

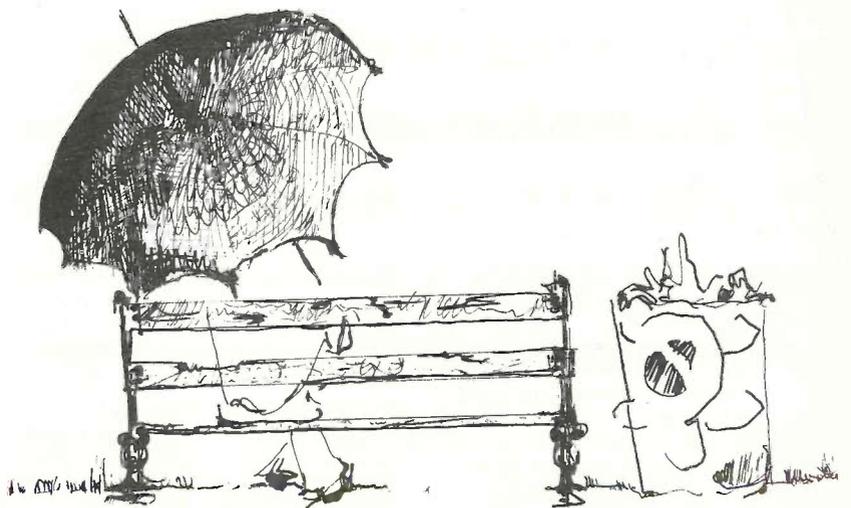
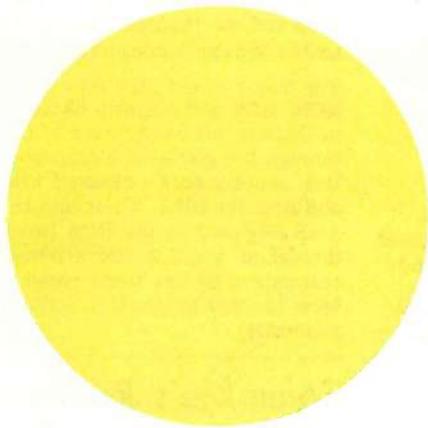
RPM

WEEKLY

Volume 15 No. 22

THIRTY CENTS

July 17, 1971



"Sunshowers..." happening for A&M's Terry McManus

London hot with Philips, Mercury, Vertigo

London Records, distributors for Mercury, Philips and Vertigo among others, is experiencing extra heavy sales action on recent album releases from the three mentioned labels.

Dick Riendeau, London's national sales manager, reports exceptional dealer/rack jobber ordering on the Mercury set "Every Picture Tells A Story" by Rod Stewart. Stewart has a lot going for him, particularly in respect from his musical counterparts. Mick Jagger tags Stewart as "the most original vocalist on the scene today", and Rolling Stone refers to him as "the greatest rock singer there is."

Ian Matthews (formerly Matthews Southern Comfort) has split from the group and looks good as a solo artist on Vertigo. His initial album release, "If You Saw Thro' My Eyes" contains his new single, "Heart" now being touted for

chart action by London's promotion team under their national promotion manager, Mike Doyle.

The Vertigo label came about through Philips of England. About one year ago they decided to introduce a separate entity dedicated to contemporary artists and product - Vertigo was it.

On the quiet side, Philips has released Val Doonican's "A World Of Love" album. Doonican is the summer replacement for the Johnny Cash show and London has launched a nationwide promotion campaign to make Doonican and his records a household item across Canada. There has already been reaction to Doonican's performance of the closing theme of the new show. It's expected that Philips will bow this theme, "I Believe My Love, Loves Me" as Doonican's new single.

Columbia releases Carroll Baker set

DMG's Don Grashey and Chuck Williams are convinced they've got a winner with their pretty little country talent, Carroll Baker. They've hyped this gal's first Columbia single and album with every country radio personality from coast to coast in Canada. They also paid the Canadian recording industry a massive good deed. They uncovered Canada's top country spinners and through the pages of RPM, brought these heretofore blank faces out into the light for the nation to give them due recognition. That's not an easy chore. Unlike their pop cousins, most country radio personalities prefer to just spin the discs and let the ego cloud hover over the Music of Today jocks.

Miss Baker made a fine showing with her "Love Now and Pay Later" deck, and reports have her album as being a good seller. Country radio personalities have convinced the Grashey/Williams

team that they're missing a good bet with two cuts from the recently released album - "A Hit In Any Language" and "The Day Of Bride and Groom". Columbia has also been convinced and they're rush releasing these sides as Miss Baker's follow-up single.

The pretty young Oakville singer is now back into the Thunder Bay studios and has commenced work on her next album, already pencilled in for a late fall release.

Williams and Grashey have also been busy with other artists. They'll soon bow Lyn McEachern's new country single as well as a single by Myrna Lorrie. Both releases are on Columbia. They've put together a package of the best of Myrna Lorrie which should be released and well on its way by the time the highly rated CBC-TV "Countrytime" returns for another fall/winter run.

Capitol promo gig for retail outlets

Using their exclusive new "display pegs", Capitol recently launched an inter-company "Disclox" contest which paid off handsomely for three of the label's salesmen and three retailers who allowed their window to be used for display purposes.

Gene Lavallee picked up first prize - a cheque for \$100 for his elaborate window display utilizing over 100 record jackets. The display was set up in the window of Winnipeg's Music City. Manager of the store, Roy Lauze, was also awarded a \$100 cheque as was Bob Rowe, Central Region Sales Manager for Capitol. Miss Sue Pink was awarded \$25.00 for leading first prize winner, Gene Lavallee, on to

victory. June McPherson was also presented with \$25.00 for getting the most entries submitted by a salesman.

Mr. Pottle, manager of Modelectric Hardware, Rockland Shopping Centre was awarded second prize - \$50.00 as was Capitol salesman Jacques Marchand and his Eastern Region Manager, Bill Rotari.

Third prize - \$25.00 went to Mr. N. Ringma, manager of Miller's in Vancouver. Salesman John Toews and his Western Region Manager, Don Dunlop, were each awarded \$25.00.

RPM PROUDLY PRESENTS...Ritchie, Jim, John, Ellie, Lisa, Ken, and Walt - a fine TEAM of industry writers. From time to time we feature articles by experts who guest columns and stories in RPM.

RCA's Murphy pushes Mercey Brothers lid

RCA's promotion man of the hour, Johnny Murphy, has been keeping close tabs on one of his top acts, The Mercey Brothers. He checked into Galt's Matador to catch the popular brothers cap their successful two week engagement. The house was packed and when they played their current hit, "Hello Mom" it brought the house down.

There's been new sounds added to the Mercey's scene in the way of new equipment. They've just added amps and speakers which made drummer Lloyd the big star of the night. Murphy is convinced that Lloyd is the most underrated drummer in the business and the response from his solo makes Murphy's conjecture - fact.

The Merceys are still enjoying strong MOR, MOET and Country chart action in Canada but have failed to break through the powerful blockade of the U.S. country acts - blessed with the nod from the CMA. Their single has been released on the RCA label throughout the U.S. and although recognized by one trade paper - has been ignored by the U.S. industry, generally.

Columbia's Rodier readying new album

When Columbia first released Roger Rodier's single, "The Key", there was very little information available on this Montreal talent. In RPM's New MAPL Releases of May 15th. It was believed that this was an "interesting first effort by chanter that builds into a very big sound. Unfortunately no information is available on artist or session. Could be a very big find. Has a rare voice intimacy that should catch."

Rodier is a promising young 25 year old Montreal performer/writer who is managed by John Curl. He is fully bilingual and has had much success with the French Canadian market. He has been associated with rock and folk groups, from The Mockers to the Mike Jones Group and At The Age of Three to Rodier - Gauthier. It was during his association with the latter group that he decided to go solo and make a bid for the Anglo Canadian market. It wasn't too long after this change that Columbia Records became interested in Rodier, signing him to an exclusive recording contract.

Rodier's first session was produced by Yves Lapierre, who will be in charge of Rodier's album session skedded for the new Andre Perry 32 track studio.

HALLELUJAH
IT'S Tuesday

"The Performers" gains national importance

The CBC-TV Network series, "The Performers" hosted by Gordie Tapp is showing early indications of doing what it was produced for — "a boon to nervous young performers hoping to make the most of their debut on national television." Those were the words of the series' executive producer Len Starmer, who brought Tapp in for the show because "he is universally known across Canada", adding that "in addition to Gordie's consummate skills as a host he will bring a feeling of professional security backstage."

Tapp, of course, is known internationally through his appearances on the highly entertaining "Hee Haw", unfortunately now defunct.

"The Performers", seen each Saturday at 10 PM EDT, commenced May 22nd, and is taped "live" in local auditoriums,

before what has proven to be capacity houses in Halifax, Ottawa, Montreal, Toronto, Winnipeg, Edmonton and Vancouver.

Although all acts chosen for the series are young first-timers, those holding the auditions were obviously looking for talent that revealed a closeness to professionalism.

The 18 series "Performers" is produced by Ray McConnell.

Importance of "The Performers" in the Canadian recording industry was the recent (June 26th) appearance of Turnpike, billed as Atlantic Canada's most popular rock band. They are handled by Entertainment Contacts, out of Halifax. The group is currently negotiating for a recording contract with one of the majors.

Telegram's Winters appointed to OFSO

Kenneth Winters, Telegram music critic for the past 5 years, has been appointed full-time executive-secretary of the Ontario Federation of Symphony Orchestras. The appointment was announced by Terrence Wardrop, president of the OFSO.

Winters, who is also a musician was a music critic with the Winnipeg Free Press for 10 years, prior to his Telegram appointment. He was born in Dauphin and studied in Paris with Nadia Boulenger and in Winnipeg with Roline Mackidd, John Melnyck, Gwenda Owen Davies and Filmer Hubble.

Winters' duties with the OFSO will involve the administration of programs to raise the musical and administrative standards of orchestras in Ontario. He will also serve as interim administrator for the embryonic Canadian Federation of Orchestras.

Taylor's Rodeo hot with "Grain Train"

George Taylor's Rodeo Records may just have discovered the greatest Canadian country singer to ever tackle the stranglehold the Country Music Association has over this country's talent.

The sound belongs to Russ Gurr and if you want to be corny and tag him as "GURREAT" go right ahead. This country needs a bit of earthy and imaginative disc hustling to get its country artists off the ground.

Gurr first hit the recording scene by way of his Rodeo single, "Federal Grain Train", which was culled from his initial album release - a follow-up to the single. This "Grain Train" deck has apparently become Gurr's trademark. Everywhere he appeared - and from reports, they are many, this Manitoba dirt farmer KO'd his audiences with this Gurr original.

Gurr was born in Arrow River, Manitoba and took to singing about six years later. One of the many happy events during his seventeenth year was the winning of his first major singing prize - performing his own composition.

He dug the singing and writing profession but he had to eat. So he dug into the Manitoba farmland and with 1500 acres of grain beauty behind him he found he could sing and write and work at the same time. His farm near Brandon didn't suffer any from this part time effort. He even found time to take a little voice training and music theory.

Gurr signed a contract with Federal

Grain, whatever that is, in 1967 and appeared at rodeos and fairs all over Western Canada.

Now for some real hype, from a master of hype. If you don't dig country music in this day and age of "the message trip", lock yourself up in a closet and throw away the key. You're a menace to our disc-society. Take a good hard look and listen to Russ Gurr's new album. If that ain't the face of a successful Canadian country artist, then we're in the wrong business. When you take a long hard listen to that "Gurracious" and uniquely earthy Gurr sound - do yourself a favour - play it again. There's a magic that Gurr has captured and producer John Hildebrand and Winnipeg's Century 21 Studios have discovered it.

Ciari records "Put Your Hand in the Hand"

Via Telex

Capitol's promotion manager (Quebec), Jacques Amann, reports that Claude Ciari, one of Europe's most celebrated guitarists, has recorded Gene MacLellan's "Put Your Hand In The Hand".

Says Amann: "The arrangements of this recording are simply out of this world...fantastic....you name it."

Flip of the new single is "Love Story". Release date has been scheduled for the first part of July.

Many thanks to all the radio stations who have given their support to our new GRT single. Because of your important plays "Try a Little Harder" has now become an important addition to GRT's Cancan roster.

Doctor Music
(GRT 1233-06)

RPM SAYS.....don't sell yourself cheap. Check our rate card. You can say a lot to the industry in a 1/16th of a page. You can say more in a full page (and colour it if you wish) GO INTO SPACE. Your message will be read along with features by Canada's top trade writers.

