

# RPM

# WEEKLY

Volume 16 No. 6

THIRTY CENTS

September 25, 1971



*Much's Pegliaro going for national breakout*

## CRTC shuffles staff— Delaney, Millin resign

Effective immediately the Canadian Radio-Television Commission has made numerous changes to its organization. As of the first of the month, a new CRTC post of Managing Director of Operations will exist to co-ordinate activities between the licensing Policy and Secretariat Branch, the Planning and Development Branch and the Technical Branch. John Hylton, formerly the CRTC's general counsel has been appointed to the position. Succeeding Hylton as general counsel is John Lawrence, a partner in the Montreal law firm of Bourgeois, Doheny, Day and Mackenzie.

Peter McDonald has been appointed to the position of Director of Broadcast Programmes Branch. McDonald was, until recently, the president of Universal Education and Visual Arts, a division of MCA.

J. Harold McKernin, who has been active in the capacity of Director of the Broadcast Programmes Branch since the resignation of Sydney Newman, has assumed special duties

with emphasis on the Maritimes. McKernin, while remaining closely affiliated with the Broadcast Programs Branch, will concentrate on extension of service matters in the Atlantic Region.

In other appointments announced by the CRTC, Germain Cadieux becomes Assistant Director of Broadcast Programmes and Ralph Hart takes on the duties of Manager of Radio-Television Development in the Planning and Development Branch. A new director of personnel has been named; Thomas N. Parrott who replaces Miss Beth Bertram, now retired.

At the same time, the Commission has experienced two departures. Franklin Delaney, the Commission's Secretary, has resigned to enter private broadcasting in the province of Quebec. He will be temporarily replaced by Frank Foster, Director General of the Licensing Policy and Secretariat Branch. Leslie Millin, with the CRTC's Broadcast Programmes Branch, has resigned to accept a position with the Secretary of State.

## RCA intros product at studio press meet

RCA introduced its new ABC/Dunhill product to dealers, radio people and the press at a luncheon held at their Toronto studio (13). Scott Richards, RCA promotion, got the meeting underway and introduced Andy Nagy, who recently took charge of the label's Canadian operation. Nagy lined up what would be happening with ABC/Dunhill product in Canada and emphasized the strength the label has already gained. He went on to explain the policy of ABC/Dunhill, capping it with "We don't release in quantity - but concentrate on quality."

Nagy was followed by Ed Preston, national promotion for RCA who laid on a presentation of slides and taped cuts from the various albums. Included were: Ray Charles "25th Anniversary" - Tommy Roe, which includes "Stagger Lee" - Crowfoot, a new group on ABC - B.B. King, "A Classic Re-Visited" which is an oldie, re-worked and repackaged for release - "B.B. King In London", regarded by many as a masterpiece. King, recently in Toronto to tape a special at CFTO with Lionel Hampton, mentioned to RCA's Johnny Murphy that he was very proud of

this set - Gayle McCormick, currently seeing chart action with "Gonna Be Alright Now" was formerly with the Smith Group. "It's A Cryin' Shame" will be culled from her new album as a single - "16 Greatest Hit Series" which includes cuts by Doc Severinsen, Alfred Apaka, Tony Mottola and other well-known names - "16 Greatest Hits" of the Grass Roots - "California 99", a new act for the label already being picked and played throughout the U.S. Heavy emphasis on "The Night They Drove Old Dixie Down" - James Gang "Live In Concert" recorded at Carnegie Hall - "Danny Cox", a new Dunhill artist has already received the nod from CHUM-FM's Benjy Karch, who has been airing earlier album releases on the Sunflower label, not available in Canada - Steppenwolf "For Ladies Only" - Emmitt Rhodes "Mirror", with Rhodes giving a self expression bit on the new material - Andwella are in with "Peoples People", considered a much stronger set than previous releases - The big gold winners, 3 Dog Night, should reveal more gold singles from their new album. Dunhill picked up two monsters from their "Naturally" set which were "Joy To The World" and "Liar" - and finally the Mamas & The Papas are back and "Together Again For The First Time" which should generate sales excitement immediately.

Nagy and Preston have hit the national trail with their bag of upcoming goodies.

## Ampex' first national convention kickoff for market assault

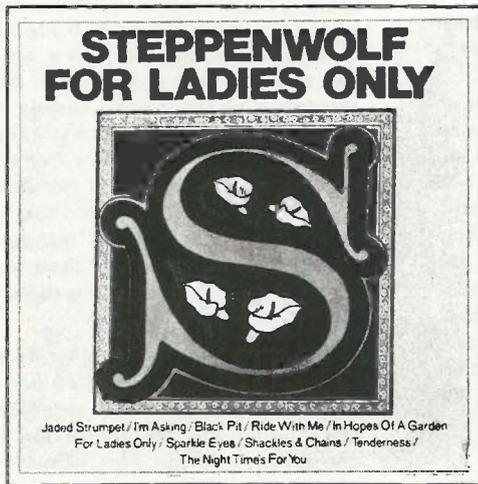
Joe Pariselli, who heads up the Canadian operation of Ampex Music of Canada, hosted the firm's first national convention at Toronto's Skyline Hotel, Sept 13-14. Assisted by his national label manager, Skip Fox and national A&R director, John Driscoll, the convention was hard pressed to include all the singles and album goodies now ready for the Fall plan.

Pariselli, in his opening remarks, used the theme "Everyone is No 1 at Ampex" and proceeded to fill the gathering in on where Ampex has been and where they are going. According to Canadian Statistics of last year the Canadian music industry chalked up a net figure of 50 million dollars in distributor sales - this was an increase of 5% over the previous year. The same source reveals that this year has shown additional increases in the disc business of some 10%. Unfortunately the tape business faltered somewhat from 15 million dollars distributor net to where it has shown a decrease of 12% to the end of June. Pariselli puts this down to the amount of bootleg tapes that have drained the bucks from legitimate sales.

In explaining the role Ampex has played in the Canadian industry, Pariselli pointed out that Ampex entered the industry primarily as distributors of their own tapes, expanding to custom manufacturing for other major music companies. The tape duplicating business however, became a ripe fruit ready for plucking. Ampex was plucked a few times and decided in order to remain effective in the music industry they must become a total music entity. They moved into this new field almost with abandon - and much criticism. Shortly thereafter they gathered a total of some 20 record labels and together with their own music publishing companies became a major force in the disc business. Now, after a full year of operation, Pariselli expects to take a good percentage of the 65 million dollar Canadian industry, predicted for this year. He backed his claim with the announcement that with the combined companies now being represented by Ampex, they will release 40 albums over the next few months which represents a total investment of well over half a million dollars.

