Bob Dylan's roadie collapse on the floor from an overdose of something? Who wants to see Micky Dolenz of the Monkees being thrown off the Fillmore stage by Bill Graham because he was handing out a pipe to the front rows?

It was, by anybody's terms, a wild weekend. God, your old dad was even on the stage for one show playing

YORKE continued on page 31

RPM REGIONAL ACTION

- LONG TIME COMIN'
Down Hill Slope (London) 17403-K
- ROSIE'S DREAM
The Cutty Sark (Quality) 1996-M
- BRITISH COLUMBIA
Serge Plotnikoff (Kin-Gar) 4501
- SILVER BIRD
Laurie Bower Singers
(Cdn Talent Library) 477-801-Z
- YOU'RE GONNA MISS ME
Wishbone (Celebration) 2005-M
- WEST COAST GIRL
Chad Allan (Reprise) 1003-P
- RUN RUN
James, John & Francois
(Aquarius) 5011-K
- PRINCE OF PEACE
Rip Van Winkle (Daffodil) 1006-F
- SPIRIT SONG
Edward Bear (Capitol) 72638-F
- FAST TRAIN
April Wine (Aquarius) 502-K
- SOUL BIRD
Jackie Mittoo (Summus) 2502-K
- BISCUIT'S BOOGIE
King Biscuit Boy (Daffodil) 1005-F
- HONEY IN THE SKY
Cat (Nimbus 9) 9013-N
- THE ANSWER RESTS UPON YOU
Gilmore Singers (Rada) 56863

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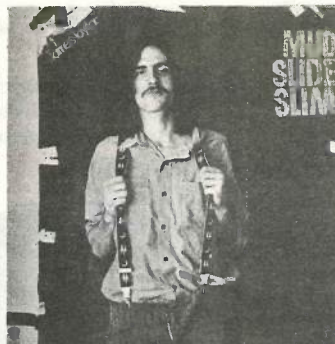
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NEW ALBUMS

JOSEPH & THE AMAZING TECHNICOLOUR DREAM COAT

Various (London) DL 3001-K
An early effort of Webber and Rice, the "Superstar" boys, Set is in that mid-ground, you don't know if they're Jesus freaks or anti-Christ. Nonetheless, very clever lyrics, funny in places and growing in popularity.



MUD SLIDE SLIM

James Taylor
(Warner Bros) WS 2561-P
Now that Taylor is a fully-established star this album will take off right from release date. An even quieter, more restrained Taylor than before. "Places In My Past" is a winner.

THE BEST OF ROY CLARK

(Dot) DOS 25986-M
In spite of being featured prominently on "Hee Haw", Roy Clark is a darn good singer and this "Best Of" album has some really outstanding material such as "Yesterday When I Was Young".



THE RAINVILLES

(Melbourne) SMLP 4019-K
One of Canada's top country/variety duos finally have an album both country and MOR programmers can get their teeth into. Contains a couple of their own originals, "All Your Fault" and "Too Much In Love". Excellent backing and separation of voices.

EMPTY BED BLUES

Bessie Smith
(Columbia) G 30450-H
The product of several years engineering and re-recording, this the third double set in series, is a valuable piece of history both for the music and for the recording techniques used. Will find ready, if limited acceptance.

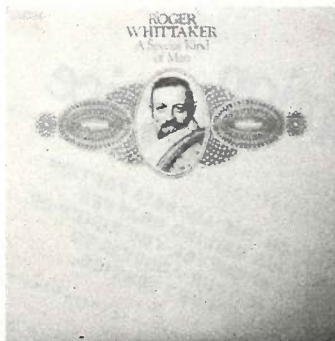


TIN HOUSE

(Epic) E 30511-H
Some plain, uncomplicated rock for pseudo undergrounders. Should do big with the Led Zeppelin, Grand Funk crowd. "Silver Star" - good single potential.

A SPECIAL KIND OF MAN

Roger Whittaker
(RCA) LSP 4505-N
Whittaker is rapidly rising to take his place as one of the world's top male singers. This latest album fully captures his remarkable treatments. Titler plus "No Blade Of Grass" and "What Is Love" are outstanding.