Directory will be handbook of industry...again!

Each year, RPM publishes a Directory of the Canadian music industry. This year will be no exception. One thing will be different. This year, we will be publishing later. The reason is that the

COMMENT

by **Walt Grealis**

industry comes alive in September and the October 1st publishing date is more realistic than our past editions that seemed to come out just in time to take away with you on your summer vacation. We learn as we go.

What will make this Directory the most important, we've published, is that it will be the first Directory published since the Canadian music scene came into prominence. This is the first year that Canada's producers, managers, booking

agencies, artists and record companies have been of interest to the international trade. This one reason is a good one for assuring that you are listed. And one thing that must be made completely clear is that there is no charge for editorial listings in the Directory. Like the phone book, the editorial listings will indicate who is active and who is who in the industry. Editorial listings are free, but should you like to buy ad space, this of course is charged for.

You will be receiving forms in the mail, shortly, asking for information for the Directory. It is important that you fill these forms out immediately and mail them back to RPM so that you become part of our listings. Remember there is no charge for editorial listings. As well, we will be running a series of ads in RPM each week that will make possible for you to fill out all the pertinent information.

We would like to take a very low-key position in soliciting ads for RPM's Directory. We therefore will cover the matter here and leave it to you as to whether an ad in the Directory will be of benefit to your business. The Directory is an annual and becomes part of an important addition to the industry people's desks. It is a constant reference to who is who and what they are doing where. It is that simple. No matter how small your ad is, it will bring attention to your operation. In the case of established artists, the Directory is a constant reference. Who knows who will see your ad...and act on it? As I look through last year's Directory, it looks like a listing of the really aggressive companies and artists. It seems to be a kind of prediction of the industry. Perhaps the fact that the companies and artists who advertise

and indicate their participation in the industry is a guide to who really matters. Sounds like a sales pitch, but why not take a look at your copy of last year's Directory.

Strangely enough, fifty percent of all the calls for information that RPM receives can usually be answered by our staff by reaching for a Directory. That is how important a Directory is.

So, it's coming in October. The 1972 issue of the Canadian Music Industry Directory. Send in your listings. Reserve your ad space now and make sure that you are a subscriber so that you will get a copy. It only goes to subscribers. Who else would want a copy?

St. Nicholas opens in Hollywood management

Nick St. Nicholas, former member of Steppenwolf and previous to that a member of Jack London and The Sparrows (a wholly Canadian group who recorded the Capitol Cancon hit "If You Don't Want My Love"), has opened his own management firm under his professionally known name. His new offices are located on Selma Ave. in Hollywood, California.

The St. Nicholas firm is currently handling the affairs of ABC/Dunhill recording group, Demian. They have just recently released their first album for ABC/Dunhill, now distributed in Canada by RCA.

St. Nicholas also manages Miss Genie Brown, soon to release on Carousel, and Anderson. The latter is comprised of two gals and two guys.

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

-Pierre Juneau

RPM

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

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



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

SUBSCRIPTIONS - Canada & USA

One Year - \$15.00
Two Years - \$25.00
Three Years - \$34.00
First Class - \$20.00 per year
Single copy - .30¢

OTHER COUNTRIES

One Year - \$35.00

Advertising Rates On Request
Second Class Mail Registration Number 1351
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'HIGH GRASS'

MCA 2018

RUSSELL THORNBERRY

'MISS JANUARY'

MCA 2017

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f/s

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CKVL-FM	- MONTREAL	CHAM	- HAMILTON	CBC	- VANCOUVER
CJMS	- MONTREAL	CJOE	- LONDON	CKUA	- VANCOUVER
CBC	- MONTREAL	CHLO	- ST. THOMAS	CKXL	- CALGARY
CFRA	- OTTAWA	CKWS	- KINGSTON	CKCK	- REGINA
CKOY	- OTTAWA	CKLC	- KINGSTON	CJME	- REGINA
CKFH	- TORONTO	CKWW	- WINDSOR	CHQT	- EDMONTON
CBC	- TORONTO	CKNW	- VANCOUVER	CBR	- CALGARY
		CKWX	- VANCOUVER		

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Harry Hinde ...an American out of the rat race

Some years ago in Toledo, Ohio, Harry Hinde was producing stage shows for the Toledo arena. The first thing he discovered was that acts needed records before they would draw an audience. "So I'd record my groups, put a few copies in the drug stores, and the radio

A CONTINUING SERIES

The Producers

by Jim Smith

station would play the records after drive time. Then I'd slip the disc jockey a few dollars. I didn't know it was payola but the disc jockey did."

Harry isn't as naive today. Neither is he producing rock shows in Toledo. Most of the time he can be found at Toronto's A&M offices where he is the resident producer, albeit on a freelance basis.

"I took my first record to Motown. It was called Beach Time. You'd never believe how bad it was. But I walked into Motown full of Toledo confidence. There was a guy sitting in the corner. He was the only white guy and the only one who didn't laugh at me. His name was Mike Valvano. Without him, I'd still be in Toledo.

"Mike took me upstairs and showed me where I went wrong. He helped me get my next release on Limelight. But then I went into the service and was out of recording for a few years."

The time passed. It was 1969. "I came up here for Toronto Pop. I was amazed at the little things about Toronto. Like how clean the streets were, how nice the people and the shops were. So I decided to stay. Mike told me I would make it in Canada - it's just that it will take longer. But he also said that I'm out of the rat race up here - and that's good."

Not that Harry liked everything he saw. "I just couldn't believe some of the attitudes and the people up here. Among the only people I really respect are Jack Richardson and Frank Davies. Of course I haven't met everyone yet. Jack and Frank are real hustlers - meaning they go out and work to get their product off the ground. Every time they go out and break another record, it makes it easier for guys like me to get off the ground.

"The first thing I did up here was to produce bar groups for a guy that was sending groups out on the bar circuit. That's when I met Scott

Cushney. We moved in together and that's when I started meeting musicians. That's how I met Tundra and Lisa Garber.

"Mike gave me an offer for Tundra for Rare Earth. We passed on it simply because the group didn't want to work in the States and neither did I. I would have had to sign a 2-year contract with Motown because they don't work with independents.

"The only two companies that were interested in Tundra were A&M and Motown. When I came to Gerry Lacoursiere with Tundra, he gave me an open P.O. at Toronto Sound without even having me sign a contract. In this business nobody does any-



HARRY HINDE

thing without a contract, so that is a good indication of how honest Gerry is.

"Of course contracts don't always mean much. Before I worked with Tundra, I was involved with a French singer. We went to (he names a new record company). After we had the record ready, with all the expenses paid for out of my pocket, or charged in my name, the company told us they wouldn't release the record without us giving them the publishing rights. There was nothing in the contract about publishing. I refused to let them have the record and I'm still paying the expenses on that record."

Harry's status changed drastically when Tundra's Band Bandit was released. At least one prominent critic called the record the best Canadian record of the year. Others were less enthused but favourable in any event. That gave him the freedom he seeks. "I want to work with who I like and do what I like. I'm lucky enough up here to be able to work with my friends. If an act comes to Gerry and doesn't have a producer, Gerry says that I'll be the producer. But strictly speaking I'm only producing Tundra and Lisa Garber for A&M right now. I'm starting

with Johnny Williams at Columbia this week, too. I'm an independent producer, though."

What constitutes a producer? "Most of the production up here goes into changing the attitudes of the musicians. The musicians look at themselves as they would like to be - the producer looks at them as the public will look at them.

"I've never been able to have much preparation on my records. I like to spend a few days with the musicians on their own, listening to them playing for themselves. A lot of the groups think what they are playing is material when in fact their hearts are into something else. Maybe they're trying to play like Led Zeppelin but their true leanings are towards Jerry Lee Lewis.

"And being with the group for a while, you get to know the important little details. Like whether the guitarist plays better standing up or sitting down or what effect the lights in the studio have.

"Too often people confuse the various jobs of producer and engineer. The really good producers like Jimmy Miller and George Martin leave the engineering up to the engineer and won't interfere unless there's something technically wrong. The producer just concentrates on the music. Once an engineer gets involved in production, he can't do his job objectively."

Does Harry like Canada? "I'm an American but I sometimes forget until my friends in the States remind me. I miss the professional attitudes of the States but I don't miss the machinery and impersonalness. You can do almost anything in Canada that can be done in the States.

"The biggest nonsense up here is the idea that we don't have proper studios or engineers. That's real garbage. I go to the States and cut my lacquered masters - but that's all I do in the States. A lot of the problems with engineers are the producer's fault. He has to explain to the engineer, who has been recording jingles, what he wants out of the studio.

"If there's anything I really dislike about Canada, it's the pressings. The pressings up here are really bad because people don't produce a good master. Some of the plants are also pretty bad."

Then he looks out his window and sees a street sweeper. He smiles and it is obvious that as long as the streets are clean here, Harry Hinde is going to like Toronto.

NEW RELEASES

HAGOOD HARDY/The Montage – Just A Little Lovin' – Polydor 2001 204-0
(3:04) (Barry Mann/Cynthia Well) NO PUBLISHING LISTED.

MOR: We've tagged this one MOR mainly because that's the bag that Hardy usually aims for. However, this side is a very powerful candidate for the music of today-ers. Well put together instrumental background with finely tuned and harmonically perfect voices.

Flip: I'll Take Love (Gary Knight/Gene Allan) NO PUBLISHING LISTED.

Chart Probability Factor 83%

YUKON – Understanding Is Sorrow – Sussex SUX 220-V

(3:06) (Mike Lehman) INTERIOR MUSIC-BMI – Prod Theo-Coff Prod.

MOT: No info available on group other than they are Canadian and the production is foreign. They've come up with a very strong first entry that should see them spread internationally – if promoted properly.

Flip: Save My World (Ted Zawadski) (same publishing as plug side).

Chart Probability Factor 70%

CROWBAR – Happy People – Daffodil DFS 1009-F

(2:38) (Jozef Chirowski) FREEWHEELED MUSIC-CAPAC – Prod: Love

MOT: This could be the magic door opener for this dynamic Canadian act. Their stage presentations are so great, any attempt of waxing this sound seems to fall short. However, there's happiness in these grooves maybe because Crowbar assisted with production.

Flip: Mountain Fire (Roly Greenway) (same publishing as plug side).

Chart Probability Factor 68%

STONE HAND – 6218 – Track 4 TR 003

(2:10) (M. Mulhern/E. Assaf) PINK MUSIC-CAPAC – Prod: Paul Mills.

COUNTRY: No national distribution but Track 4's aggressive Walter Grasser has already championed radio stations and retail outlets in his area. The whole gimmick is to raise funds to keep the steam locomotive 6218 alive and operational as a reminder of a great past. Stone Hand lent a promotion hand by playing Toronto's Steele's Tavern on release.

Flip: Song Of The Trains (same credits as plug side).

Chart Probability Factor 65%

CARROLL BAKER – A Hit In Any Language – Columbia C4-2983-H

(1:54) (Carroll Baker) NO PUBLISHING LISTED – Prod: Don Grashey/Chuck Williams.

COUNTRY: Grashey and Williams should soon see results from their bang-up hype job of this Oakville beauty. She has already established herself as a Canadian country artist to watch. This isn't her strongest effort but will no doubt pick up many plays.

Flip: The Day Of Bride And Groom (Don Grashey) NO PUBLISHING.

Chart Probability Factor 60%

LEIGH ASHFORD – County Country – RCA 75-1054-N

(2:52) (Gord Waszek/Buzz Shearman) REVOLUTION MUSIC-ASCAP

– Prod: Mort Ross.

MOT

Flip: Never Give Myself (Gord Waszek) (Same publishing as plug side).

Triangle Prods opens St Kitts offices

Ottawa's Triangle Productions, a booking agency, has announced the opening of new offices to serve the Niagara Peninsula and South Central Ontario. The new offices are located at 23 Northcliffe Drive, St. Catharines. Mr. John Goyette has been appointed district manager of the new operation.

Triangle represents a number of Canadian and foreign groups, among them Sons of Adam & Eve, The Barbados, Five Man Electrical Band, Marsh-mallow Soup Group, Cuff Links, The Isley Bros., Brooklyn Bridge and many others.

The Ottawa-based agency recently introduced a new local group, The Sons of Adam & Eve. This group has apparently been well received in the Ottawa area although there is no reference to recording dates. They are comprised of Claude Pilon, Henning Kanstrup, Daryl Wadsworth, and Peter St. George.

Triangle is headed up by Robert Chandler.