Those in attendance reacted spontaneously to Pariselli's promise of a large gold bucket for the Fall. These included the sales and promotion staff of Ampex, plus representatives from distributors across the country (Laurel, Select, Van Dusen Bros, Waldale). Top retailers were also in attendance along

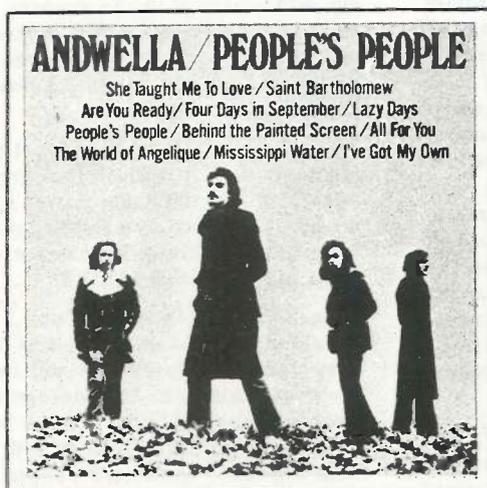
AMPEx continued on page 23



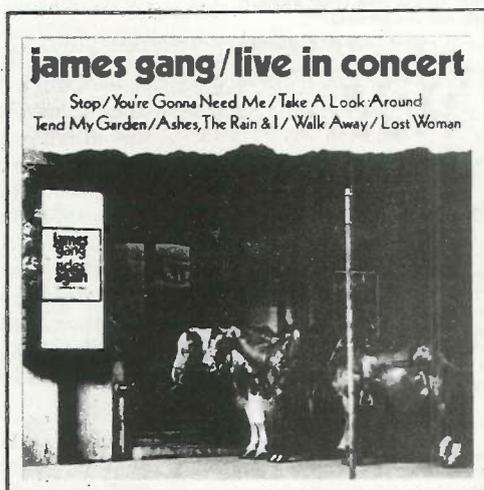
**DSX-50110**



**DS-50109**



**DS-50105**



**ABCX-733**

**and a Smash Single**

**MAMMY BLUE**

**by the  
Pop Tops**

ABC 11311

**ABC/DUNHILL RECORDS**

DISTRIBUTED IN CANADA BY RCA LTD.

# Provincialism biggest obstacle to growth

One of the big problems with this great country of ours, we are told, centres around the plum of our recording industry - Toronto, which just happens to account for 60% of the total business. This is not an at-

## COMMENT

by **Walt Grealis**

tempt to be facetious but rather to point out a problem of provincialism that has been holding back our industry more than any other factor.

Canada is a string of ten provinces and a couple of territories stretching from the east to the west in North America - just north of the UNITED STATES (for the benefit of our foreign readers). Each province has a very provincial attitude which inhibits their thinking toward the rest of Canada.

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

-Pierre Juneau

# RPM

published weekly since February 24th, 1964 by RPM MUSIC PUBLICATIONS LTD, 1560 Bayview Avenue, Suite 107, Toronto, Ontario Canada. Telephone (416) 489-2166. TELEX 06-22756. Publisher - Walt Grealis, Editor - John Watts, Subscriptions - Pat Jones, Art & Design for RPM by MusicAd&Art. Subscriptions (Canada & U.S.) one year - \$15. Two years - \$25. Three years - \$34. First Class rate - \$20. per year. Single copy price - 30¢. Other countries \$35. per year.

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

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

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



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

Advertising Rates On Request  
Second Class Mail Registration Number 1351  
PRINTED IN CANADA

The further, east or west, you move from Upper Canada the stronger the resentment of this most highly populated area of Canada.

The Americans are UNITED. They are American first and Texans or New Yorkers or what have you, second. As a contrast, in Canada - you pay your greatest allegiance to the province in which you live. In varying degrees Canadians resent the very existence of neighboring provinces and regard any display of nationalism from without their province as an intrusion on their own little world. Nothing reflects this more than the attitude of the media. The regional disparity is even more obvious with the record people who operate in their own provincial cliques.

It has become obvious that every province, other than Ontario, considers RPM a hype for Ontario. Each group or solo artist in each province are, in many cases, quick to blame their lack of success on their geographical location. They forget the Guess Who happened in their hometown of Winnipeg first. The Poppy Family got it all together in Vancouver, their home, and out of it came a million seller. Their single was distributed by a record company in Montreal - and reported on by RPM, with headquarters in Toronto. Montreal's Bells became a national chart item with a record that was produced in and distributed from Montreal. The Stampeders came out of Calgary and even after a number of years, broke their record out of Toronto and Calgary - a combined effort.

From an interest point of view, how does the score tally when it comes to Toronto hits? Per capita, Toronto is a dismal last in the Canadian stories of record successes. The Upper Canada clique has taken a back seat to the rest of Canada.

Perhaps the answer to the unfair situation might be a rule, written or otherwise, indicating that talent is where you find it, and what happens to it depends on what you do with it. Music and records are still vehicles that can travel easily, quickly and economically throughout Canada and the world.

Anne Murray - from Springhill Nova Scotia, had a hit that sold into the millions. Success, from east to west - but only to those who deser it.

It's interesting to note that few of

the artists mentioned here (from different parts of Canada) had instant success. The Guess Who took years before they cracked the market. Miss Murray paid her dues and Gordon Lightfoot spent years on building his career. The Stampeders were among the originals who fought their way to the top, and the Poppy Family took many knocks before success came their way - and even after Canadian success, another fight up the international charts. The Bells took a kicking before "Stay Awhile" snapped the international market their way. The story is now being repeated by Lighthouse.

The industry has nothing to do with what regions of Canada you are working in. It has to do with the talent in the grooves and the promotion and merchandising that goes behind the record. Many good records do not succeed. Many bad records do. There are good records that are never worked on, yet many mediocre productions are manipulated to the charts with grease and whatever it takes to get the action. The real big sellers have it in the grooves and the puzzle of how to have a hit falls into place as the promotion, advertising, publicity and exposure starts to pay off.

Too often, people in the industry, are compelled to believe that creative people possess the power of magic. If there is a magic, it comes from hard work and experience - and good old fashioned LUCK.

Take RPM for instance. It's a simple matter for us to look at our first class subscription list and find the most aggressive and successful people in the industry. We can look at our weekly press releases and see who the really interested people are. We can read any issue of RPM and see that a great amount of press goes to those deserving (and let me add that we are too busy to look and see who we are writing about).

COMMENT continued on page 12

**CRESCENT ST. RECORDS**  
1421 Crescent Street  
Montreal 107, P.Q.  
(514) 843-8896

manufactured and dist.  
by QUALITY RECORDS LTD.

## Capitol Canada gains on over-all sales

Arnold Gosewich, president of Capitol Records (Canada) Limited, has issued an interim report showing a 20% increase in wholesale sales for the first two months of the fiscal year (June 30). Their Sherman retail outlets also show encouraging gains which Gosewich tags as being an indication that "consumers are coming back to record stores to buy records where they can receive personalized service."

The 20% gain in the wholesale end is rather significant being that the label is not only over last year's quota but 20% over their sales goal for the month of August, which makes them better than 40% over quota for the year.