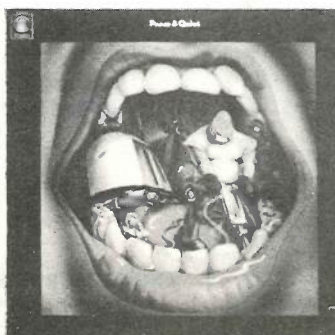
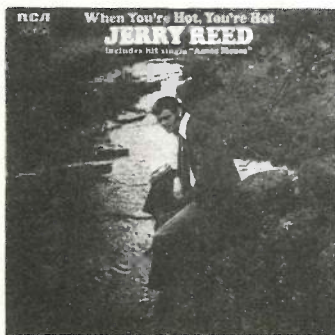


THE BEST OF GABY HAAS

(London) EBX 4162-K
Canada's Mr. Polka, Edmonton's own Gaby Haas lays down proof of why he has been able to maintain this title. Country stations have found Haas material to their liking but much of his success lies with the middle of the roaders.

WHEN YOU'RE HOT YOU'RE HOT

Jerry Reed (RCA) LSP 4506-N
Much reminiscent of Tony Joe White, Jerry Reed is too a purveyor of funky down-home music. "Amos Moses" indicated Reed's giant potential, followed up here by "Ruby Don't Take Your Love To Town".



PEACE & QUIET

(Kinetic) Z 30315-H
The artwork is impressive, ala Firesign Theatre, but the music isn't quite what you'd expect. A little Vanilla Fudge, a little of something else. Should find a measure of acceptance with progressives.

Stooges concert. . .fun for a change

I went to Detroit and Chicago this past week to see the **Stooges**, as well as some other bands.....but mainly the Stooges. They haven't performed for quite a few months, and naturally everyone was really excited to see the new members of

Pop Wire

LISA ROBINSON



band — guitarist **James Williamson** and bassist **Jimmy Recca** as well as to hear the new Stooge material.

The **Vanity Theatre** in Detroit on Tuesday night was full — a ballroom situation with no seats that certainly seems to work quite well out of New York City. **Frut**, the crazed rock and roll band that sounds like a bunch of great/lousy high school musicians, did their set — complete with "Running Bear and Little White Dove" and "Take Your Clothes Off And I'll Love You" and "I Love You Baby But You Don't Dress Cool"; followed by the Stooges.

Iggy was completely covered in glitter, all over his body, and his hair was frosted silver/white, with red feathers in it. From the back of the hall he looked like a golden fawn.....! I realized just how much I'd missed this band, as they went into their super loud, high energy set. All new material — and it sounded great. Two songs more that stood out especially were "1971" and "Black Like Me". One of those should be a single.....

The group plans to record in June, and Iggy was talking after the set about how this band (the two new members join original Stooges **Ron** and **Scott Asheton**) is the most musical he's played with. It was

even better in Chicago at the elegant and staid **Chicago Opera House** where the Stooges were on the bill with **Alice Cooper**. Iggy Pop jumped down into the orchestra pit and then climbed over that until he was half-way into the orchestra sets.

In the midst of the Midwest, these perfectly archetypical Midwestern punks were alive and well and outrageous.....and it was fun to go to a concert for a change.

Oh.....the **MC5** also performed at the **Vanity Theatre** in Detroit, and really turned me off. I think they think they're getting into some far-

out, progressive music.....but I just found it sloppy and dull. The group started out their set with "Sister Anne", which could be good rock and roll.....but then somehow managed to turn it all into some kind of rap that sounded vaguely like the **Last Poets**..... Also, **Rob Tyner** looks more and more like **Charles Lloyd** every day.....

There sure is a lot of music going down in the Detroit area though. In addition to the Stooges, **MC5** and **Frut** — **Alice Cooper**, **J. Geils**, **Commander Cody**, **Pride of Women** and **UP**, all played within a three day period!

Fantastic* Reaction*

"YOU'RE GONNA MISS ME GIRL"

BY

WISH BONE

PRODUCED BY BARRY KEANE

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Celebration.

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Enter...SJB's Arrogant Amodeus

by Kenneth M. Smookler

I was commenting, in the last few issues, on the problems of forming a contract and I told you that any contract begins with an Offer and Acceptance. What I have carefully been hiding from you is how an Offer is accepted and how long it remains open (they're related to each other.)