HALLELUJAH
IT'S Tuesday

RPM

MOR PLAYLIST

- 1 HE'S SO FINE
Jody Miller (Epic) 5-10734-H
- 2 IT'S TOO LATE
Carole King (Ode) 66015-W
- 3 RAINY DAYS AND MONDAYS
Carpenters (A&M) 1260-M
- 4 CAN YOU SEE YOUR OWN SIGN
Tony White (Columbia) C4-2977-H
- 5 LADY DAWN
Bells (Polydor) 2065 064-0
- 6 I'LL GIVE YOU THE EARTH
Keith Michel (Spark) 01-K
- 7 COUNTRY PRINCESS
Rick Neufeld (Astra) 453000-0
- 8 THE KEY
Roger Rodier (Columbia) C4-2970-H
- 9 TALKIN' IN YOUR SLEEP
Gordon Lightfoot (Reprise) 1020-P
- 10 THERE ARE THINGS
& Kurt & Noah (Astra) 45301-0
- 11 ISLE OF SAINT JEAN
Gene MacLellan (Capitol) 72644-F
- 12 RINGS
Cymarron (Columbia) 7-7500-H
- 13 SIX DAYS OF PAPER LADIES
Humphrey & The Dumptrucks
(Boot) 004-K
- 14 INDIAN RESERVATION
Raiders (Columbia) 4-45332-H
- 15 WHAT LOVE IS
Roger Whittaker (RCA) 74-0501-N
- 16 SKIP A ROPE
Mike Graham (Rodeo) 3348-K
- 17 YOU'VE GOT A FRIEND
James Taylor (Warner Bros) 7498-P
- 18 WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA) 74-9976-N
- 19 HOW CAN YOU MEND A BROKEN HEART
Bee Gees (Atco) 6824-P
- 20 QUIET GIRL
Tender Loving Care/Johnny Cowell
(Ampersand) 477-603-Z
- 21 HEY HEY WHAT A BEAUTIFUL DAY
Don Scardino (Reprise) 4002-P
- 22 SWEET CITY WOMAN
Stamperders (MWC) 1004-M
- 23 SUZANNE
Tom Northcott (UNI) 55282-J
- 24 SUMMER SAND
Dawn (Bell) 45107-M
- 25 DANCE OF A HIP GYPSY
Teddy Roderman/New Wrlld Trombones
(Cdn Talent Library) 477 802-Z
- 26 TAKE ME HOME COUNTRY ROADS
John Denver (RCA) 74-0445-N
- 27 THE DAWN OF YOU
Yan Van Hamel (RCA) 75-1053-N
- 28 I'VE GOT TO HAVE YOU
Ginette Reno (Parrot) 40063-K
- 29 SHE NEEDS SOMEONE TO TALK TO
Rick Elger (Much) 1006-K
- 30 THE LAST TIME I SAW HER
Glen Campbell (Capitol) 3123-F
- 31 TILLCUM
Syrinx (True North) 104-H
- 32 WHERE EVIL GROWS
The Poppy Family (London) 148-K
- 33 DON'T PULL YOUR LOVE ON ME
Hamilton Joe Frank & Reynolds
(Dunhill) 4276-N
- 34 BEGINNINGS
Chicago (Columbia) 4-45417-H
- 35 RAINY JANE
Davy Jones (Bell) 45-111-M

Forensic and his share of residuals

by Kenneth M. Smookler

For many weeks now we have considered the problems of hammering together a contract. Weekly we have pushed either poor old Swingin' Jo Bach or, for variety, poor old Arrogant Amodeus out to the verge of no contract. On some occasions we left them hanging there and showed the result when they thought they had a contract and instead did not; other times we pulled them back just as they were about to fall over the edge, put a contract in their hot little fists and held them together with the bind that ties.

As it happens, there is a third position that I have completely ignored. As well as the contract which is believed to exist but doesn't, and the contract that is believed to exist and does, there is also the contract that people don't think exists but which is really there. How can this be?

Let's try an example.

Take any one of those contracts between Jo and Amo and imagine that by C-1 (the day before The Concert) all the terms have been thrashed out and agreed to including payment for the concert, the time and place of the concert, the songs that S.J.B. is going to use, the split between S.J.B. and RADAR PINEAPPLE MANHOLE, and the different split between S.J.B. and the group for residuals of all kinds (A.A. had the good sense to video-tape the show and already has three network offers in three different countries to run it later as well as the chance to have it spliced into a movie on rock-concerts.)

And wouldn't you know it, while S.J.B. is making up his mind, (and finally does so) about signing the contract, A.A. decides to take a flying trip back to Toronto to see his dear old mum; bad weather diverts him back to Toronto and even by train, Amo finds himself 2 days travel away from the Stone Heap.

The concert goes on without him and no signed contract exists when it is over.

Then the residuals really come rolling in and it turns out that not only was the concert a hit but that the income is enough to set everybody up for years and years to come - (before taxes, but that's another story).

And the fight begins. R.P.M., who took a cut on the residuals just to get into the concert, now says that, since the contract isn't signed, they are entitled to their full share of the residuals and, since there are more of them than there are of S.J.B. maybe

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.

they are entitled to a lot more than just half.

Swingin' Jo, on the other hand, says that he was the real reason for the Concert, R.P.M. were just incidentals and he should be entitled to all; however he is willing to give away 10% as a token of his generosity.

And dear old Amo says that everybody was signed up with him and since they did not contract to receive residuals, he owns the whole thing and he isn't giving anybody a penny (why do you think they call him Arrogant Amodeus?).

So they call in their forensic friend, Fred Forensic, and drop the whole thing in his lap; otherwise the residuals will be tied up in litigation for years and everybody needs the money. And what does Fred say "You may not think it, fellows, but you do have a contract. The piece of paper that you've got there isn't the contract. The contract is the agreement i.e. the actual acts and actions that each of you is going to do. That paper is just evidence of the contract and spells it out more neatly than having each of you stand up and individually say what he plans to do and what he expects to get in return.

"Each of you has already accepted the contract by doing part of what it calls for. This is evidence that shows that you intended to live by its terms and there is nothing else that indicates that you intended to vary it in any way.

"So stop fighting, fellows, you have a contract even if it isn't signed. Signing a contract is one way to show that you intend to be bound by it, but it's only one. Carrying part of it out is another.

"And now that I am involved, my share of the residuals..."

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. If it is important enough to photograph ... get a good photographer ... and you'll find yourself in the picture - at RPM.

RPM SINGLES ALPHABETICALLY

Albert Flasher (30)
A Summer Prayer For Peace (94)
Beginnings (27)
Bring The Boys Home (59)
Brown Sugar (55)
Caught In A Dream (68)
Change Partners (45)
Chicago (22)
Crazy About The La La La (77)
Crazy Love (99)
Deep Enough For Me (75)
Don't Knock My Love (70)
Don't Pull Your Love On Me (3)
Double Barrel (43)
Double Lovin' (28)
Do You Know What Time It Is (74)
Draggin' The Line (13)
Fast Train (52)
Follow Me (82)
Get It On (26)
Here Comes That Rainy Day... (31)
He's Gonna Step On You Again (100)
He's So Fine (60)
High Time We Went (21)
Hill Where The Lord Hides (71)
How Can You Mend A Broken Heart (25)
I Been Moved (48)
I Don't Know How To Love Him (63)
I Don't Wanna Do Wrong (51)
If Not For You (39)
I Hear Those Church Bells Ringing (72)
I'll Give You The Earth (81)
I'll Meet You Halfway (29)
I'm A Believer (65)
I'm Leavin' (69)
I'm The Only One (36)
Indian Reservation (2)
Isle Of St. Jean (90)
It Don't Come Easy (20)
It's Too Late (1)
I've Got To Have You (66)
Lady Dawn (11)
Liar (56)
Love Me (84)
Love Is Life (96)
Loves Means (61)
Lucky Man (44)
Make It Better (80)
Maybe Tomorrow (95)
Mercy Mercy Me (64)
Mighty Clouds Of Joy (49)
Moon Shadow (42)
Mother Freedom (86)
Mother Nature Swine (87)
Mr. Big Stuff (37)
Never Ending Song Of Love (15)
Puppet Man (16)
Rainy Days And Monday (9)
Rainy Jane (33)
Resurrection Shuffle (32)
Riders On The Storm (57)
Ride With Me (73)
Rings (54)
Rock And Roll Band (88)
Satori (46)
She's Not Just Another Woman (12)
Signs (5)
Six Days Of Paper Ladies (89)
So Long Marianne (93)
Sooner Or Later (17)
Sounds Of Silence (92)
Southbound Train (76)
Spaceship Races (62)
Stop, Look, Listen (98)
Summer Sand (23)
Sunshower In The Spring (91)
Sweet And Innocent (40)
Sweet City Woman (7)
Sweet Hitch Hiker (47)
Take Me Home, Country Road (19)
Talkin' In Your Sleep (24)
That's The Way I've Always... (18)
The Last Time I Saw Her (53)
There Are Things (79)
Treat Her Like A Lady (10)
Try A Little Harder (97)
Vancouver Town '71 (78)
Wait For The Miracle (58)
Walk Away (34)
Want Ads (41)
Watch The River Flow (35)
What The World Needs Now (85)
When You're Hot, You're Hot (4)
Where Evil Grows (8)
Wholesale Love (83)
Wild Horses (14)
You're Gonna Miss Me (38)
You've Got A Friend (6)
You Won't Get Fooled (67)

This week
1 week ago
2 weeks ago

RPM100

SINGLES

July 17, 1971

Gold Leaf Award For Outstanding Record Sales

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

W
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MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
WB/Atlantic
World