Capitol maintains its own tape duplicating operation which is running at full capacity. Gosewich reports tape sales for the month of August as being 5% over quota which brings its year's tally up to an encouraging total.

Gosewich, regarded by many as a maverick within the framework of Canadian record manufacturers, has brought his company to the forefront as the leader in the field of Canadian content. The label was roundly criticized when they introduced their "Sounds Canadian" campaign in May of 1970. They paid through the nose for this rather aggressive jump into the Cancon fire, but out of it came Anne Murray, who has more than made up for any loss the label may have suffered. The extensive press received by Capitol on this campaign was instrumental in bringing to them new writers and artists, many of whom are now being groomed for the market.

Prime concern, for Gosewich, was more international recognition of his Cancon artists. He zeroed in on his parent company and finally received the nod for U.S. release, either simultaneously or

within a few weeks of his Canadian releases. In keeping with this method of pushing for international recognition of his artists, Gosewich sent his A&R chief, Paul White, to the U.K. and continental Europe to negotiate the release of single and album product. At last report, White has been successful in having three French-Canadian singles released by Pathe/Marconi for the French market. These are by Martin Pelletier, Berube, and Pierre Lalonde. The latter, regarded as a "superstar" in French Canada, has just completed an English session at Toronto's Thunder Sound, produced by Dennis Murphy. Gosewich is hopeful, with this session, to break Lalonde across Anglo Canada. Dave Evans, national sales manger for Capitol is putting together a national campaign, one of their heaviest, to assist Lalonde in his quest for a national breakout. Part of this campaign will centre around his bookings for the months of October and November to coincide with the Canadian/U.S. release of his album.

In view of the problems some acts are having with booking agencies, Gosewich took it upon himself to set up a series of free concerts for several of his top Cancon acts, Pepper Tree, Aarons &

Ackley and Tommy Graham. These concerts were laid on at the Toronto Fair for two days as well as the popular Ontario Place. Reaction was so great for this type of promotion that Gosewich is now investigating the possibility of expanding the free concert bit across Canada to involve more Capitol artists.

Capitol have been selective with regard to the acquisition of Cancon recording acts and although not shutting the door on new talent, they are prepared to concentrate on the talent they now have and will pull all stops in getting these acts known across the country. There has been steady work with the company's sales and promotion staff with regard to Canadian artists. It has been found that most of the problem in promoting domestic product has been the attitude of promotion personnel and salesmen, who, for the most part, are content to sell or promote that which is already on its way. Gosewich made moves to reverse this trend in the early stages of the label's acceptance of domestic product.

It would now appear that Capitol is working as a national team in upgrading, promoting and selling Cancon talent - a natural resource that could influence this country's economic picture.

## Warner Bros. changes corporate handle

Kinney Music of Canada Ltd. has replaced the Warner Bros banner for all tape and disc product - effective immediately. The new handle is intended to reflect more accurately the nature of the corporation. They hold down almost a quarter of the action on the RPM 100 Albums chart, a good indication of the firm's sales power in the industry.

Labels within the Kinney structure will remain the same. These include: Warner Bros, Reprise, Atlantic, Atco.

**SONNY & chér**

**live!** at the Royal York until Sept. 25th

Featuring her new hit: **GYPSYS, TRAMPS & THIEVES** (single # K-2146)

**Kapp** RECORDS

MCA RECORDS (CANADA)

# Dr. Music...order in the midst of chaos

by Jim Smith

It seems entirely unfitting that order rather than chaos should surround Dr. Music. There are sixteen or seventeen people in Dr. Music, which seems like an open invitation to confusion. Somehow everything proceeds with remarkable organization.

On closer inspection, it becomes evident that the source of the organization is the little piano player who tosses out orders manually or with a quick flip of his hand. The band appears to be following the singers, but in fact everyone is dependent on the pianist's cues.

The pianist is twenty four year-old Toronto producer Doug Riley. After a career that spans the years from the Club Blue Note to the house band of the local production of Hair, Riley is diversifying. Dr. Music is Riley's creation, although the group is a partnership of all eight singers. The nine-man Dr. Music band is just back-up, even though there are more superb musicians in that band than many studios see from one year to the next. Although Riley stepped into Dr. Music merely as one small facet of his career, the group has come to dominate his activities.

Riley was working as a commercial producer, as almost all Canadian producers have at one time or another, when he was approached by the producer of the Andy Williams Show. The producer was preparing taping of the Ray Stevens Show in Toronto and wanted Riley to assemble a vocal group for weekly appearances. It was an easy assignment; Riley merely picked up his friends like Terry Black and Steve Kennedy and almost overnight Dr. Music was formed.

One thing led to another. After the Stevens series, the group was picked up briefly by the CBC for its own Music Machine Show. There were frequent guest spots ranging from Anne Murray to Barbara McNair to fall back on in a pinch.

"It was totally a studio group," Riley claims. "We had no intentions of leaving the studio, let alone going out of town. Everyone in the band works at something else. Dr. Music was just another form of creative expression."

Most of the singers were relying on commercial sessions. For his part, Riley continues as head man at Toronto Sound Studios, which he organized after leaving Mort Ross and Revolver Records. At Revolver and Revolution, Riley had co-produced "When I Die" for the original Motherlode. The recording quickly gained him pop world recognition. But then he left for reasons that he refuses to make public. "No comment," he grins. "Next question."

Riley also dabbled in writing and it was a recording of his "Try a Little Harder" that forced Dr. Music out of the studio. GRT, distributors of the Dr. Music product, decided that the song was hit material and put Riley and the group out on the road for promotion. There was a trip to the Prairies, conducted by auto, the cheapest way, that earned the act reviews

that could only be described as raves.

Radio was not as kind as the live audiences. The MLS, held back by the usual die-hards who vote low on most Canadian releases, chopped the song on its first time out but a re-submission put the record over the top. Sales were unspectacular but solid and Dr. Music became a common name.

Now the target is the United States. "The States should be easy after the trouble we've had getting acceptance here," is Doug's theory. "From the very beginning, we've had the most incredible reaction from the United States. People in the States trip over themselves trying to sign a group, and people from Canada take a back seat. "I was disappointed but not surprised that we had so much trouble getting our record played here. Three years ago I was being quoted in articles all over the country about how a couple of big Canadian stations that shall remain nameless," Riley laughs at his modest joke, "are killing Canadian records unless they have a piece of the action. Things haven't changed much except I don't talk about it publicly anymore. Those stations are just too powerful ....they'll kill you in this business."

Getting killed is not high on Riley's list of objectives. He is busy planning the assault on the American market, armed with an exclusive Neil Sedaka song. Negotiations are underway for another television series. An album release is imminent. There are all those management offers to sort through. And, it seems that Riley doesn't have to "Try a Little Harder".