The rule of thumb in law is that any Offer can be accepted in the same way it is made. If the Offer was mailed out, the Acceptance can be mailed back, but if the Offer was sent by telegram, a mailed Acceptance might not be good enough. What difference can this make?

Remember Arrogant Amodeus, Swingin' Jo Bach's friend? Let's see him as a promoter who wants to rent the Stone Heap for a concert early in May. After some dickering, the owner of the Stone Heap one March day wires our boy the following telegram:

Will rent Stone Heap for two days ten thousand dollars per day against twenty per cent of gross.

Arrogant sends a letter back the same day he received the wire accepting the terms and is horrified to get a phone call two days later

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.

saying that the owner of the Stone Heap, not having gotten the letter until to-day (two days after the wire was sent) had rented the Stone Heap to somebody else. Amodeus has already sunk five thousand dollars into a guarantee for Chicago so he consults his lawyer only to be told that an Offer is only held open for a reasonable period and that what is reasonable depends on how the Offer was made.

How about an Offer that's made by newspaper? Suppose Swingin' Jo decides to run the following ad.

I can play bass guitar longer and better than anybody in Canada. If anyone wants to challenge me I am prepared to stand in front of an audience and let them decide. What's more, I'll pay \$5,000.00 if the audience decides I'm wrong.

Ten years later, an African missionary receives a parcel of cast off parkas for distribution among the natives; in a pocket of one of them he finds a copy of this newspaper. Can he accept Jo's Offer and

Challenge him? Although no time was spelled out in the ad, I think I am safe in saying that the Offer had expired (for all we know Swingin' Jo had also expired but I am only dealing with contract law, not Estate problems.)

On the other hand, the Offer is certainly good for a week or two — at what time in between does the Offer terminate? You might have to ask a Court to decide on the basis of what is reasonable.

To go back to our first example, I hope I did not leave the impression that if no other Offer had come along for the Stone Heap, Amodeus would have been out of luck anyhow. If the owner of the Stone Heap had just decided that he was going to withdraw his Offer, but had no one else to give it to, a Court might rule against him under the circumstances and allow Arroy to collect his losses from the Stone Heap. There is nothing wrong with setting a time limit either by stat-

SMOOKLER continued on page 31

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MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED



Montreal's press listens to Crowbar - Dave Bist (Gazette) Herb Aranoff (Hard Core) and Capitol's Jacques Amman.



Crowbar's Sonnie Bernardi and Kelly Jay tune in on playbacks at Toronto Sound Studios.



Michael Rendish (Berklee Faculty) conducts electric synthesizer demonstration (believed to be the only one in



the world) at recent third annual High School Jazz Competition Festival. 1500 students attended Boston show.



A&M's Joe Woodhouse and Brian Coombs surrounded by Procol Harum during recent Toronto concert.



Woodhouse blanketed the entire Toronto area with effective window displays. A & A window above.

An open letter to dear old Ed.

THIS IS AN OPEN LETTER TO OLD ED: It has finally come to the point, where I am forced to sit down and write you a letter about the rotten magazine that my column is

— ELVIRA
CAPREESE



appearing in. I have cancelled my subscription! (Ed: **You never HAD one!!!!**) and should you send me any free copies, I will only read them to find out what I disagree with and form my own opinion! This is my only alternative, but I wouldn't pay (whatever the amount is) for your rotten magazine.

You constantly inflict upon your readers a great deal of YOUR opinions and those of your many writers. These opinions are mixed in with all kinds of thought provoking facts that cause me to have to sit down and make judgements of my own. You constantly print contradictions from one writer to the next. I don't know who to believe and find I have to

make up my own mind. What kind of a way is this to put out a magazine. You cover a variety of subjects related to music, records and radio. Why can't you end all this confusion by simply writing about RECORDS!!!

Now! Mr. Ritchie Yorke! Who does he think he is - telling your readers what to do and what to play and what to think about. I disagree with everything he writes. If he wrote the ten commandments, I would disagree. (Ed: **We thought he did**). He takes up space in your mag. writing HIS opinion. He writes on such a variety of subjects, that sometimes I think I'm reading the Canadian edition of Time or Readers' Digest (Ed: **Why THOSE two???**) I don't buy the mag. to read Ritchie Yorke's opinions, or any other opinions!!!