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1	1 2	IT'S TOO LATE Carole King-Ode-66015-W	34	36 45	WALK AWAY James Gang-ABC-11301-Q	67	...	YOU WON'T GET FOOLED Who Decca-32846-J
2	2 4	INDIAN RESERVATION Raiders-Columbia-45332-H	35	52 66	WATCH THE RIVER FLOW Bob Dylan-Columbia-4 45409-H	68	69 79	CAUGHT IN A DREAM Alice Cooper-Warner Bros-7490-P
3	3 14	DON'T PULL YOUR LOVE ON ME Hamilton Joe Frank & Reynolds-Dunhill-4276-N	36	57 73	I'M THE ONLY ONE Lobo-Big Tree-116-V	69	...	I'M LEAVIN Elvis Presley-RCA9998-N
4	4 6	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-9976-N	37	65 ...	MR BIG STUFF Jean Knight-Stax-0088-Q	70	51 53	DON'T KNOCK MY LOVE Wilson Pickett-Atlantic-2797-P
5	5 5	SIGNS 5 Man Elec. Band-Polydor-2065 042-Q	38	31 20	YOU'RE GONNA MISS ME Wishbone-Celebration-2005-M	71	...	HILL WHERE THE LORD HIDES Chuck Mangione-Mercury-73208-K
6	8 16	YOU'VE GOT A FRIEND James Taylor-Warner Bros-7498-P	39	43 43	IF NOT FOR YOU Olivia Newton-John-Polydor-2001 156-Q	72	76 82	I HEAR THOSE CHURCH BELLS RINGING Dusk-Bell-990-M
7	15 34	SWEET CITY WOMAN Stampede-MWC-1004-M	40	13 7	SWEET AND INNOCENT Donny Osmond-Polydor-2065 059-Q	73	...	RIDE WITH ME Steppenwolf-Dunhill-4283-N
8	11 11	WHERE EVIL GROWS Poppy Family-London-L148-K	41	30 19	WANT ADS Honeycones-Hot Wax-7011-M	74	74 75	DO YOU KNOW WHAT TIME IT IS P-Nut Gallery-Buddah-239-M
9	6 3	RAINY DAYS AND MONDAY Carpenters-A&M-1260-W	42	48 67	MOON SHADOW Cat Stevens-A&M-1265-W	75	54 58	DEEP ENOUGH FOR ME Ocean-Kama Sutra-525-
10	10 18	TREAT HER LIKE A LADY Cornelius & Rose-United Artists-50721-J	43	49 63	DOUBLE BARREL David & Ansil Collins-Big Tree-115-V	76	75 78	SOUTHBOUND TRAIN Steel River-Tuesday-GH110-M
11	12 17	LADY DAWN Bells-Polydor-2065 064-Q	44	27 25	LUCKY MAN Emerson Lake & Palmer-Cotillion-COT44106-P	77	83 ...	CRAZY ABOUT THE LA LA LA Smokey Robinson-Tamla Motown-54206-V
12	16 55	SHE'S NOT JUST ANOTHER WOMAN 8th Day-Invictus-9087-F	45	46 51	CHANGE PARTNERS Stephen Stills-Atlantic-2806-P	78	...	VANCOUVER TOWN '71 Rolf Harris-Capitol-72645-F
13	33 38	DRAGGIN' THE LINE Tommy James-Roulette-7103-T	46	28 29	SATORI Flower Travelling Band-GRT-230 05-T	79	80 85	THERE ARE THINGS Kurt & Noah-Astra-45301-Q
14	18 28	WILD HORSES Rolling Stones-Rolling Stone-19101-P	47	...	SWEET HITCH HIKER Creedence Clearwater Revival-Fantasy-665-R	80	81 86	MAKE IT BETTER Jericho-Bearsville-31003-V
15	19 69	NEVER ENDING SONG OF LOVE Delaney & Bonnie-Atlantic-AT6804-P	48	66 76	I BEEN MOVED Andy Kim-Steed-734-M	81	82 98	I'LL GIVE YOU THE EARTH Keith Michell-Spark-SP01-K
16	9 16	PUPPET MAN Tom Jones-Parrot-40062-K	49	64 ...	MIGHTY CLOUDS OF JOY B.J. Thomas-Scepter-12320-J	82	87 90	FOLLOW ME Mary Travers-Warner Bros-7481-P
17	25 32	SOONER OR LATER Grass Roots-Dunhill-4279-N	50	55 ...	RESURRECTION SHUFFLE Tom Jones-Parrot-40064-K	83	77 80	WHOLESALE LOVE Buddy Miles-Mercury-13205-K
18	21 31	THAT'S THE WAY I'VE ALWAYS HEARD IT Carly Simon-Elektra-45724-P	51	63 ...	I DON'T WANNA DO WRONG Gladys Knight & Pips-Tamla Motown-35083-V	84	95 ...	LOVE ME Rascals-Columbia-45400-H
19	29 36	TAKE ME HOME, COUNTRY ROAD John Denver-RCA-0445-N	52	38 40	FAST TRAIN April Wine-Aquarius-502-K	85	...	WHAT THE WORLD NEEDS NOW Tom Clay-Mowest-5002-V
20	7 1	IT DON'T COME EASY Ringo Starr-Apple-1831-F	53	60 68	THE LAST TIME I SAW HER Glen Campbell-Capitol-3123-F	86	...	MOTHER FREEDOM Bread-Elektra-45740-P
21	24 24	HIGH TIME WE WENT Joe Cocker-A&M-1258-W	54	72 100	RINGS Cymarron-Entrance-7500-H	87	90 97	MOTHER NATURE'S WINE Sugarloaf-Liberty-50784-J
22	32 33	CHICAGO Graham Nash-Atlantic-2804-P	55	23 10	BROWN SUGAR Rolling Stones-Rolling Stone-19100-P	88	...	ROCK AND ROLL BAND Brave Belt-Reprise-1023-P
23	34 39	SUMMER SAND Dawn-Bell-45-107-M	56	70 ...	LIAR 3 Dog Night-Dunhill-4282-N	89	96 ...	SIX DAYS OF PAPER LADIES Humphrey & DT's-Boot-BT004-K
24	35 46	TALKIN' IN YOUR SLEEP Gordon Lightfoot-Reprise-R1020-P	57	67 ...	RIDERS ON THE STORM Doors-Elektra-45738-P	90	93 ...	ISLE OF ST JEAN Gene MacLellan-Capitol-72644-F
25	41 77	HOW CAN YOU MEND A BROKEN HEART Bee Gees-Atlantic-6824-P	58	59 64	WAIT FOR THE MIRACLE Thecycle-Tamarac-TTM642-M	91	92 95	SUNSHOWER IN THE SPRING Terry McManus-A&M-AM X316-W
26	47 56	GET IT ON Chase-Epic-10738-H	59	71 99	BRING THE BOYS HOME Freda Payne-Invictus-9092-F	92	97 ...	SOUNDS OF SILENCE Peaches and Herb-Columbia-45386-H
27	39 70	BEGINNINGS Chicago-Columbia-4 45417-H	60	68 81	HE'S SO FINE Jody Miller-Epic-5 10734-H	93	99 ...	SO LONG MARIANNE Brian Hyland-Uni-55287-J
28	20 9	DOUBLE LOVIN' Osmonds-Polydor-2065 066-Q	61	84 ...	LOVES MEANS Sounds of Sunshine-Ranwood-896-M	94	...	A SUMMER PRAYER FOR PEACE Archies-Kirshner-5014-N
29	26 15	I'LL MEET YOU HALFWAY Partridge Family-Bell-996-M	62	61 65	SPACESHIP RACES Tom Northcott-Uni-55282-J	95	...	MAYBE TOMORROW Jackson 5-Tamla Motown-1186-V
30	17 13	ALBERT FLASHER Guess Who-Nimbus-74 0458-N	63	14 8	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-3027-F	96	...	LOVE IS LIFE Earth, Wind & Fire-Warner-7492-P
31	44 49	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes-Invictus-3086-F	64	...	MERCY MERCY ME Marvin Gaye-Tamla Motown-54207-V	97	...	TRY A LITTLE HARDER Doctor Music-GRT-1233-06-T
32	50 96	RESURRECTION SHUFFLE Ashton, Gardner & Dyke-Capitol-3060-F	65	79 92	I'M A BELIEVER Neil Diamond-Bang-586-J	98	...	STOP, LOOK, LISTEN Stylistics-Avco Embassy-4572-N
33	45 50	RAINY JANE Davy Jones-Bell-45111-M	66	85 ...	I'VE GOT TO HAVE YOU Ginette Reno-Parrot-40063-K	99	...	CRAZY LOVE Helen Reddy-Capitol-3138-F
						100	...	HE'S GONNA STEP ON YOU AGAIN John Kongos-Elektra-45729-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



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



July 17, 1971

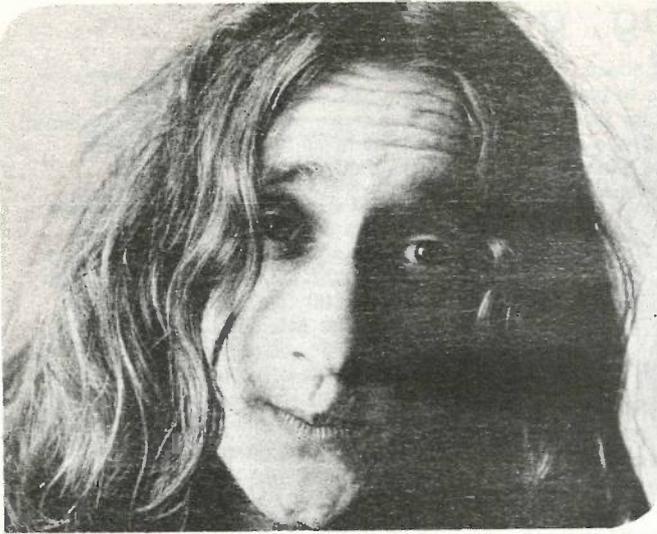
A&M
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Columbia
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Polydor
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1	1	1	TAPESTRY Carole King-Ode-SP77009-W CS77009-W 8T77009-W	34	27	22	ABRAXAS Santana-Columbia-KC30130-H CT30130-H CA30130-H	67	FRIENDS AND LOVE Chuck Mangione-Mercury-SRM2-800-K N/A N/A
2	2	3	RAM P&L McCartney-Apple-SMA53375-F 4XT3375-F 8XT3375-F	35	26	17	EMERSON, LAKE AND PALMER Cotillion-SD9040-P AC9040-P A8TC9040-P	68	68	70	IF YOU SAW THRO' MY EYES Ian Matthews-Vertigo-1002-K N/A N/A
3	3	4	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	36	29	23	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M	69	79	...	ONE FINE MORNING Lighthouse-GRT-9230 1002-T N/A N/A
4	4	2	STICKY FINGERS Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P 8COC-59100-P	37	37	44	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX 1843-P 8WM 1843-P	70	83	99	I WON'T MENTION IT AGAIN Ray Price-Columbia-30510-H CT30510-H CA32510-H
5	6	6	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P CWX 2561-P 8WM 2561-P	38	42	41	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-LSP4506-N N/A N/A	71	72	74	LEE MICHAELS FIFTH A&M-SP4302-W CS4302-W 8T4302-W
6	9	9	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX 2037-P 8RM 2037-P	39	52	68	INDIAN RESERVATION Raiders-Columbia-a-30768-H CT30768-H CA30768-H	72	66	62	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-6060-M 4-6060-M 8-6060-M
7	7	5	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P A8TJ-902-P	40	44	57	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-ST762-F 4XT768-F 8XT762-F	73	...	...	JAKE THE PEG Rolf Harris-Capitol-ST6363-F N/A N/A
8	5	8	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX 2035-M 8RM 2035-P	41	30	24	CHICAGO III Columbia-C2 30110-H CT30110-H CA30110-H	74	77	81	AARONS & ACKLEY Capitol-ST6362-F N/A N/A
9	8	7	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	42	64	77	MANDRILL Polydor-244 050-Q N/A N/A	75	74	61	TARKIO Brewer & Shipley-Kama Sutra-KSBS2024-M KS 4 2024-M KS 8 2024-M
10	11	11	CARPENTERS A&M-SP3502-W CS3502-W 8T3502-W	43	43	35	WOODSTOCK TWO Various-Cotillion-2SD-400-P ACJ-400-P A8TJ-400-P	76	60	40	ROSE GARDEN Lynn Anderson-Columbia-C30411-H CT30411-H CA30411-H
11	15	13	11-17-70 Elton John-Uni-93105-J 2-93105-J 8-93105-J	44	46	37	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P CWX 1883-P 8WM 1883-P	77	75	78	MARY Mary Travers-Warner Bros-WS1907-P N/A 8WM 1907-P
12	36	69	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A N/A	45	58	65	CLASSIC LIGHTFOOT Gordon Lightfoot-United Artists-UAS5510-J 73 5510-J 6 5510-J	78	76	51	ONE BAD APPLE Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q
13	17	26	SONGS FOR BEGINNERS Graham Nash-Atlantic-SD7204-P AC7204-P A8TC7204-P	46	31	27	MAYBE TOMORROW Jackson 5-Tamla Motown-MS735-V N/A N/A	79	61	45	MANNA Bread-Elektra-EK574086-P CEK74086-P EK8 74086-P
14	10	10	BEST OF THE GUESS WHO RCA-LSPX 1004-N TK1710-N T8S1710-N	47	45	48	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W 8T4271-W	80	69	63	SONGS OF LOVE AND HATE Leonard Cohen-Columbia-C30103-H N/A N/A
15	19	29	HAMILTON, JOE FRANK & REYNOLDS Dunhill-DS50103-N N/A N/A	48	51	36	THIRDS James Gang-ABC-ABCSX721-Q N/A ABC8721-Q	81	...	...	C'MON EVERYBODY Elvis-Presley-Camden-CAL2518-N N/A N/A
16	14	12	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N DHX55098-N DHM 5098/N	49	32	28	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX 1887-P 8WM 1887-P	82	62	67	WRITER Carole King-Ode-77006-W CS77006-W 8T77006-W
17	12	16	SHE'S A LADY Tom Jones-Parrot-XPAS71046-K M79646-K M79846-K	50	35	33	LOVE STORY Andy Williams-Columbia-KC30497-H CT30497-H CA30497-H	83	87	98	ANCIENT AND MODERN Keith Michell-Spark-SRLP106-K N/A N/A
18	16	14	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	51	56	59	STEPPENWOLF GOLD Dunhill-DS50099-N N/A N/A	84	67	39	THIS IS A RECORDING Lily Tomlin-Polydor-2425 064-Q 3177 042-Q 3827 037-Q
19	18	30	CARLY SIMON Elektra-EK574082-P N/A 8EK74082-P	52	57	66	OSIBISA MCA-5285-J 73 5285-J 6 5285-J	85	89	93	HAG Merle Haggard-Capitol-ST735-F N/A N/A
20	21	31	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A N/A	53	59	46	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A	86	70	64	LATER THAT SAME YEAR Matthew's Southern Comfort-Decca-DL75265-J N/A 73-5264-J
21	40	79	BLUE Joni Mitchell-Reprise-MS2038-P CRX2038-P 8RM 2038-P	54	48	53	BROKEN BARRICADES Procol Harum-A&M-SP4294-W CS4294-W 8T4294-W	87	81	73	SKY'S THE LIMIT Temptations-Tamla Motown-GS957-V G75 957-V G8 957-V
22	13	15	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4200-W CS4200-W 8T4200-W	55	73	97	LIVE AT THE FILLMORE Aretha Franklin-Atlantic-SD7205-P N/A N/A	88	84	82	EDGAR WINTER'S WHITE TRASH Epic-30512-H CT30512-H CA30512-H
23	34	38	AGAINST THE GRAIN Stampeders-MWC-MWCS701-M N/A MWCS8-701-M	56	71	...	HOT TUNA ELECTRIC RECORDED LIVE RCA-LSP4550-N N/A N/A	89	96	88	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F
24	38	42	SURVIVAL Grand Funk Railroad-Capitol-SW764-F 4XT764-F 8XT764-F	57	...	...	BS&T 4 BS&T-Columbia-KC30590-H N/A N/A	90	90	85	MESSAGE TO THE PEOPLE Buddy Miles-Mercury-SR6 1334-K N/A N/A
25	39	47	CHASE Epic-E30472-H N/A N/A	58	...	...	MAN IN BLACK Johnny Cash-Columbia-C30550-H CA30550-H CT30550-H	91	...	...	PEACEFUL WORLD Rascals-Columbia-G30462-H N/A N/A
26	24	34	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SW8903-F N/A N/A	59	47	55	PUT YOUR HAND IN THE HAND Ocean-Kama Sutra-KSBS2033 N/A N/A	92	86	80	JOHNNY WINTER AND Columbia-C30475-H N/A N/A
27	80	...	TARKUS Emerson, Lake & Palmer-Cotillion-SD9900-P N/A N/A	60	33	32	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	93	...	...	NORTH COUNTRY FUNK Joey Gregorash-Polydor-2424 925-Q N/A N/A
28	41	56	LOVE LETTERS FROM ELVIS Elvis Presley-RCA-LSP4530-N N/A N/A	61	53	50	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM 2034-P	94	88	96	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P
29	25	18	STAY AWHILE Bells-Polydor-2424 022-Q 3176 019-Q 3821 022-Q	62	54	52	THE POINT Nilsson-RCA-LSPX1003-N N/A N/A	95	...	...	WHAT'S GOING ON Marvin Gaye-Tamla Motown-TS310-V N/A N/A
30	23	20	L.A. WOMAN Doors-Elektra-EK575011-P CEK-75011-P 8EK-75011-P	63	63	71	BURT BACHARACH A&M-SP3501-W CS3501-W 8T3501-W	96	95	100	RITA COOLIDGE A&M-SP4291-W CS4291-W 8T4291-W
31	20	25	GLEN CAMPBELL'S GREATEST HITS Capitol-SW752-F 4XT752-F 8XT752-F	64	50	43	ALARM CLOCK Richie Havens-Polydor-2310 080-Q N/A N/A	97	94	86	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F
32	28	19	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	65	55	54	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H CA30325-H	98	98	92	SWEETHEART Engelbert Humperdinck-Parrot-SPAS71043-K N/A N/A
33	22	21	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	66	49	49	BLOODROCK III Capitol-ST765-F N/A N/A	99	93	84	ELTON JOHN Uni-73090-J N/A N/A
								100	...	...	BYRDMANIAX Byrds-Columbia-KC30640-H 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 - B-track on right of each listing.