## CJOI goes on-air in Westaskiwin

Canada has a new radio station. Gary Millar, formerly with CJDV, Drumheller, Alberta, reports that the operation, CJOI, is located in Wetaskiwin, Alberta. Kick off date for the outlet is scheduled for October 16th. Don Millar, owner and working manager of the new outlet, states that CJOI will be "working hard to promote Canadian talent. Canadian talent is now beginning to mushroom and we plan to help it grow even more."

In addition to Canadian talent, of prime concern to the station will be community service. Gary Millar, the new music director, requests that record distributors and promotion men address all material to CJOI Radio, Box 1000, Wetaskiwin, Alberta.



### BOBBY G. GRIFFITH

.....a writer to be reckoned with!

#### MOMENT OF LOVE LP

Jerry Toth

#### "These Careless Years"

Bobby G. Griffith  
(Pambec Music)

#### "Love Kept On"

Bobby G. Griffith

SOON on Polydor

**New Single**

**IN HER LOVING WAY**

# NEW RELEASES

# RPM MOR PLAYLIST

**BRAVE BELT** - Crazy Arms, Crazy Eyes - Reprise 1029-P  
(2:44) (Randy Bachman) Top Soil-BMI - Prod: Randy Bachman.  
MOT: Since going out on his own Bachman has really let himself go and has come up with weird but so damned interesting material, he's bound to make it. Their previous release, "Rock and Roll Band" had a lot going for it but was apparently just a little too far out for most programmers. This "Crazy" bit is in keeping with Bachman's new-found freedom. Voices are beautifully put together and the back-up instrumentation superb - it's just weird but great.  
Flip: Holy Train (Chad Allan) Ranbach-BMI.



Chart Probability Factor - 75%

**FRANK MILLS** - Love Me, Love Me, Love - Polydor 2065 076-Q  
(2:54) (Frank Mills) No Publishing Listed - Prod: Frank Mills.  
(MOT) Could be the big left-fielder of the year for label, if given proper promotion. Mills made his solo bit as a pianist only - a few weeks ago but someone with good grey matter discovered Mills had a voice., and one that's right on for today's market. Middle of the roaders will also be interested.



Chart Probability Factor - 74%

**EDDIE CHWILL** - There Ain't No Easy Way - Barry 3528X-M  
(2:04) (Dick Damron) Beechwood Music-BMI - Prod: Dick Damron.  
COUNTRY: Single has been out since June but we just got hold of a copy and in time to see Chwill hit the RPM Country Fifty at No. 40 first week on. With Damron supplying the material and producing the session all Chwill has to do is supply the vocal talents and he's right on. Canadian country is getting a class sound with back-up musicians who are obviously tight, together and interested in putting down a fine sound.  
Flip: Love Is All Around You (same credits as plug side.)



Chart Probability Factor - 70%

**JACK COOKE & The Pendulum** - Try It Once Again - London M.17420-K  
(2:30) (Pine-Kelly) Bluenose-CAPAC.

MOR: One of the strongest solo voices to come along in some time. Cooke and his group, if that's them supplying the back-up, have packaged a sound that could only be described as unique. There's as much music of today appeal on this deck as there is middle of the road, which could result in a nice spread.

Flip: The Lady (D.Pine) (same credits as plug side.)



Chart Probability Factor - 69%

**SOMA** - Technicolor Dreams -Aquarius AQ 5017-K  
(3:45) (Ohmmmm) No publishing listed.

MOT: They've been a long time getting their follow-up together, but Maritime group still punch through with that creative put-together that made their "Train" so popular. Ready for charts.

Flip: The Box (same credits as plug side.)



Chart Probability Factor - 68%

**KEN COOPER** - Fruit Jar - The Great Western Gramophone  
(2:29) (Ken Cooper) Purple West Productions - Prod: Rhaps Boden.

MOT: First effort by label bows what could be a very fine talent. A stretched but controlled voice that adds to lyrical strength. No. national distribution for this Winnipeg label, at time of writing.

Flip: Sweet Janie Girl (same credits as plug side.)



Chart Probability Factor - 62%

**WHITEMAIL** - (I'm) Dreamdaying - Prawn P.715-K  
(2:40) (M.Phlumpe) No publishing listed - Prod: Merv Buchanan.  
Flip: Lonely Lover (same credits as plug side.)

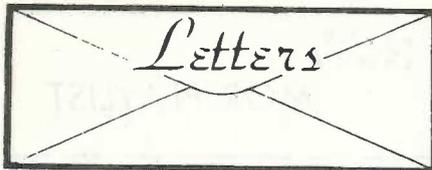


**JULIE LYNN** - In A Windowpane - Dominion 147-E  
(Gordon Lightfoot) No publishing listed.

Flip: Time (Julia Flynn) No publishing listed.  
COUNTRY:



- 1 TALK IT OVER IN THE MORNING ●●  
Anne Murray (Capitol) 72649-F
- 2 THE NIGHT THEY DROVE ●●  
OLD DIXIE DOWN ●●  
Joan Baez (Vanguard) 35138-V
- 3 JUST A LITTLE LOVIN' ●●  
Hagood Hardy/Montage ●●  
(Polydor) 2001 204-Q
- 4 WHO WROTE THE WORDS ●●  
Mercey Brothers (RCA) 75-1058-N
- 5 MOMENTS OF LOVE ●●  
Jerry Toth Singers ●●  
(Warner Bros) 4001-P
- 6 NOW I'M IN LOVE ●●  
Tobias (MGM) 14273-M
- 7 SWEET SOUNDS OF MUSIC ●●  
Bells (Polydor) 2065 077-Q
- 8 RAINBOW ●●  
Andre Gagnon (Columbia) 4-2981-H
- 9 LOVING HER WAS EASIER ●●  
Kris Kristofferson (Monument) 8525-K
- 10 LATIN AFTERNOON ●●  
The Gentlemen (Astra) 45306-Q
- 11 CHIRPY CHIRPY CHEEP CHEEP ●●  
Mac/Katie Kissoon (Youngblood) 1026-Y
- 12 LONG AGO AND FAR AWAY ●●  
Johnny Mathis (Columbia) 4-45415-H
- 13 SPANISH HARLEM ●●  
Aretha Franklin (Atlantic) 2817-F
- 14 GONNA BE ALRIGHT NOW ●●  
Gayle McCormick (Dunhill) 428 1-N
- 15 HOW CAN I UNLOVE YOU ●●  
Lynn Anderson (Columbia) 4-45429-H
- 16 LOVING HER WAS EASIER ●●  
(Than Anything I'll Ever Do Again) ●●  
Roger Miller (Mercury) 73230-K
- 17 COME BACK HOME ●●  
Bobby Goldsboro (U.A.) 50807-J
- 18 WEDDING SONG ●●  
Paul Stookey (Warner Bros) 7511-P
- 19 ANOTHER TIME ANOTHER PLACE ●●  
Engelbert Humperdinck (Parrot) 40065-K
- 20 DO I LOVE YOU ●●  
Paul Anka (Buddah) 252-M
- 21 HIWAY CHILD ●●  
Rick Neufeld (Astra) 45311-Q
- 22 SUMMERSIDE OF LIFE ●●  
Gordon Lightfoot (Reprise) 1035-P
- 23 RIVERBOAT IN THE RAIN ●●  
Chosen Ones (Roda) 168
- 24 SOMETHING IN YOUR FACE ●●  
Donna Ramsay (Astra) 45305-Q
- 25 MARIPOSA ●●  
Instant Ralston (Gamma) 5022-K
- 26 ANNABELLA ●●  
Hamilton Joe Frank Reynolds (Dunhill) 4287-N
- 27 MISS JANUARY ●●  
Russell Thornberry (MCA) 2017-J
- 28 AMANDA ●●  
Dionne Warwick (Scepter) 12326-J
- 29 SWEET CITY WOMAN ●●  
Stampereds (MWC) 1004-M
- 30 NEVER MY LOVE ●●  
Fifth Dimension (Bell) 45-134-M
- 31 SO FAR AWAY ●●  
Carole King (Ode) 66019-W
- 32 CALIFORNIA KID & REMO ●●  
Lobo (Big Tree) 119-V
- 33 UNCLE JED ●●  
Creamcheeze Good-Time Band ●●  
(Dominion) 146-E
- 34 WHEN I WAS YOUNG ●●  
& Kurt & Noah (Astra) 45312-Q