The "Comments" of one Walt Grealis are singularly irritating. Who cares what this Walt Grealis is commenting on? What authority has he to voice his opinions? What are his qualifications (if any) and again why should space be wasted on his "Comments"?

Jim Smith with his various controversial columns and stories! Who needs him? Opinion! Opinion! Opinion! HIS...not mine. How can I agree with all this social intercourse? Does he think I'm the Encyclopedia or sumthin'???

Kenneth M. Smookler with all the legal jargon about contracts. Artists have been signing contracts for years without knowing what they meant!!!

NOW...we come to John Watts!!! RPM's BOY WONDER!!! In a business

as "youth oriented" as the music business...the last thing we need are the views and opinions of someone not OLD ENOUGH TO VOTE!!! When I was his age, I was listening to music...not writing about it!!! Who wants to hear the YOUNG side of the music industry? I think the establishment has made this business what it is and the new young people who are invading the business will just "bump" the older experienced types like myself!!!

ALL OF THIS... has resulted in my column being (1) heavily edited, (2) my position of respect has been dwarfed by all these capable people (3) the amount of space afforded my column depletes by the week. THIS MUST STOP!

AND ALL THESE LETTERS!!!! WHO! are these people????? They indulge in profanity! They write about all aspects of the business as if it were THEIR magazine!!! Where were they when you and I wrote the magazine single-handedly? They too express THEIR opinions.

Please don't think I'm on an ego trip. I am sure that you are doing the best possible to run this magazine, (Ed: **THANKS A LOT!**) but I do think that someone has to make a move to curtail this prostitution on an otherwise fine magazine! (Ed: **What's left?**)

Accept my resignation effective immediately (Ed: **NOT AGAIN!!!**) and bear in mind that old showbusiness axiom, "Don't call me, I'll call you!" (Ed: **Better still why not try, "The show must go on."**)

DAVENPORT FESTIVAL OF MUSIC A COMPETITION OF AMATEUR MUSICIANS FOLK/COUNTRY/POPULAR SOLO OR GROUP THE ELECTRONIC SOUND

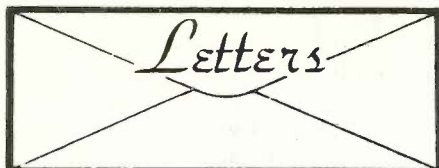
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EASTERN SOUND
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WITH AN INTERNATIONALLY RELEASED
CANADIAN SMASH
"SUZANNE" 
(Written by Leonard Cohen) 
UNI55282 
f/s 'SPACESHIP RACES' 
distributed by MCA RECORDS (CANADA)





THEY LAUGHED AND LAUGHED AT RPM

They laughed and laughed, but they're not laughing anymore. People laughed when I told them that RPM was going to succeed, and they laughed when I would tell them that a Canadian record could be an international hit if it was in the grooves. Today, these same people can pick up any trade magazine and see as many as five Canadian productions listed during any one week. How do you think this makes me feel as a U.S. music industry person?

Producers take note. One of the loveliest songs ever written about Canada is "Canadian Sunset". It was a million seller years ago, and it could probably make it all over again with the right rendition. It is one of the most catalogued songs in BMI's catalog over a period of ten or more years.

Harriet Wasser
New York City

TERRY DAVID WHO???

Just glancing through RPM and what a coincidence, Terry David Who? is telling all Canada he has spring fever in the west, and Roger Scott I'm told is still doing Bob Hamilton...What do they have in common?

Possibly programmers in Canada would like to get something of interest to read from the winners in both these markets.

Nothing against Mulligan or Scott personally, in fact, I respect them a

great deal in their respective situations. A short while ago the former stated that CKLG is the tightest station in Canada. Wonder if he ever heard an aircheck of CKLW, CKGM or CHAM. It would be interesting and informative to hear more from a west coast winner.

And why submit a report to an American music sheet that cannot even read a BBM. Again, what do they have in common?