Columbia's Roger Rodier will be one of the first to cut a session at Andre Perry's new 32 track studio.



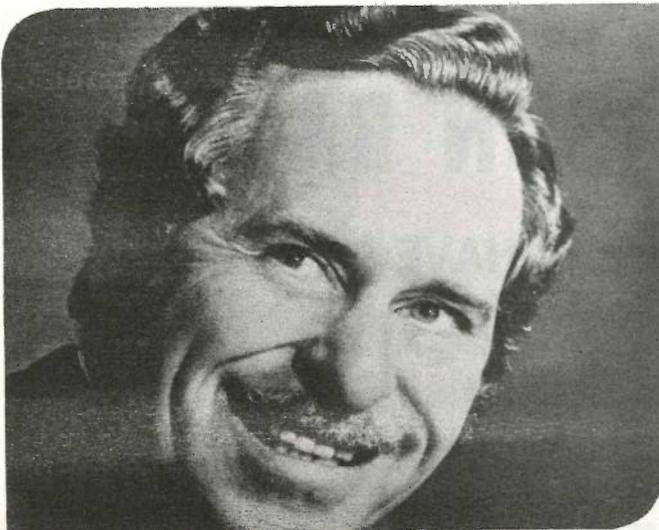
Tuesday's Madrigal with Tom Crone of CKPG Prince George, B.C. - in for Centennial celebrations.



Reprise promo, Bruce Bissell and CHUM-FM's John Donachie with recording group - Fanny.



Long overdue, Serge Plotnikoff firms contract with Rada's John Rodney. Producer Dave Rutledge looks on.



Gordie Tapp's CBC-TV series "The Performers" brings new Canadian talent to nation's viewers each week.



Capitol's Pierre Lalonde supplied with a couple of beauties, courtesy Paul White and Dennis Murphy.

Meniality, rumour-mongering, gossiping

It was a wet Friday afternoon in London and we were sampling the baked delights of the Carvery Room in the Strand Palace Hotel, and rapping with Andy Gray about Canadian music.

Andy is the editor of *New Musical Express*, the largest selling weekly pop newspaper in the world, and a publication to which I have contributed regularly for some years. NME has gained tremendous respect in Europe over the years, due in no small way to the initiative and insight of Andy Gray. No North American paper has even come close to equalling the industry and public acclaim which is accorded NME in Britain.

Our Strand lunches have become almost an annual affair, like the MIDEM conference. At least once every 12 months we meet at Andy's offices, cross the Strand in the rain and allow Andy to do the carving. Equally inevitably, we always get around to a discussion on the state of rock in Canada.

Since 1967, I have been assuring Andy that the Canadian boom was about to happen. Having spent more than 10 years in the North Country himself, Andy tolerates my enthusiasm for Canadian musicians with typical British indulgence and a glass of Bordeaux at room temperature, which in the Carvery is pretty warm.

All Andy would usually respond with was a "send us some stories on Canadian acts by all means, but don't neglect the Rolling Stones and Steve Stills and John Lennon" et al. Up until this particular Friday afternoon, I don't think Andy ever really took my views on a potential explosion in Canadian music very seriously. I wasn't helped by the woeful lack of hype on Canadian product in England.

This time however, I came armed with quite a bit of evidence. There were all sorts of Canadian records on the U.S. charts, and Radio Luxembourg — the biggest station in Europe — was playing half-a-dozen different Canadian things.

Andy listened without much comment to my Maple rap, and then — straight out of the blue, or the Bordeaux, he suggested something which should have been obvious to us all, a long time ago.

Andy said there wasn't much use in my telling him how good Canadian music is, or even writing about it — what was needed was on the spot exposure for the leading journalists and dee jays in England.

"Why don't you get the Government to make one of those Air Canada flights available and pack the plane with a bunch of English writers and fly them into Toronto for three days

of Canadian music and booze. Get a few of your best groups to play concerts and be available for interviews. Give us a tour of a studio, a rock club, Niagara Falls and a Maple sugar mill and we'll fly back home



(Viewpoint) Ritchie Yorke

full of stories about Canadian music. We'll be able to write on it first hand and if the trip is half well arranged, we won't forget about Canadian music for the next ten years."

I hummed and hahed and agreed that it was a fantastic idea, but I pondered privately how it could ever be gotten together. Later on I gave the idea more consideration, and I started to make mental notes of all sorts of things which could be added to the Maple Music Junket. A tour of Susan Jack's boudoir, an off-the-cuff rap with Pierre Juneau, a sample piece of tape from the studio which gave birth to Put Your Hand In The Hand, a picnic on Anne Murray's 20 sea-front acres in the Mairitimes. The possibilities are endless. Imagine how the Fleet Street cynics would react to a compulsory 30 minutes of CHUM-AM immediately after a pancake breakfast poolside at the Four Seasons in Toronto.

Comedy aside, this Junket would be the best thing that ever happened for the exposure of Canadian music in-

ternationally. It would also draw saturation domestic attention to Canadian rock, a subject as neglected on the home front as multi-media ownership.

Bear in mind the English are a long way removed from the U.S. charts. Whereas Canadians may swear on a stack of *Billboard's* and *Cash Box's* the Hot 100 chart means very little across the Atlantic. The Guess Who, for example, have had a dozen hits in the U.S. but only one of them — American Woman, ironically enough — has survived the trip across the ocean and graced the UK charts. As of this writing, acts like Ocean, The Bells, the Five Man Electrical Band, and Tom Northcott, are virtually total strangers to the English rock buyer. It has nothing to do with the artist's relative appeal — it's just that a combination of circumstances (usually lack of promotion) prevents many Canadian U.S. hits repeating that success in Europe.

People in England are not exactly scouring the Canadian charts to see what's happening here. For far too long, nothing was happening and most people gave up looking years ago. I can remember reading the Canadian column in *Cash Box* when I was a tender Australian infant, wondering how the hell the Yankees had so much control up here.

Andy Gray's proposal would do much to gain prestige and global media attention for this country's musicians. Everybody has a stake in that success. But the biggest issue is whether or not Canadians could remove themselves from their daily menu of meniality (rumor-mongering, gossiping, badmouthing, ripping off) for long

Just the beginning

SUN BAND

"WHERE HAVE YOU BEEN?"

f/s

"FIXING MY WAYS"

CW 4003

ON WARNER BROS, OF COURSE

enough to actually sit down and put this junket together. Who would take it upon themselves to assume the task of heading up the organizational committee of the Maple Music Junket? Who would see it through? One is sort of left struggling for names, isn't one?

Andy suggests the Government would be required to extend every cooperation. But how much help can you expect from a Government which has yet to demonstrate that it realizes there is such a thing as Canadian rock music. Do you really believe that all the foundations handing out bread to artists, poets and playwrights would subsidize such an event as this?

Canadians have not accepted the fledgling rock music industry (even though it is the fastest growing new industry in the country) to the extent with which the British media and public proclaimed the coming of the Liverpool sound. Most of our media

still sits in a glass house throwing stones at any attempt at originality in the Canadian music scene.

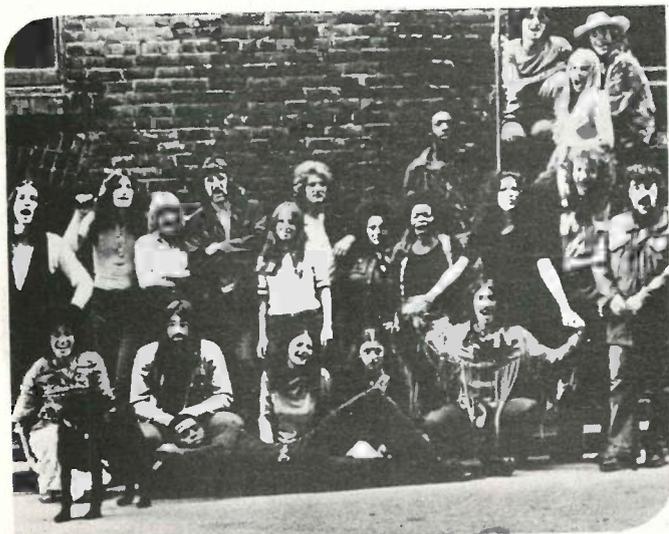
Andy Gray says the British Government finances the facilities for British publishers and record men to attend the annual MIDEM conference in Cannes. How would the Secretary of State view the subsidizing of an international music festival of Canadian music in Canada to the tune of \$25,000? We wonder. We're certainly going to ask him.

The Maple Music Junket would cost at least \$50,000 to put together. If the Government chucked in \$25,000, could the Canadian music industry come up with the other \$25,000? Would Air Canada or CP go for this as an image boost with the youth market (after all, they fly travel writers all over the world for nix with reckless abandon, and who reads newspaper travel pages these days?)

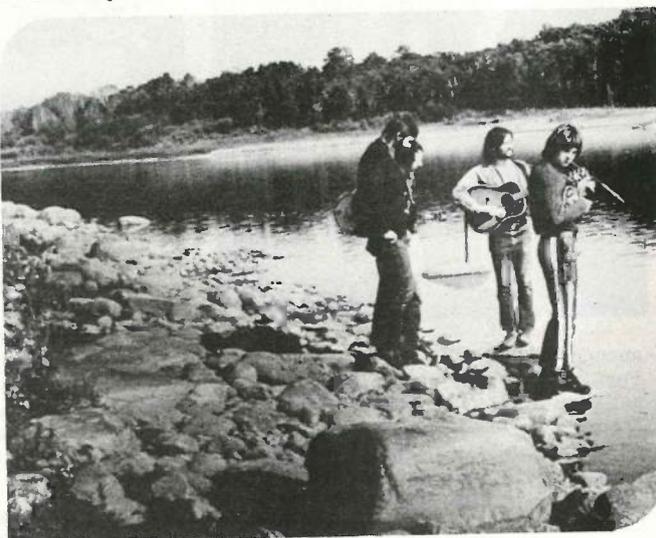
HALLELUJAH IT'S Tuesday

Would the acts agree to play just for expenses as an investment in their global success? Should we include key writers from the U.S. and other European countries?