## A LITTLE HELP FOR YOUR FRIENDS!

I think the people in the industry who know me, limited as they are, will agree that I, like many other music directors across the country, am not basically a complainer - but there comes a time.

Please, please, people who are in charge of getting promotional copies of 45's to the broadcasting media, please try and compete with those American companies which get the "hits" to the big city subscribers, long before we, the smaller market stations, even hear of them.

Now this may be a small example, but, we are still waiting for a copy of Lee Michaels' "Do You Know What I Mean", and there are many other examples of records being late or not arriving at all.

This letter is not a "knock" by any means, but I feel that we've all got to work (promote) together and even you'll admit that we smaller stations have made some hits which forced the major stations to follow up. By working together, I mean that all record companies should re-check their mailing lists and make sure that all stations, large or small, are on priority mailing lists.

We now all have one major goal in mind, the promotion and success of Canadian talent. Let's make sure that we all have the materials to promote. And in our case, it's the record itself.

Thank you for your time.

Gary Millar,  
CJDV Radio,  
Drumheller, Alberta.

## KUDOS FOR JIM SMITH

Re: Jim Smith column

Your RPM article of September 11th, 1971 entitled "On the Absence of Canadian Artist Promotion" was long over due.

The laconic, iconoclastic contents of the article will hopefully shock those naive (in terms of business acumen) Canadian artists into reality. Reality here being defined as a positive alternative allocation of their (the artists') revenue. From each dollar of

promotion expended, there would be a two fold return; first, a micro effect, whereas, the artist in question would gain increased record sales, personal appearances, etc.; secondly, a macro effect, where the aggregated expenditures would go to develop an overall image for the Canadian Entertainment Industry.

The crux of the problem is not so much the artist, but rather, the artist's manager, or agent. With few exceptions (notably Mel Shaw) managers and agents are not willing to carry out any major promotional efforts for their proteges. Ostensibly, there are two reasons for this. First, the rep has not made any agreement on who pays for promotion, and thus, when the topic comes up he must; secondly, an incompetent person attempts it and fails. Then, all marketing efforts are considered a waste. And the act must continue, with a set of two year old photos, posters, bios etc., which have been spatically thrown together, sans an overall entity image.

However, I have been extremely fortunate, being blessed with a dynamic and highly saleable act, who recognize the aggregate marketing effort as tantamount to the musical proficiency required to attain success.

Your article has brought to the forefront the gross lack of "business acumen" which is rampant in our business. I sincerely hope that your article will be the first of a didactic series, by those who have been successful in utilizing promotion as a selling tool.

Excuse the verbosity, but it is very seldom that I get this excited about something I have read.

George Pollard,  
Ottawa, Ontario.

## New mixer for T.O.'s Thunder Sound

Toronto's Thunder Sound has acquired a new mixer. Bill Seddon goes to Thunder after work with RLP, MCS and Eastern where he worked with such acts as Lighthouse, Bruce Cockburn and Jesse Winchester. The studio is proud of the fact that Seddon is Canadian, keeping the whole set-up pretty nationalistic.

Studio management had apparently got an American mixer all picked out when the staff indicated their desire to keep the operation Canadian. Phil Sheridan, chief engineer, led the moves.

## SINGLES ALPHABETICALLY

Ain't No Sunshine (10)  
All Day Music (40)  
All My Trials (92)  
Annabella (33)  
Another Time Another Place (24)  
A Song For You (87)  
Bangla Desh (23)  
Beginnings (54)  
Breakdown (66)  
Bringing On Back The Good Times (89)  
Build A Tower (73)  
California Kid & Reemo (50)  
Call My Name I'll Be There (65)  
Carey (27)  
Chirpy Chirpy Cheep Cheep (16)  
Crazy Love (37)  
Creators Of Rain (85)  
Down By The River (48)  
Do You Know What I Mean (26)  
Draggin' The Line (64)  
Easy Loving (62)  
Get It While You Can (56)  
Ghetto Woman (77)  
Gimme Shelter (55)  
Glory, Glory (94)  
Go Away Little Girl (2)  
Go Down Gamblin' (12)  
Good Enough To Be Your Wife (100)  
Gypsies, Tramps & Thieves (97)  
Here Today (99)  
How Can I Unlove You (43)  
How Can You Mend A Broken Heart (20)  
I Ain't Got Time Anymore (15)  
I Believe In You (67)  
I'd Rather Be Sorry (80)  
If Not For You (30)  
If You Really Love Me (84)  
I Just Want To Celebrate (11)  
Imagine (75)  
I'm Comin' Home (82)  
It's For You (42)  
I've Found Someone Of My Own (47)  
I Woke Up In Love This Morning (4)  
Just A Little Lovin' (68)  
K-Jee (57)  
Koko Joe (36)  
Liar (14)  
Loving Her Was Easier (35)  
MacArthur Park (52)  
Maggie May (6)  
Make It Funky (79)  
Marianne (25)  
Mercy Mercy Me (51)  
Military Madness (69)  
Never My Love (60)  
Now I'm In Love (78)  
One Fine Morning (38)  
One More Mountain To Climb (81)  
One Tin Soldier (90)  
Riders On The Storm (39)  
Roll On (91)  
Saturday Morning Confusion (32)  
Signs (83)  
6 O'Clock In The Morning (88)  
Smiling Faces (8)  
So Far Away (17)  
Some Of Shelly's Blues (98)  
Spanish Harlem (7)  
Stagger Lee (31)  
Stick Up (34)  
Stone Of Years (72)  
Stop, Look & Listen (95)  
Summer Side Of Life (21)  
Superstar (18)  
Surrender (46)  
Sweet City Woman (58)  
Sweet Hitch Hiker (29)  
Sweet Sounds Of Music (59)  
Take Me Home Country Roads (19)  
Talk It Over In The Morning (22)  
The Love We Had (74)  
The Night They Drove Old Dixie Down (3)  
The Story In Your Eyes (12)  
The Year That Clayton Delaney Died (61)  
Think His Name (70)  
Tired Of Being Alone (71)  
Trapped By A Thing Called Love (45)  
True Fine Virginia (86)  
Uncle Albert/Admiral Halsey (1)  
Uncle Jed (96)  
Understanding Is Sorrow (93)  
Waiting At The Bus Stop (63)  
Wedding Song (41)  
We Got A Dream (49)  
What You See Is What You Get (44)  
You're My People (76)  
You Won't Get Fooled (9)  
Yo Yo (28)

This listing is a cross-reference to the RPM 100 singles. A fast way to find single order numbers.