After thinking about it, maybe RPM will print a better look at all the Canadian markets and Hamilton's report will be dropped in favour of Gavin or Randall.

Something to think about!

R. Paul Godfrey,
Program Supervisor
CHAM Hamilton

FULL OF ROAD APPLES

I must write this letter in answer to the letter written by Allan Mosher in RPM March 27th issue which was absolutely absurd.

"Allan, you have shown in your letter that you don't know Country Music very well. Country Music IS different, it is recorded for a completely different segment of the listening audience!!! A different type of person digs Country Music, if a country song is accepted by 100% of the general listeners, then all well and good, BUT, it was first a country disc and will always be. Instead of trying to get Country out of a category and into general terms (i.e. MOT or MOR) which are still categories too! You should be proud that you are

COMPULSORY LICENSING

Since Ritchie Yorke has enlightened your readers to the "True" story of S.R.L. application for performing fees, it may also be of interest to spell out the iniquitous situation regarding "compulsory licensing" at present allowed by the out of date copyright act.

In simple terms compulsory licensing means that if the composer, author, publisher interest (hereafter referred to as the creative interest) licenses any copyright composition for recording any other record company or artist or group of artists can record the work merely by announcing their intention to do so and also their intention to pay royalties on their own interpretation of a very contentious clause in the copyright act.

In my opinion this gives rise to at least two major deteriorations of the rights of the creative interest.

In the first place while the creative interest may be very happy to have their work recorded by the Mormon Tabernacle Choir, Joan Sutherland, or even Frank Sinatra or Andy Williams, they may feel their composition to be desecrated if recorded by Creedence Clearwater Revival or Three Dog Night. However, they now have no say in the matter.

Secondly, unfortunately, there are some record companies in business in Canada (as well as throughout the world) who dislike having to pay royalties to the creative interest. These record companies by simply advising the creative interest of their intention to do so can record their works and then it becomes a problem to get statements and payments. In some instances they have even refused industry auditors permission to examine their books. Regular business procedure would dictate that the owner of a product would sell such people on a C.O.D. basis only but the compulsory license sections prevents this being done.

Certainly, I personally (although my modesty refuses to believe I have much influence in the matter) would certainly be glad to withdraw my opposition to the S.R.L. application if the record industry would withdraw their opposition to the removal of the compulsory licensing section in the new copyright act.

T. St. Clair Low
Canadian Music Sales
Corporation Limited.

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WAITING FOR**

THE RAINVILLES

Rodeo's also got a country
chart happenner.

"JIM'S USED CAR LOT"
by
Fred Dixon & The Friday Afternoon
(Rodeo 3343)

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associated with something different. After all isn't that what broadcasting is all about? If every radio station in the country played the same type of music, broadcasting would be not unlike working on an assembly line -- same thing every day!

I have been a country jock for the past 11 years and I am proud that I have had this association with it. I'm proud to be different and to play Country Music because it is different and is for another type of listener altogether.

I don't want everyone listening to me, if they don't like country, turn the radio off! There's always someone who will like Country Music and will listen and support it.

You have got a long way to go before you realize what Country Music is!!!

Your attitude shows that you are full of road apples --- if you don't know what road apples are, I'll tell you. Back where I come from, we couldn't afford hockey pucks for street hockey in the winter, fortunately the milk wagons were drawn by horses. When frozen, road apples were as good as real hockey pucks.

Steve Glenn
CHOK Radio
Sarnia, Ont.

QUALITY DISC CONTROL WOULD HELP

I am very disturbed at the large number of bad or noisy album pressings which are coming through to the consumer. Why is this..I believe their are two main reasons.

Lack of any type of protective inner sleeve is the most important. These sleeves are essential for the care of an album, not just after the purchase, but right after the LP is pressed. I have imported several albums from England for my programs (that is another story who decides what is to be released and what is not) each album has the inner protective sleeve. In some cases it was a double pocket, plastic and paper.

I have checked with several local record stores, their returns are getting higher. People are no longer playing rock music on thirty dollar record players but on sophisticated stereo equipment costing thousands of dollars. People have a right to a perfect album each time they purchase a new one.