There are many, many questions to consider. But the biggest question is whether the idea will get considered at all. In view of the fact that it comes from the most important man in the European rock press, should we take ten minutes to ponder over it and maybe write a letter with comments to RPM. Are we ready to play the ball game in the international stadium? Are we ready to put Canada on the music map; or are we just going to keep wishin' and hopin' that someday we will make an impact on the world? It's up to you.



Astra's Rick Neufeld, wife Rosie; Polydor's Bruce Davidsen and Gord Cruse and Clare Copeland of CFAX.



Capitol's big window display winner, Winnipeg's Music City. Manager Roy Lauze awarded \$100 prize money.



International Rock Opera Company to perform Jesus Christ Superstar in Las Vegas. Group is backed by John Brower.



Boot's Humphrey and the Dumptrucks are happening in all formats with "Six Days Of Paper Ladies".



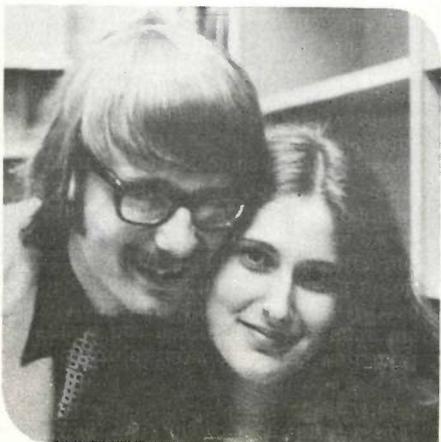
**Busy!
Busy!
Busy!**

With London's Poppy Family now coming up with another Canadian Gold Disc, for "Where Evil Grows", many radio stations can take a bow for making this happen for the popular Vancouver recording unit. Susan and Terry Jacks were recently the headliner at Regina's Centre of The Arts and CJME Good Guys were there to help make the event a large sized



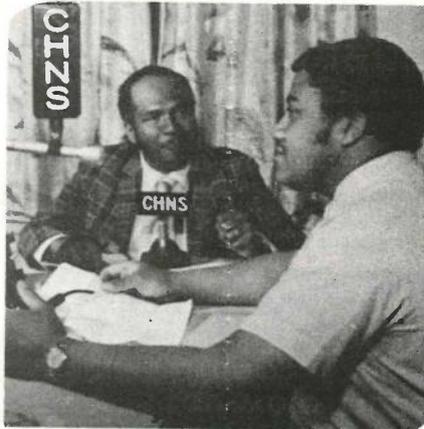
success. Along with the Poppy Family were London's Stratus Singers and Stratus Faction. Writes CJME's Johnny Onn, "Surprise of the show was the performance of Calgary's Stratus Singers and Stratus Faction." They apparently knocked out the capacity audience and have been asked to return as part of Regina's Buffalo Days celebrations.

CHAM's Chuck Camroux reports good things happening at the Hamilton station during the city's 125th Anniversary. Friday June 26th they presented the Five Man Electric Band, Lighthouse, Crowbar and Leigh Ashford. Motherlode, pencilled in for the show, didn't make it. CHAM has also introduced their Different Strokes



for 1280 Folks, a promotion involving the giveaways of six grand prizes (one per day) for a week in July. Each grand prize consists of an RCA Stereo, 20 RCA albums, a Boss 40 transistor radio and the #1 hit single of that week. More than 60,000 entry blanks have been distributed throughout CHAM's listening area. A Cancon first for CHAM is the breaking of Lisa Garber's A&M deck, "Let Me Know".

Each Wednesday evening from 10 until 11, CHNS radio personalities Gus



Wedderburn and Wayne Adams bring their "Black Journal" to the many thousands of black Haligonians. The show brings to light the problems, needs and desires of the black community and its importance to the community as a whole. The program is a magazine format and features interviews, music, black community news and the "Rap Line". Wedderburn bends his ears to gripes etc. from his listeners.

CHNS late morning personality, Rick Green, found a new friend in the person of George Hamilton IV. The RCA star called at CHNS recently as part of a



cross country promotional tour for his new "North Country" set. Hamilton returns to Halifax/Dartmouth August 2nd.

Kurt & Noah, Astra recording group, recently called into CKEN Kentville, touting their new single, "There Are Things" and their initial album release



for the label. Miss Lori Bruner, director of artist promotion, chaperoned the crew on its trip, picking them up from their successful week long stint at the Fleet Club in the Port City. Seen with Miss Bruner are CKEN's Bob Bishop and the station's music director, Leo MacIsaac.

**Lisa Garber sings about good times gone bad
on her latest A&M Single "Let Me Know"
already in the Top 20 in London, Regina
and rising fast in Saskatoon.**

**A national hit with a little help
from her friends!**

"LET ME KNOW"

LISA GARBER

AMX 314



Letters

"SOUND SYSTEM SUCKS"

Re: Beggar's Banquet

As promotion co-ordinator for a record company, I am well aware of the hassles promoters run into when they try to put together an event the size of the one in question. All too often, when you try to obtain a set of block tickets, a cry towel is needed to wipe up the tears of the promoter in question. But this situation became downright ridiculous. We had one of our major acts on the show and my first contact with Cymba Productions was in connection with a set of tickets which I wanted to make available to press and radio personnel. I was promptly told that Cymba always takes care of press and radio and there was no need for record companies to get up tight about

tickets. Just to re-assure myself, I asked if so and so were getting press passes and was asked who so and so were. They happened to be some of the best freelance writers in the city, but Cymba had never heard of them. So much for press and radio. Trying to obtain company tickets became a major battle, but not as bad as the battle that ensued trying to get backstage. But, lo and behold, not to be daunted, I safely made it through the barricades and there I was, surrounded by cable after cable lying in pools of water. One loose connection and the boom would have been heard in Timbuktu. Lighthouse happened to be first on the bill, and after they heard what the sound system sounded like all hell broke loose. Prokop put it right on the head when he said: "Hey man, this system sucks. You kids paid a lot of money to see this show and you've got a right to hear it too." And that's when I split. Another show was going down in Hamilton, one where the system didn't suck and one where the vibes were a hell of a lot better.

I guess generally, I'm complaining on behalf of all the groups. A lot of them came a long way to be part of it, and all of them needed a good sound system to make it come together. Not only was the system worthless, there was a lot of useless danger with water drenching cables and wires and the places where the kids were supposed to sit were soaking wet. The only good thing about the whole mess was the cops. They were friendly and helpful and they were the only ones.

Two years ago at Varsity two festivals were pulled off, both successful with great systems, good vibes and a decent place to place your bottom. Beggar's Banquet could well have been the start of another series of groovy things going down in Toronto and God knows, the city needs it.

Let someone else try it, someone who knows what they're doing and someone who can make it come off. But please, Cymba, until you get heads together, leave us in peace. The groups don't need the hassles and neither do the record companies. I mean after all, it was due to your lousy sound system that our groups came out sounding like they did. Thank God the majority of the kids there were Toronto people who knew the groups and who could see beyond the barriers you put up, but what an impression those bands must have made on out of towners who had no idea just what the hell the bands were up against.

(Miss) Jutta Ney
Promotion Co-ordinator
GRT of Canada Ltd.

Price increase for Scepter SPS 500 line

Suggested list for Scepter's SPS 500 series has been increased from \$5.29 to \$6.29. The new price goes into effect July 5th to coincide with a similar increase by Scepter U.S.

Distributors, sub distributors and dealers across Canada have been informed of the price change by MCA, distributors of the line.

RPM REGIONAL ACTION

CKLG - Roy Hennessy

Try.... Dr. Music (GRT)
Cryin'.... Seeds Of Time (Coast)
Hill.... Chas Magnione (Mercury)
I'm Leavin... Presley (RCA)
Hitch Hiker... CCR (Fantasy)
Chicago... Graham Nash (Atlantic)

CKOC - Nevin Grant

Riders On... Doors (Elektra)
Watch River... Bob Dylan (Columbia)
Mercy.... Marvin Gaye (Motown)
Try.... Dr. Music (GRT)
Church Bells... Dusk (Bell)

CHUM - J. Robert Wood

Resurrection... Ashton... (Capitol)
Beginnings... Chicago (Columbia)
Liar... Three Dog Night (RCA)
Rainy Jane... Davy Jones (Bell)
Sweet City... Stampede (MWC)

CHED - Wayne Bryant

Happy People... Crowbar (Daffodil)
Mercy... Marvin Gaye (Motown)
Fast Train... April Wine (Aquarius)
Liar... Three Dog Night (RCA)
Resurrection... Tom Jones (Parrot)
I Believe... Rita Coolidge (A&M)

CKVL - June Warren

Rainy Jane... Davy Jones (Bell)
Rock and Roll... Brave Belt (Reprise)
Moved... Andy Kim (Steed)
Draggin'... Tommy James (Roulette)
Mercy... Marvin Gaye (Motown)

CJCH - Danny Roman

How... Bee Gees (Atco)
Take Me... John Denver (RCA)
Sooner... Grass Roots (RCA)
Rings... Cymarron (Columbia)
Get It... Chase (Epic)

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NEW ALBUMS

PERTH COUNTY GREEN 

Creemcheeze Goodtime Band
(Dominion) LPS 21022-E
Lots of goodies here. Listen to "Perth County Green" and figure out who's putting who on. The rest of the set is a highly enjoyable blend of relaxed, easy-going people music. "Uncle Jed's Farm" stands out.

**BONNIE LOU NOLAN** 

(Camden) CASX 2519-N
A recent discovery of RCA's Jack Feeney, who signed this amazing nine year old talent on the spot. Bonnie Lou is the daughter of the well-known Dick Nolan. Recorded at St. John's Munradio and produced by Ben Weatherby. Will create interest with country listeners.

PEACEFUL WORLD

The Rascals
(Columbia) G 30462-H
Theme and execution are very similar to an album by a prominent English group. Although second-hand it's an extremely well-done set. The bass work is flawless. Progressive gold mine.

**C'MON EVERYBODY**

Elvis Presley
(Camden) CALX 2518-N
A monaural masterpiece of movie music, Elvis' second album in two weeks will go over big with the budget crowd. "Follow That Dream", "Angel", "C'mon Everybody" all included.

NEW YOUR CITY**(You're A Woman)**

Al Kooper

(Columbia) C 30506-H

Columbia has the amazing ability of releasing albums which sit on a shelf and sell. This Kooper set is no exception. Our favourite is "John The Baptist", a bouncy, light-hearted number which will win fans.

**HERE COMES THAT RAINY DAY FEELING**

Fortunes

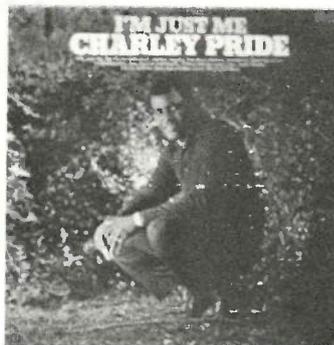
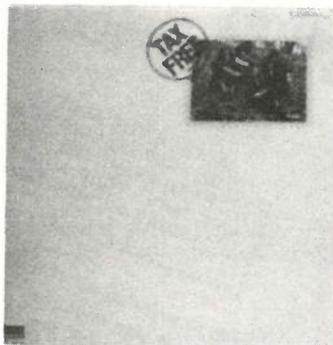
(Capitol) ST 809-F

You may remember the Fortunes for "You've Got Your Troubles" or more likely for their current breakaway, the titler. Big sales in store and another hot single, "The Night Started To Cry".

TAX FREE

(Polydor) 2425 056-0

Tax Free's first for Polydor stands out as being one of the best debut albums of the year. "Yiva" and "Ginny" stand out as relaxed, crystal clear works which should bring the group their deserved measure of success.

**I'M JUST ME**

Charley Pride

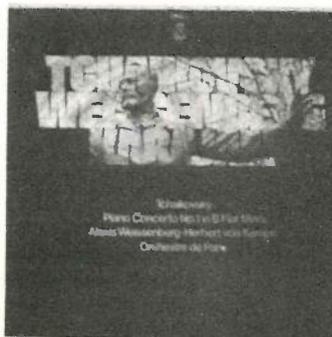
(RCA) LSP 4560-N

Always a favourite of Canadian country fans, Pride will do well with this set which includes his current chart climber, "I'm Just Me". This is Pride's thirteenth album, and forget the superstition, he'll win with this one too.