This week  
1 week ago  
2 weeks ago

# RPM 100 SINGLES

September 25, 1971

Gold Leaf Award For Outstanding Record Sales

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

W  
C  
V  
D  
E  
F  
G  
H  
T  
K

MCA  
Musimart  
Phonodisc  
Polydor  
Quality  
RCA  
Trans World  
WB Atlantic  
World

J  
R  
L  
O  
M  
N  
Y  
P  
Z

1	1 7	UNCLE ALBERT/ADMIRAL HALSEY P&M McCartney-Apple-1837-F	34	51 61	STICK UP Honeycone-Hot Wax-7106-M	67	91 96	I BELIEVE IN YOU Rita Coolidge-A&M-1271-W
2	2 2	GO AWAY LITTLE GIRL Donny Osmond-Polydor-2065-081-Q	35	38 43	LOVING HER WAS EASIER Kris Kristofferson-Monument-8525-K	68	65 48	JUST A LITTLE LOVIN' H. Hardy & Montage-Polydor-2001 204-Q
3	3 16	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez-Vanguard-35138-V	36	39 66	KOKO JOE Jerry Reed-RCA-1011-N	69	78 95	MILITARY MADNESS Graham Nash-Atlantic-2827-P
4	4 11	I WOKE UP IN LOVE THIS MORNING Partridge Family-Bell-45130-M	37	41 54	CRAZY LOVE Helen Reddy-Capitol-3138-F	70	79 94	THINK HIS NAME Johnny Rivers-United Artists-50822-J
5	11 13	RAIN DANCE Guess Who-Nimbus-74 0522-N	38	43 90	ONE FINE MORNING Lighthouse-GRT-1230-10-T	71	77 85	TIRED OF BEING ALONE Al Greene-Hi-2194-K
6	16 19	MAGGIE MAY Rod Stewart-Mercury-73224-K	39	26 5	RIDERS ON THE STORM Doors-Elektra-45738-P	72	83 ...	STONE OF YEARS Emerson, Lake & Palmer-Cotillion-44131-P
7	5 23	SPANISH HARLEM Aretha Franklin-Atlantic-2817-P	40	42 50	ALL DAY MUSIC War-United Artists-50815-J	73	80 81	BUILD A TOWER Brahman-Mercury-73235-K
8	6 8	SMILING FACES Undisputed Truth-Tamla Motown-7108-V	41	48 71	WEDDING SONG Paul Stookey-Warner Bros-7511-P	74	89 100	THE LOVE WE HAD Dells-Cadet-5683-T
9	7 10	YOU WON'T GET FOOLED Who Decca-32846-J	42	49 70	IT'S FOR YOU Springwell-Parrot 359-K	75	... ...	IMAGINE John Lennon-Apple
10	9 22	AIN'T NO SUNSHINE Bill Withers-Sussex-219-V	43	50 59	HOW CAN I UNLOVE YOU Lynn Anderson-Columbia-45429-H	76	... ...	YOU'RE MY PEOPLE Pepper Tree-Capitol-72650-F
11	10 12	I JUST WANT TO CELEBRATE Rare Earth-Rare Earth-5031-V	44	52 75	WHAT YOU SEE IS WHAT YOU GET Dramatics-Volt-4058-O	77	87 97	GHETTO WOMAN B.B. King-ABC-11310-N
12	12 17	THE STORY IN YOUR EYES Moody Blues-Threshold-67006-K	45	45 55	TRAPPED BY A THING CALLED LOVE Denise LaSalle-Westbound-18-T	78	82 87	NOW I'M IN LOVE Tobias-MGM-14273-M
13	8 9	GO DOWN GAMBLIN' BS&T-Columbia-45427-H	46	46 88	SURRENDER Diana Ross-Tamla Motown-1188-V	79	94 ...	MAKE IT FUNKY James Brown-Polydor-14088-Q
14	14 4	LIAR 3 Dog Night-Dunhill-4282-N	47	53 91	I'VE FOUND SOMEONE OF MY OWN Free Movement-Decca-32818-J	80	74 77	I'D RATHER BE SORRY Ray Price-Columbia-45429-H
15	18 24	I AIN'T GOT TIME ANYMORE Glass Bottle-Avco-4575-N	48	54 69	DOWN BY THE RIVER Joey Gregorash-Polydor-2065 073-Q	81	95 ...	ONE MORE MOUNTAIN TO CLIMB Dr. Music-GRT-45132-T
16	19 25	CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon-Youngblood-YB1026-Y	49	47 63	WE GOT A DREAM Ocean	82	... ...	I'M COMIN' HOME Tommy James-Roulette-7110-T
17	20 34	SO FAR AWAY Carole King-Ode-66019-W	50	62	CALIFORNIA KID & REEMO Lobo-Big Tree-119-V	83	55 41	SIGNS 5 Man Elec. Band-Polydor-2065 042-Q
18	21 45	SUPERSTAR Carpenters-A&M-1289-W	51	29 20	MERCY MERCY ME Marvin Gaye-Tamla Motown-54207-V	84	... ...	IF YOU REALLY LOVE ME Stevie Wonder-Tamla Motown-54208-V
19	17 6	TAKE ME HOME, COUNTRY ROAD John Denver-RCA-0445-N	52	58 86	MACARTHUR PARK Four Tops-Tamla Motown-1189-V	85	73 73	CREATORS OF RAIN Ian & Sylvia-Columbia-4-45430-H
20	15 3	HOW CAN YOU MEND A BROKEN HEART Bee Gees-Atlantic-6824-P	53	99 ...	BIRDS OF A FEATHER Raiders-Columbia	86	100 ...	TRUE FINE VIRGINIA Allan J. Ryan-Columbia-C4-2961-H
21	22 26	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-1035-P	54	40 30	BEGINNINGS Chicago-Columbia-4 45417-H	87	98 ...	A SONG FOR YOU Andy Williams-Columbia-4-45434-H
22	25 27	TALK IT OVER IN THE MORNING Anne Murray-Capitol-3159-F	55	59 65	GIMME SHELTER Grand Funk-Capitol-3160-F	88	81 92	6 O'CLOCK IN THE MORNING James John & Francois-Aquarius-5016-K
23	13 15	BANGLA DESH George Harrison-Apple-1836-F	56	60 68	GET IT WHILE YOU CAN Janis Joplin-Columbia-45417-H	89	75 78	BRINGING ON BACK THE GOOD TIMES Fast Eddy-Nimbus-NN 59015-N
24	27 32	ANOTHER TIME ANOTHER PLACE Engelbert Humperdinck-Parrot-40065-K	57	68 98	K-JEE Nite Lites-RCA-0461-N	90	97 ...	ONE TIN SOLDIER Coven-Warner Bros-7509-P
25	28 33	MARIANNE Stephen Stills-Atlantic-2820-P	58	44 29	SWEET CITY WOMAN Stamper-MWC-1004-M	91	... ...	ROLL ON New Colony Six-Sunlight-1001-K
26	30 39	DO YOU KNOW WHAT I MEAN Lee Michaels-A&M-1262-W	59	69 74	SWEET SOUNDS OF MUSIC Bells-Polydor-2065 077-Q	92	... ...	ALL MY TRIALS Ray Stevens-Barnaby
27	32 28	CAREY Joni Mitchell-Reprise-1029-P	60	72 ...	NEVER MY LOVE 5th Dimension-Bell	93	57 64	UNDERSTANDING IS SORROW Yukon-Sussex-SU X220-V
28	33 99	YO YO Osmonds-Polydor-2065-082-Q	61	71 ...	THE YEAR THAT CLAYTON DEL ANEY DIED-Tom T. Hall-Mercury-73221-K	94	... ...	GLORY, GLORY Byrds-Columbia-45444-H
29	23 1	SWEET HITCH HIKER Creedence Clearwater Revival-Fantasy-665-R	62	70 ...	EASY LOVING Freddie Hart-Capitol-3115-F	95	... ...	STOP, LOOK & LISTEN Stylistics-Avco-4572-N
30	24 18	IF NOT FOR YOU Olivia Newton-John-Polydor-2001 156-Q	63	31 38	WAITING AT THE BUS STOP Bobby Sherman-Metromedia-222-L	96	... ...	UNCLE JED Creamcheeze Goodtime-Dominion-146-E
31	34 35	STAGGER LEE Tommy Roe-ABC-11397-N	64	37 14	DRAGGIN' THE LINE Tommy James-Roulette-7103-T	97	... ...	GYPSYS, TRAMPS & THIEVES Cher-Kapp-2146-J
32	36 46	SATURDAY MORNING CONFUSION Bobby Russell-United Artists-50788-J	65	76 ...	CALL MY NAME I'LL BE THERE Wilson Pickett-2824-P	98	... ...	SOME OF SHELLY'S BLUES Nitty Gritty Dirt Band-U.A.-50817-J
33	35 42	ANNABELLA Hamilton, Joe Frank & Reynolds-Dunhill-4287-N	66	84 ...	BREAKDOWN Rufus Thomas-Stax-0098-Q	99	... ...	HERE TODAY Sunshine-Celebration-2007 X-M
						100	90 67	GOOD ENOUGH TO BE YOUR WIFE J.C. Riley-Plantation-75-M