I firmly believe that several of the major record companies have contempt for their rock and related music. They only know records by catalogue numbers and never know anything at all about new releases until they are on their desks. I know

more about their releases than they do, how because I read every trade and non trade music paper and magazine on the bookstand. They should too..it is part of their job!

Let's start some improved quality control, the place to start is in the pressing plant, no amount of expensive stereo equipment is going to make a bad pressing sound good.

I have nothing but praise for A&M, Vanguard (who have a perfect sleeve) and Phonodisc for retaining their sleeves. Join them, have less contempt for us.

Dave Booth
CHYM-FM
Kitchener, Ont.

GET INTO THE PICTURE ... in RPM. Ever wonder why other people seem to be favoured with photos in RPM -- while you remain -- just a reader? One of your first considerations is that RPM should receive your promotional photos. Equally important is the quality of the photo. The entertainment industry has established 8 X 10 glossy photos as, practically, a tradition. Over the years, we have attempted to influence the use of a higher quality photo for press use. It is important enough to photograph ... get a good photographer ... and you'll find yourself in the picture -- at RPM.

RPM COUNTRY 50

- | | | |
|--|---|--|
| 1 2 WE SURE CAN LOVE EACH OTHER
Tammy Wynette (Epic) 10705-H | 16 19 TOUCHING HOME
Jerry Lee Lewis (Mercury) 73192-K | 33 34 WASHINGTON D.C.
Al Hooper (Paragon) 1036-C |
| 2 1 MAN FROM THE CITY
Humphrey/Dumptrucks (Boot) 001-K | 17 20 SOMETIMES YOU JUST CAN'T WIN
George Jones (Musicor) 1432-J | 34 41 RISE 'N' SHINE
Dick Damron (MCA) 2011-J |
| 3 5 MAN IN BLACK
Johnny Cash (Columbia) 45339-H | 18 23 IT TAKES TIME
Anne Murray (Capitol) 72642-F | 35 ... HELLO MOM
Mersey Brothers (RCA) 75-1050-N |
| 4 6 DREAM BABY
Glen Campbell (Capitol) 3062-F | 19 25 MISSISSIPPI WOMAN
Waylon Jennings (RCA) 9967-N | 36 37 KEEP CANADA STRONG
Scotty Stevenson (London) 17404-K |
| 5 7 ALWAYS REMEMBER
Bill Anderson (Decca) 32793-J | 20 11 I WANNA BE FREE
Loretta Lynn (Decca) 32793-J | 37 39 BRINGING MARY HOME
Myrna Lorrie (MCA) 2012-J |
| 6 14 HOW MUCH MORE CAN SHE STAND
Conway Twitty (Decca) 32801-J | 21 12 BETTER MOVE IT ON HOME
Porter Wagonner/Dolly Parton (RCA) 9958-N | 38 47 STEP ASIDE
Faron Young (Mercury) 73191-K |
| 7 9 I WON'T MENTION IT AGAIN
Ray Price (Columbia) 45339-H | 22 24 LOVE NOW AND PAY LATER
Carrol Baker (Columbia) C4-2967-H | 39 46 NEXT TIME I FALL IN LOVE
Hank Thompson (Dot) 17365-M |
| 8 8 GOOFIE NEWFIE
Roy Payne (Paragon) 1045-C | 23 27 JIM'S USED CAR LOT
Fred Dixon/Friday Afternoon (Rodeo) 3343-K | 40 33 A STRANGER IN MY PLACE
Anne Murray (Capitol) 72642-F |
| 9 3 ANYWAY
George Hamilton IV (RCA) 9945-N | 24 32 ANGEL'S SUNDAY
Jim Ed Brown (RCA) 9965-N | 41 49 GYPSY FEET
Jim Reeves (RCA) 9969-N |
| 10 10 I WANNA BE FREE
Loretta Lynn (Decca) 32793-J | 25 29 I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME
Roy Drusky (Mercury) 73178-K | 42 45 SO THIS IS LOVE
Tommy Cash (Epic) 10700-H |
| 11 13 IT SEEMS
Jim Roberts (Capitol) 72636-F | 26 17 SOLDIER'S LAST LETTER
Merle Haggard (Capitol) 3024-F | 43 43 WHAT'S IT MEAN
Spade Nielsen (Capilano) |
| 12 15 THE FINAL HOUR
Hank Smith (Quality) 2001-M | 27 35 ODE TO HALF A POUND OF ROUND GROUND
Tom T.Hall (Mercury) 73189-K | 44 ... THE DREAM
Edward L.King (Circa) 45-71101 |
| 13 4 EMPTY ARMS
Sonny James (Capitol) 3015-F | 28 28 OH SINGER
Jeannie C.Riley (Plantation) 72-M | 45 50 THERE'S A WHOLE LOT ABOUT A WOMAN
Jack Greene (Decca) 32823-J |
| 14 16 NOBODY'S SINGING THEM COWBOY SONGS NO MORE
Gordie Tapp (Columbia) C4-2965-H | 29 21 I'D RATHER LOVE YOU
Charley Pride (RCA) 9952-N | 46 36 HELP ME MAKE IT THROUGH THE NIGHT
Sammi Smith (Mega) 0015-M |
| 15 18 SAULT STE MARIE
Original Caste (Bell) 221-M | 30 30 HARD WORKIN' MEN
Stevadore Steve (Boot) 002-K | 47 48 MY WOMAN
Doug Rutledge (Kin-Gar) 4502 |
| | 31 31 THE BRIDGE CAME TUMBLING DOWN
Tom Connors (Boot) 003-K | 48 ... IT TAKES TIME
Gary Buck (RCA) 75-1049-N |
| | 32 26 L.A. INTERNATIONAL AIRPORT
Susan Raye (Capitol) 3035-F | 49 ... WHY DID YOU LOVE ME YESTERDAY
Julie Lynn (Dominion) .141-E |
| | | 50 ... ONE MORE TIME
Ferlin Husky (Capitol) 3069-F |