THE OMSK RUSSIAN FOLK CHORUS

(Melodiya/Angel) SR 40148-F

Once into "Song of Yermak" you won't let go. Recording quality exceptional, putting you front and centre of one of the greatest entertainment troupes in the world. Bayan-accordions, balalaikas and all that's necessary to make us envious of Russian talent.

**TCHAIKOVSKY PIANO****CONCERTO No. 1/B Flat Minor**

Alexis Weissenberg (pianist)

Herbert von Karajan (cond)

(Angel) S 36755-F

One of the favourites of the great Master done to an exquisite turne by talented team of Weissenberg and von Karajan and the ecstatic sound beauty of the Paris Orchestra.

RPM TOP 25 TAPE SELLERS

- 1 **1 MUD SLIDE SLIM**
James Taylor (Warner Bros)
CWX 2561-P 8WM 2561-P
- 2 **4 FOUR WAY STREET**
Crosby/Stills/Nash/Young (Atlantic)
ACJ 902-P ABTJ 902-P
- 3 **7 TEA FOR THE TILLERMAN**
Cat Stevens (A&M)
CS 4200-W 8T 4200-W
- 4 **24 DID YOU THINK TO PRAY**
Charley Pride (RCA)
TK 4513-N 8TS 4513-N
- 5 **20 SHE'S A LADY**
Tom Jones (Parrot)
M 79646-K M 79846-K
- 6 **8 BEST OF THE GUESS WHO**
(RCA)
TK 1710-N T8S 1710-N
- 7 **25 WHEN YOU'RE HOT YOU'RE HOT**
Jerry Reed (RCA)
TK 4506-N T8S 4506-N
- 8 **3 TAPESTRY**
Carole King (Ode)
CS 77009-W 8T 77009-W
- 9 **12 STAY AWHILE**
Bells (Polydor)
3176 019-O 3821 022-O
- 10 **22 LOVE LETTERS FROM ELVIS**
Elvis Presley (RCA)
TK 4530-N T8S 4530-N
- 11 **23 CANDIDA**
Dawn (Bell)
BX 6052-M B8T 6052-M
- 12 **2 STICKY FINGERS**
Rolling Stones (Rolling Stone)
COCX 59100-P 8COC 59100-P
- 13 **5 L.A. WOMAN**
Doors (Elektra)
CEK 75011-P 8EK 75011-P
- 14 **... WE SURE CAN LOVE EACH OTHER**
Tammy Wynette (Epic)
CA 30685-H CT 30685-H
- 15 **6 JESUS CHRIST SUPERSTAR**
(Decca)
73 6000-J 6 6000-J
- 16 **9 PEARL**
Janis Joplin (Columbia)
CA 30322-H CT 30322-H
- 17 **11 SURVIVAL**
Grand Funk Railroad (Capitol)
4XT 764-F 8XT 764-F
- 18 **15 ROSE GARDEN**
Lynn Anderson (Columbia)
CT 30411-H CA 30411-H
- 19 **10 CARPENTERS**
(A&M)
CS 3502-W 8T 3502-W
- 20 **14 RAM**
Paul McCartney (Apple)
4XT 3375-F 8XT 3375-F
- 21 **... MAN IN BLACK**
Johnny Cash (Columbia)
CA 30440-H CT 30440-H
- 22 **17 SUMMER SIDE OF LIFE**
Gordon Lightfoot (Reprise)
CRX 2037-P 8RM 2037-P
- 23 **... SNOWBIRD**
Anne Murray (Capitol)
4XT 579-F 8XT 579-F
- 24 **... JOSHUA**
Dolly Parton (RCA)
TK 4507-N T8S 4507-N
- 25 **13 GOLDEN BISCUITS**
Three Dog Night (RCA)
DHX 55098-N DHM8 5098-N

CKLG rock special beautiful. . .TDM

by Terry David Mulligan

.....and it came to pass that it rained forty days and forty nights and Vancouver turned into a prune.....

CKLG presented a beautiful special last weekend. It was promoted on-air as a rock festival - all weekend. From 6 PM Friday to Midnight Sunday, listeners heard 15 minute segments of music, most "live" cuts from LP's (the audience was added for studio recordings). Groups like the Doors, Sly, Stones etc. were featured for half an hour. The jocks introed the groups as if they were doing it from a stage and with the addition of sound effects, the whole weekend sounded exactly like a rock festival. During the weekend they broke the new Tom Northcott LP. (Tom isn't seen around his studio lately, that's because he bought a fishing trawler and spends his weeks out on the high seas). CKLG plans to package their special for use by other stations in Canada.

More changes at CKVN. Two weeks before the very important summer ratings, management has decided to move John Tanner out of the night time slot (7-11) and replace him with Bob Boving, who was the afternoon man. In turn he's being replaced by Cal Coleman, just returned from the U.S.

A&M's Carole King is still #1 in both single and LP sales.

HOT FLASHES:

Bee Gees/"Broken Heart"
Steel River/"Southbound Train"
Joni Mitchell/"Blue" (LP)

Jethro Tull received a standing ovation the other night. New band in

town making noise.....Flash Cadillac, came up from the U.S. with 50's rock and roll and packed in a young audience at Gassy Jacks.

A joyous hello to all the staff at Pop. May you outlive your contemporaries. (Please print this as I can't afford a telegram).

Some of you may remember a comedy series on the CBC-TV Network called "A Second Look". It was on at the prime time of 2 PM Sunday afternoons in late 68 and 69. It featured a cast of thousands and co-hosts Bill Reiter and Terry Mulligan. Well, it's back again in another form. Same cast, same jokes, a girl with a real live body, an Italian astronaut who molests people and a real frog named "Maurice".

The show is called "Piffle and Co", and it debuts on the CBC-TV Network Sunday July 11th at 5:40 PM. You will, through the work of science, be able to sit in your kitchen/living room, eating your burned beans and be insulted by what you see and hear.

If you like it.....tell your friends....
.....we thank you.

RPM'S OPEN DOOR POLICY

BUSINESS HOURS - Tuesday to Friday, 9 AM to 5 PM.

CLOSED - Every Monday (Special appointments only).

PROMO MEN - Every Tuesday and Friday. Coffee is served all day (fresh). You are extremely welcome.

AD DEADLINE - Tuesday noon (11 days prior to issue date and 7 days prior to release date).

SPECIAL NUMBER - for ad reservations on Monday - (416) 489-2167

Editor & Publisher - Walt Grealis

Hypemaster - John Watts

Subscriptions - Sabina Rubins

Ad Consultant - Stan Klees (MusicAd&Art)
Telephone (416) 487-5812

In these days of increasingly intricate productions,
"Sunshower (In The Spring)"
is a pleasing straightforward presentation
of a good piece of material.
Relax and listen to



"Sunshower

In The Spring."

Terry McManus

AMX 316





Peter



Ron



Tim



Ray

S M Y L E



WILL BE PERFORMING THEIR NEW SINGLE

GET TO IT

f/s

COMPANY MAN

C4 - 2987

Grand Falls, N.B. - July 16
 Moncton, N.B. - July 17
 Amherst, N.S. - July 18
 St. Stephan, N.B. - July 22
 Antigonish, N.S. - July 23

Campbellton, N.B. - July 24
 Saint John, N.B. - July 28
 Chatham, N.B. - July 29
 Bathurst, N.B. - July 30
 Saint John, N.B. - July 31

Oramocto, N.B. - August 4
 Moncton, N.B. - August 5
 Dartmouth, N.S. - August 6
 New Glasgow, N.S. - August 7
 Halifax, N.S. - August 9

Graham closes Fillmore with press bash

For awhile it appeared as if June 27th would really be a legendary night in the history of rock. Rumours were spreading for days that Bob Dylan, Paul McCartney, John and Yoko, Steven Stills, Eric Clapton and yes, even Mick Jagger were going to be at the

PopWire

LISA ROBINSON



Fillmore East for its closing. Tickets for the final event were carefully given out by invitation only to the music industry and the press who had worked with the Fillmore in its three year life in New York City, and for awhile many were a bit nervous as to whether or not they would be invited. The Fillmore even printed an explanation of the seating priority on the back of the yellow invitation so no one would be offended by the location of their seats. And...two New York "progressive" radio stations simultaneously broadcast the event live, the first time they had ever collaborated on a project.

But, as it turned out, the star of the evening was Bill Graham. From the standing ovation he received when he appeared on stage for the first time, to

the brief verbal fight he had with a heckler, to his emotion when he brought the Fillmore staff on stage when it was all over, Graham was the center of attention at the party he threw to signal an end of an era. After the initial standing ovation he said "To get this kind of response in New York City is really delicious." And when the staff came on stage at the end he said, "Take a good look at them...you can tell your grandchildren that this was what made it all tick."

All concessions were free on closing night, and there was free beer. What's more, the ushers were off duty, and so the audience was not bothered by the usual flashlights that help keep smokers in check with the fire code. There were cameras everywhere, television news programs were capturing the event, and apparently someone was making a movie. Radio interviewers looked for someone to interview and found few celebrities. The rock industry audience frantically extended rumours, reminisced, praised Graham and grew sleepy as the evening wore on.

Originally scheduled for the final night had been the Allman Brothers Band and J. Geils, and soon they added "special guest" Albert King, blues great who opened the Fillmore East three years ago with Janis Joplin and Tim Buckley and Big Brother. On the

final night invitation "surprises" were promised. Those surprises turned out to be Mountain, The Beach Boys, Edgar Winter's White Trash and Country Joe. There wasn't any jamming, each group came out and played a full set, except for Country Joe who came out alone and did a few acoustic numbers on his guitar. The audience loved when he did his Fish cheer, and gleefully realized that his obscenities were being broadcast live.

Evidently Atlantic Records was recording the whole evening for a live lp... (some are referring to the album as "Woodstock"...). Musically and emotionally the high point of the lp is sure to be J. Geils, the most inspired and creative high energy act on the bill.

The evening was over at 4:30 in the morning, by that time half of the audience was gone. Unfortunately there was a bit of a scuffle outside the Fillmore caused by some kids trying to get inside.

No announcement has been made yet about the future of the Fillmore. Supposedly there are several parties interested in taking it over. But with or without it, the music will continue. Grand Funk Railroad just sold out Shea Stadium to 55,000 kids in about 3 days. Don't tell me rock is dead....