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

September 25, 1971



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

Gold Leaf Award For Outstanding Record Sales

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

W  
C  
V  
D  
E  
F  
G  
H  
T  
K

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

J  
R  
L  
O  
M  
N  
Y  
P  
Z

1	4 4	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart-Mercury-SRM1609-K N/A	34	35 33	<b>BEST OF THE GUESS WHO</b> RCA-LSPX1004-N TK1710-N	67	74 89	<b>GODSPELL</b> Soundtrack-Bell-1102-M N/A
2	3 12	<b>EVERY GOOD BOY DESERVES FAVOUR</b> Moody Blues-Threshold-THS5-K N/A	35	28 27	<b>HOMEMADE</b> Osmonds-Polydor-2424 027-Q N/A	68	83 ...	<b>PAUL AND</b> Paul Stookey-Warner Bros-WS1912-P N/A
3	2 2	<b>TAPESTRY</b> Carole King-Ode-SP77009-W CS77009-W	36	29 26	<b>UP TO DATE</b> Partridge Family-Bell-6059-M 4-6059-M	69	... ..	<b>SHAFT</b> Soundtrack-Enterprise-EN25002-Q N/A
4	1 1	<b>RAM</b> P&L McCartney-Apple-SMAS3375-F 4XT3375-F	37	39 43	<b>HIGH WINDS WHITE SKY</b> Bruce Cockburn-True North-TN3-H N/A	70	61 63	<b>OSIBISA</b> MCA-5285-J 73 5285-J
5	5 11	<b>WHO'S NEXT</b> The Who-Decca-DS79182-J N/A	38	33 36	<b>GOLDEN BISCUITS</b> Three Dog Night-Dunhill-DS50098-N DHX55098-N	71	63 64	<b>SLY &amp; THE FAMILY STONE GREATEST HITS</b> Epic-KE30325-H CT30325-H
6	6 3	<b>MUD SLIDE SLIM</b> James Taylor-Warner Bros-BS2561-P CWX2561-P	39	37 59	<b>JUST AS I AM</b> Bill Withers-Sussex-SXBS7006-M N/A	72	72 54	<b>THE MOTHERS AT FILLMORE EAST</b> Bizarre-MS2042-P CRX2042-P
7	7 5	<b>STICKY FINGERS</b> Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P	40	40 60	<b>LEE MICHAELS FIFTH</b> A&M-S-4302-W CS4302-W	73	75 94	<b>NORTH COUNTRY FUNK</b> Joey Gregorash-Polydor-2424 925-Q N/A
8	10 9	<b>CARPENTERS</b> A&M-SP3502-W CS3502-W	41	34 36	<b>CHASE</b> Epic-E30472-H N/A	74	64 67	<b>I DON'T KNOW HOW TO LOVE HIM</b> Helen Reddy-Capitol-ST762-F 4XT768-F
9	16 75	<b>PARTRIDGE FAMILY SOUND MAGAZINE</b> Bell-6064-M 4-6064-M	42	73 ...	<b>A SPACE IN TIME</b> Ten Years After-Columbia-KC30801-H N/A	75	71 65	<b>RELICS</b> Pink Floyd-Capitol-SW759-F N/A
10	11 8	<b>JESUS CHRIST SUPERSTAR</b> Decca-DXSA7206-J 73 6000-J	43	52 42	<b>PARANOID</b> Black Sabbath-Warner Bros-WS1887-P CWX1887-P	76	84 52	<b>STEPPENWOLF GOLD</b> Dunhill-DS50099-N N/A
11	14 18	<b>SO LONG BANNATYNE</b> Guess Who-RCA-LSP4574-N N/A	44	70 ...	<b>FORGOTTEN DREAMS</b> Fiedler & Boston Pops-Polydor-2393 019-Q N/A	77	85 70	<b>BEST OF THE CARLTON SHOWBAND</b> Camden-CAS2483-N CAS2483-N
12	8 6	<b>SUMMER SIDE OF LIFE</b> Gordon Lightfoot-Reprise-MS2037-P CRX2037-P	45	57 62	<b>DEATH WALKS BEHIND YOU</b> Atomic Rooster-Elektra-EK574094-P CEK74094-P	78	51 41	<b>STRAIGHT, CLEAN AND SIMPLE</b> Anne Murray-Capitol-ST6359-F 4XT6359-F
13	12 7	<b>BS&amp;T 4</b> BS&T-Columbia-KC30590-H N/A	46	56 93	<b>SURRENDER</b> Diana Ross-Tamla Motown-MS723-V N/A	79	62 44	<b>LOVE STORY</b> Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M
14	43 84	<b>MASTER OF REALITY</b> Black Sabbath-Warner Bros-BS2562 CWX2562-P	47	54 49	<b>CHICAGO III</b> Columbia-C2 30110-H CT30110-H	80	65 68	<b>AND SO ON</b> Jimmy Webb-Reprise-RS6448-P N/A
15	9 10	<b>AQUALUNG</b> Jethro Tull-Reprise-MS2035-P CRX2035-M	48	53 45	<b>WHAT'S GOING ON</b> Marvin Gaye-Tamla Motown-TS310-V N/A	81	66 69	<b>FRIENDS AND LOVE</b> Chuck Mangione-Mercury-SRM2-800-K N/A