From out of the west comes "Fuddle Duddle"

At the same time Eastern Canadian groups, The House of Commons and Antique Fair were getting their "Fuddle Duddle" bits together, CJJC's Dave Cash was putting the final touches on his version "What's It Mean? (Fuddle Duddle)" as performed by Spade Neilsen.

Cash got the idea of the song on Friday Feb. 19th and completed the lyrics that same afternoon. He contacted Neilsen who dug the idea and got in touch with Ralph Harding of Studio 3 Productions in Vancouver. Harding arranged studio time and at 1 AM Tuesday Feb 23 they were set for the session which was completed by 6 AM. The music tracks were played by Frank Gigliotti of Spade Neilsen's group with Neilsen doubling on bass. The harmony on the chorus was provided by Neilsen and Gigliotti along with Patti Mayo, Cash and CKWX newsman Milton York. The latter happened to be in the studio checking with his friend Jim Morrison, engineer for the session.

CERTIFY your outstanding record sales with the Gold Leaf Awards Trust Fund. It makes wonderful things...HAPPEN!!!

Cash rushed back to Langley and had Spade Neilsen's "What's It Mean" aired by 7:55 AM with CKWX going with it the same day. By Thursday the same week, Capilano Records had pressed and mailed promotion copies across the Province and through their distributor Central Records have experienced good response.

Mittoo brings reggae to Canada

Following abortive attempts by a number of companies in bringing reggae music to this country, a newly-formed operation, Summus Records, seems closer to achieving this than any of them. Their reggae single, "Soulbird" f/s "Wishbone" has met with plays on stations across Canada. The single represents the first Canadian release by Jackie Mittoo, originally from Jamaica and now making his home in Toronto.

Mittoo has had a diverse musical background, playing organ in a school chapel at age seventeen before joining the Ska group "The Skatalites". With them, Mittoo toured the Caribbean and England before leaving to form his own group. Since that time, Jackie has recorded for Clement Dodd in Jamaica, but now intends to devote himself fully to the Canadian recording scene.

Cash is a native of Kitchener/Waterloo and has worked on-air at Kitchener, Waterloo, Woodstock, Vancouver and Terrace. He is currently morning man at CJJC. His hobby is songwriting and besides the Neilsen release has penned several compositions for Elmer Tippe, who recently taped a session at Joe Kozak's Korl Studios in Edmonton.