RPM COUNTRY 50

- | | | |
|---|---|---|
| 1 2 RISE 'N' SHINE
Dick Damron (MCA) 2011-J | 3 16 THEN YOU WALK IN
Sammi Smith (Mega) 0026-M | 33 41 PARLIAMENT HILL
Angus Walker (Rodeo) 3345-K |
| 2 5 THE BRIDGE CAME
TUMBLING DOWN
Tom Connors (Boot) 003-K | 37 17 YOU'RE JUST MORE A WOMAN
Bob Yarbrough (Sugar Hill) 013-E | 34 46 MAIL ORDER BRIDE
Jimmy Orde (Damon) 010-J |
| 3 6 R.R. #2
The Family Brown (MCA) 2014-J | 38 22 SHE DON'T MAKE ME CRY
David Rogers (Columbia) 45383-H | 35 35 WHY DID YOU LOVE
ME YESTERDAY
Julie Lynn (Dominion) 141-E |
| 4 1 WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA) 9976-N | 39 24 (The Whole World's)
DOWN ON YOU
Jack Bailey (GRT) 1230-07-T | 36 50 PAGES OF TIME
Gene MacLellan (Capitol) 72644-F |
| 5 7 ME AND YOU AND A
DOG NAMED BOO
Stonewall Jackson (Columbia) 45381-H | 20 25 SIX DAYS OF PAPER LADIES
Humphrey & The Dumptrucks
(Boot) 004-K | 37 47 SHIP OF LOVE
Ron Perkins (Snocan) 103-K |
| 6 9 THE CHAIR
Marty Robbins (Columbia) 45377-H | 21 27 TAKE MY HAND
Mel Tillis/Sherry Bryce
(MGM) 14255-M | 38 21 CHIP 'N' DALE'S PLACE
Claude King (Columbia) 45383-H |
| 7 10 COUNTRYFIED
George Hamilton IV (RCA) 74-0469-N | 22 33 BRIGHT LIGHTS BIG CITY
Sonny James (Capitol) 3114-F | 39 45 LOVE GETS SWEETER
Gleasonaires (Boot) 006-K |
| 8 4 YOU'RE MY MAN
Lynn Anderson (Columbia) 45356-H | 23 37 INDIAN LAKE
Freddie Weller (Columbia) 45388-H | 40 40 THIS WORLD GOES
ROUND AND ROUND
Dan Peden (Cynda) 002-K |
| 9 13 PLEASE DON'T TELL ME
HOW THE STORY ENDS
Bobby Bare (Mercury) 73203-K | 24 38 SOMEDAY WE'LL LOOK BACK
Merle Haggard (Capitol) 3112-F | 41 ... NASHVILLE
David Houston (Epic) 5-10 |
| 10 15 CHARLEY'S PICTURE
Porter Wagoner (RCA) 9979-N | 25 39 I'M JUST ME
Charley Pride (RCA) 9996-N | 42 ... SOMETHING BEAUTIFUL
Slim Whitman (U.A.) 50775-J |
| 11 3 RUBY (Are You Mad?)
Buck Owens (Capitol) 3096-F | 26 32 FEDERAL GRAIN TRAIN
Russ Gurr (Rodeo) 3349-K | 43 ... GOOD LOVIN' (Makes It Right)
Tammy Wynette (Epic) 10759-H |
| 12 14 SKIP A ROPE
Mike Graham (Rodeo) 3348-K | 27 12 A GOOD MAN
June Carter Cash (Columbia) 45338-H | 44 ... RIGHT WON'T TOUCH A HAND
George Jones (Musicor) 1440-J |
| 13 8 HELLO MOM
Mersey Brothers (RCA) 75-1050-N | 28 ... JUST ONE TIME
Connie Smith (RCA) 9981-N | 45 ... SCHOOLDAYS
Willie Dunn (Summus) 2504-K |
| 14 19 GWEN (Congratulations)
Tommy Overstreet (Dot) 17375-M | 29 49 I HEAR THAT LONESOME
WHISTLE
Don Gibson (Hickory) 1598-L | 46 48 IF I CAN HELP SOMEBODY
Con Archer (Dominion) 145-E |
| 15 18 HE'S SO FINE
Jody Miller (Epic) 5-10734-H | 30 23 I WON'T MENTION IT AGAIN
Ray Price (Columbia) 45329-H | 47 43 PAL OF MINE
Roy Payne (Paragon) 1040-C |
| | 31 28 MISSISSIPPI WOMAN
Waylon Jennings (RCA) 9967-N | 48 42 CHASER FOR THE BLUES
Russ Wheeler (Rodeo) 3345-K |
| | 32 30 I'VE GOT A RIGHT TO CRY
Hank Williams Jr (MGM) 14240-M | 49 ... WAITING FOR MY HANGING
Al Hooper (Paragon) 1039-C |
| | | 50 ... THE LAST TIME I SAW HER
Glen Campbell (Capitol) 3123-F |

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Big money for industry-if it moves!

SOME VERY BIG MONEY PEOPLE... are ready to get into the Canadian record production business. What's holding them up? The apparent lack of airplay and success of Canadian hits. It's a growing industry if you believe in "baby steps"!!!



SINCE MY LAST COLUMN... I have been informed that a number of radio stations are being looked at in the event they haven't been playing the 30% Canadian content game according to the rules. (Ed: That SHOULD read LAW!!!) Charges could be pending after some investigation.

A USUALLY WELL INFORMED SOURCE... and a very good head for predicting broadcasting trends...has indicated to me that the really big boys in hit-making are playing records only to fulfil their 30% quota, but really aren't interested in doing much more than giving the records a few spins. Like a well organized plan to sabotage the CRTC ruling. (Ed: Those are harsh words and I hope the CRTC is listening!!!)

OLD ED'S COMMENT ON DIMINISHING RETURNS... has caused quite a stir in the industry. The money that vanishes every day in the industry is slowing down production. Most of the action is from novices and they soon learn how easy it is to get burned. This all means money that isn't getting into the hands of musicians. It also means that the well is running dry. Even the broadcaster-owned record producers are feeling the pinch. But their source of money isn't in as much jeopardy. In the end, every aspect of broadcasting will be affected and the broadcasters can blame the hitmaking stations who are every day limiting the number of times we will have another "These Eyes" or "Snowbird" or "Which Way You Goin' Billy". But then the broadcasters never did know what they were doing.

THIS IS AN INDUSTRY... in search of a "sound". This summer will be spent looking for a new sound, a new gimmick or a new monster to bring people back to the record stores. The industry is about due for something new to hit! It is that time again when the record people are working to be in on the kill when it happens. There have been many false starts and one of these days (very soon) someone is going to find the magic number that will make the industry sit up and take notice and bring the record buyers back into the record stores. We in Canada have

reason to look at the world market a little more anxiously. This is the first time in history that we have even been in the running, from here on in, the Canadian record people are going to have to be keen, alert and ready to come up with a new sound or a new angle or a new artist that can capture the entire world. (Ed: And you read it first...here in RPM!!!)

A GROUP IS RUNNING AROUND... saying they LEFT their record producer. We understand the producer just didn't pick up their option. Too much trouble!!!

I'M VERY IMPRESSED... with the attention being given to Canada by the trade sheets and the trade papers from all over. It must make a lot of Canadian music people happy to see Canada mentioned so often and Cancon records getting attention that a few years ago was non-existent!

Boyer and Mustangs release on Rada

Dave Boyer and The Mustangs have just bowed their new Rada single release, "If I Had A Penny" penned by Boyer. The single was culled from the group's soon to be released album.

Boyer (real name Boire) was blinded in an accident at the age of nine. Determination in communicating with the world around him led to his musical experiences and, in the past few years, a profit venture for himself and his Mustangs group.

Some of this success has come from his many appearances on radio and television throughout the west. This is not his first record release. He has experienced some success in this area before.

The "Penny" side is published through Danboro Publishing (BMI). The flip, "The Blues Keep Comin' Back For More" was written by Bob Ruzicka.

A & M's McManus on western promo tour

A&M's latest signing, Terry McManus, is seeing strong MOT and MOR national action on his initial release, "Sunshower In The Spring", a self penning. The young chanter is currently wrapping up a tour of Western Canada.

There has been an obvious increase in ordering from areas in which McManus concentrated his efforts. These include Vancouver, Calgary, Edmonton and Winnipeg.

Gerry Lacoursiere, who heads up the Canadian operation for A&M, reports encouraging on-air action and sales from the province of Quebec as well.

Davenport Festival needs assistance

by Walt Grealis

At a time when the Canadian and Ontario Governments are handing out large sums of money to questionable "youth" efforts, one of the few music festivals that has been proven extremely beneficial in bridging the generation gap — goes unnoticed.

The Davenport Festival of Music, under the guidance of Bill Fritz, pastor of the Davenport-Perth Church, has performed an immense public service to Ontario's youth over the past six years — since its inception.

This year's Festival was a crowning achievement for Pastor Fritz. Not only did he receive the full support of the Canadian recording industry, as well as the powerful CHUM radio station, he was able to move the Festival into the St. Lawrence Centre's Town Hall for the final concert. Entries for this year's Festival came from as far away as Halifax and north to Moosonee. Judges for the three day Festival were: CHUM's Bob Laine and Wally Micheals and Dick Flohill of the Canadian Composer. They listened to more than 80 young groups and solo artists from country to rock and from folk rock to the more progressive sounds.

Although this year's Festival was more successful than preceding years it has become costly and unless Pastor Fritz can come up with the necessary funds, his Festival may not happen next year.

The Davenport Music Festival is unique in that its sole purpose is the fostering of the competitive music spirit in an area where there has long been a generation gap — today's youth.

The following statement of fact on the Davenport Music Festival was submitted by W.R. Fritz, Pastor and originator of the Davenport Music Festival:

The Davenport Festival of Music (Contemporary) has been in existence now for the last six years. It's the offshoot of a much older festival (33 years) which was originally designed to encourage young people in singing and piano playing.

As I look back on our Contemporary Music Festival I'm heartened by the encouragement this section has received. Radio CHUM, The Toronto Telegram, Long and McQuade, Yorkville Sound and RPM were our earliest supporters. Then several record companies have been our consistent supporters with prizes and hard cash. Our files show regular and dependable support from the following: Allied Records, Ampex of Canada, Capitol Records, Columbia Records, London Records, Polydor Records, Quality Records, R.C.A. Victor, Phonodisc, and Warner Bros.

Recording Studios in this last year which gave us magnanimous prizes

were Arc Sound, Eastern Sound, R.C.A. Studios and Toronto Sound.

As I have gone begging for prize money, support and publicity I have met several warm and helpful friends in the music industry. I'm also grateful for the advice and direction given to a naive amateur like me by such talented and knowledgeable people as Walt Grealis, Stan Klees, Tommy Wilson of Concept 376 and John Pozer of Warner Bros.

However, the aim of the Davenport Festival has not been to have Bill Fritz glad hand with a lot of people whose goodwill is extra ordinary. Our aim has been to provide a forum for the young and budding talent which needs encouragement. Even if once every five years someone is "discovered" through our festival for a professional music career that's an added bonus. Our aim is to encourage the youth to continue to move from strength to strength with their God given talent. We believe that we at Davenport Church and the rest of society at least owe this to creative and expressive talent. Our job is to provide as many outlets of encouragement as possible. All the participants expressed appreciation for this year's Festival and benefited all the way from the auditions to the Town Hall concert.

However, the hardest part for me personally was to raise the extra \$700. needed to take the festival to the St.

Lawrence Centre. Unless there are a sufficient number of people in the music industry who believe that there is a need for a festival such as our own, this year will have been our last one.

In the meantime I want to thank all who have shown a keen interest and generous encouragement to us in the last six years.

Perhaps the best way that I can express my gratitude to all of you is to quote from a letter sent to me after the Festival.

Dear Rev Fritz: We wish to express our deep gratitude to you and everyone else who made the Davenport Music Festival possible. The weekend will be truly unforgettable as far as we are concerned. We were all very disappointed in our performance at the St. Lawrence Centre. For some reason there seemed to be a barrier between us and the audience that others were able to break but I believe we chose our songs poorly, and were nervous having to look up into the lights at the audience. But just from that one performance we gained an immeasurable amount of experience that will be useful in the future. And of course, none of this could have been possible without your initial impulse. All our thanks to you. John Glover, Ian Bell, David Myslea

— Irma Beazley's Light Opera Co.

Rambeau to head Balmur Investments

Leonard T. Rambeau, who has looked after public relations for Anne Murray for some two years now, has been appointed to the position of General Manager of Balmur Investments Limited. In his capacity, Rambeau will look after public and press relations for Miss Murray and in addition, will co-ordinate all of her activities and relationships with the CBC, Capitol Records, the William Morris Agency, Glenco Productions and Litrov-Levinson Public Relations.

Rambeau is a graduate of St. Mary's University in Halifax and was employed with the Department of Manpower and Immigration where he held the position of executive assistant to the director of manpower operations for the Atlantic region. Rambeau has already assumed his new position and is headquartered in Toronto.

Chater promo kit for Elger release

Brian Chater of Much Productions has put together a promo kit to go out with the latest Much single, "She Needs Someone to Talk To" by Rick Elger. Chater feels that the single will be acceptable to both MOT and MOR formats. "She Needs" was written by Elger and produced by Bill Hill. Summerlea holds the publishing.

Another Much production, "Fast Train" by Freedom North, has been rush released in the United States by Big Tree. The label is currently hot with product by Lobo and Dave and Ansil Collins. Chater reports that Big Tree is set to "do a number" on the single.

Edmonton's CHED hypes chart blow-up

Radio station CHED has unveiled its new 22" by 16" blow-up of their survey which is distributed to record retailers in the Edmonton area.

Tagged a "merchandising tool", the new chart concept was put together by the station's program director, Keith James. Record companies will have the opportunity of buying the back page at a cost of \$290. First company in was A&M, who kicked off the new bit with Carole King, now seeing top national action with her "It's Too Late" deck.

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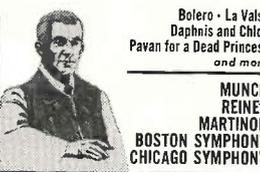
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Marche Slave
Swan Lake: Final Scene
Andante Cantabile



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MAHLER'S GREATEST HITS

ADAGIETTO FROM SYMPHONY NO. 5
(Theme from film "Death in Venice") and
favorite movements from Symphonies 1, 2, 3 and 4

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THE NICE'S BRANDENBURGER
Mozart: Concerto No. 21 "ELVIRA MADIGAN"
Bach: Bourée JETHRO TULL'S BOURÉE
Beethoven: Ninth Symphony A SONG OF JOY

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