SRL continued from page 3

a year. Since most stations produce painfully little of their own programming (although some of them are doing their best to rectify that) these are not unfair figures. Thus, your average station will broadcast 175,000 or more record plays a year. For the use of this staggering amount of programming he is being asked to pay 2.6% of his advertising revenue. It isn't asking too much that the people who gambled the money on the creation of that programming get a small return for its use. Where else can a station grossing \$100,000 a year get programming for thirty five cents an hour?

The Smith article is almost as devoid of a grasp of the realities of life as is the pamphlet put out by the Economic Council of Canada titled "Report on Intellectual and Industrial Property" whose simplistic and illogical summation of the intricacies of copyright could only be paralleled by Lewis Carroll.

ROSIE'S DREAM

STARTING TO HAPPEN

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Original Caste enjoy Far Eastern success

Canada's Original Caste have become one of our most valuable exports. Although their writing talents have always been relegated to the flip sides of their single releases, their vocal talent has made them one of the most sought after groups in the business.

Their recent trip to Japan had them billed as the feature attraction at the Yamaha International Music Festival. While in Toyko, leader Bruce Innes penned a song called "Come Together", now a top chart item in Japan. Perhaps the first time Innes' writing ability has been recognized. On their return to North America they embarked on a college campus tour which took them into Los Angeles and the release of their current chart item, "Sault Ste Marie", also tagged a "B" side along with a Roger Miller composition "When Love Is

Near". Canadians however, recognized the potential in the "Sault Ste Marie" side and it became an immediate hit across Canada. Unfortunately, this side hasn't influ-



ORIGINAL CASTE IN JAPAN

enced the U.S. market, still struggling with the designated "A" side.

Since this release the Caste again visited Japan and an eighteen-city tour. CBS/Sony recorded "live" several of these concerts to be released as an album. Before leaving Japan they were presented with a gold record by CBS/Sony.

Back in Canada the Caste kicked off their Atlantic Provinces' tour with a date in St. John's Newfoundland followed by six concerts on the Mainland.

YORKE continued from page 21

tambourine on the back of a piano because he'd carved 16 blisters into his palm in a rash of enthusiasm.

It was nice to see that mod maniac, Michael J. Pollard, in his black velvet suit having a brief shot on tambourine in one of Cocker's numbers. Nobody could have been more out of time than he was that night.

Looking back, though, one has the feeling that the Easter weekend when Joe Cocker and his entourage invaded Fillmore East will go down in the annals as one of the peaks of pop.

That Cocker tour gave rock a much needed shot of adrenalin, at a time when its heart had slowed down to a murmur. It started the blood running hard and fast again, and we all know just how badly a similar shot is needed by the present dismal scene.

Mad Dogs and Englishmen is rock history. Like Woodstock, it captures the essence and spirit of an event that we likely will never see again. But we will relive it many times again in our minds.

Ampex Music establish own publishing house

In line with closer involvement in the Canadian music industry, Ampex Music has entered the Canadian publishing business with the establishment of Skyline North (CAPAC). The company's first two publications are the two sides of the recently-released Young single, "Grape Farm" f/s "Going to the Country". Young, whose single is now picking up action across the country, were the first group signed in the Ampex Music drive to expand their Canadian interests.

C.A.R.T. continued from page 4

You are therefore advised that your participation in activities outlined above and in C.A.R.T.'s letter of February 1, 1971 will constitute an election on your part to terminate the agreement held with the American Federation of Musicians. In plain everyday English, all adjudications, arbitrations and determinations involving defaults, disputes and controversies between agents and members, or employers, or locals, or the Federation are to be submitted only to the International Executive Board of the American Federation of Musicians. Any attempt by C.A.R.T. or any signatory agency to stigmatize any A.F. of M. member other than through A.F. of M. channels will be promptly dealt with.

The letter was signed by L.D. "Larry" McDonell, Assistant to the President.

Although at first glance, the threat of the cancellation of 35 booking agency licenses might threaten the employment of up to 2000 musicians, it has been reported that meetings are presently underway with various local representatives of the A.F. of M. to nullify the first letter from C.A.R.T. and allow this organization to continue in some manner, not yet clear. This would appear to indicate that there were no problems or — if there were, the problems would be dealt with, OUTSIDE OF CANADA.

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