16	13 13	<b>L.A. WOMAN</b> Doors-Elektra-EK575011-P ICEK-75011-P	49	41 32	<b>CARLY SIMON</b> Elektra-EK574082-P N/A	82	89 ...	<b>KING CURTIS LIVE AT FILLMORE EAST</b> Atco-SD33-359-P N/A
17	17 19	<b>TARKUS</b> Emerson, Lake & Palmer-Cotillion-SC9900-P AC9900-P	50	42 30	<b>WHAT YOU HEAR IS WHAT YOU GET</b> Ike & Tina Turner-United Artists-UAS9953-J N/A	83	87 71	<b>PEARL</b> Janis Joplin-Columbia-KC30322-H CA30322-H
18	19 14	<b>ONE FINE MORNING</b> Lighthouse-GRT-9230 1002-T 5230 1002-T	51	44 37	<b>HAMILTON, JOE FRANK &amp; REYNOLDS</b> Dunhill-DS50103-N N/A	84	96 91	<b>THE LAST TIME I SAW HER</b> Glen Campbell-Capitol-SW733-F N/A
19	18 20	<b>BLUE</b> Joni Mitchell-Reprise-MS2038-P CRX2038-P	52	45 39	<b>11-17-70</b> Elton John-Uni-93105-J 2-93105-J	85	99 96	<b>GRAND FUNK LIVE</b> Capitol-SWB6633-F 4XT633-F
20	15 17	<b>FOUR WAY STREET</b> Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P	53	67 ...	<b>ANOTHER TIME ANOTHER PLACE</b> Engelbuert Humperdinck-Parrot-71048-K N/A	86	98 74	<b>WHEN YOU'RE HOT YOU'RE HOT</b> Jerry Reed-RCA-LSP4506-N N/A
21	20 21	<b>TEA FOR THE TILLERMAN</b> Cat Stevens-A&M-SP4280-W CS4280-W	54	59 55	<b>ABRAXAS</b> Santana-Columbia-KC30130-H CT30130-H	87	88 72	<b>LOVE LETTERS FROM ELVIS</b> Elvis Presley-RCA-LSP4530-N N/A
22	27 31	<b>THE DONNY OSMOND ALBUM</b> Polydor-2424 208-Q N/A	55	86 ...	<b>YOU'VE GOT A FRIEND</b> Andy Williams-Columbia-KC30797-H N/A	88	97 92	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P
23	21 15	<b>AGAINST THE GRAIN</b> Stampeders-MWC-MWCS701-M N/A	56	47 48	<b>NATURALLY</b> Three Dog Night-Dunhill-DSX50088-N N/A	89	82 66	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell-6050-M C-6050-M
24	22 22	<b>THE SILVER TONGUED DEVIL AND I</b> Kris Kristofferson-Monument-A30679-K N/Z	57	48 47	<b>STAY AWHILE</b> Bells-Polydor-2424 022-Q 3176 019-Q	90	80 53	<b>SUMMERTIME</b> Herb Alpert & T.J.-A&M-SP4314-W N/A
25	23 16	<b>STEPHEN STILLS 2</b> Atlantic-SD7206-P AC7206-P	58	58 50	<b>BURT BACHARACH</b> A&M-SP3501-W CS3501-W	91	78 78	<b>AARONS &amp; ACKLEY</b> Capitol-ST6362-F N/A
26	24 23	<b>POEMS, PRAYERS AND PROMISES</b> John Denver-RCA-LSP4499-N N/A	59	77 ...	<b>GOODBYES &amp; BUTT ERLIES</b> 5 Man Electrical Band-Polydor-2424 020-Q N/A	92	79 76	<b>TUMBLEWEED CONNECTION</b> Elton John-Uni-73096-J N/A
27	25 25	<b>INDIAN RESERVATION</b> Raiders-Columbia-30768-H CT30768-H	60	49 46	<b>SURVIVAL</b> Grand Funk Railroad-Capitol-SW764-F 4XT764-F	93	... ..	<b>SURF'S UP</b> Beach Boys-Brother-RS6453-P N/A
28	30 28	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter-SW8903-F N/A	61	50 56	<b>MR BIG STUFF</b> Jean Knight-Stax-STS2045-Q N/A	94	... ..	<b>SHA NA NA</b> Kama Sutra-KSBS2034-M N/A
29	31 29	<b>LIVE AT THE FILLMORE</b> Aretha Franklin-Atlantic-SD7205-P AC7205-P	62	68 79	<b>CLOSE TO YOU</b> Carpenters-A&M-4271-W CS4271-W	95	... ..	<b>ALLMAN BROS AT FILLMORE EAST</b> Capricorn-SD2-802-P N/A
30	32 34	<b>ONE WORLD</b> Rare Earth-Rare Earth-RS520-V N/A	63	69 ...	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia-GP8-H N/A	96	81 77	<b>DEATH IN VENICE</b> Soundtrack-Deutsche Grammophon-2538 124-Q 3300 113-Q
31	38 61	<b>FIREBALL</b> Deep Purple-Warner Bros-BS2564-P CWX2564-P	64	55 40	<b>EMERSON, LAKE AND PALMER</b> Cotillion-SD9040-P AC9040-P	97	92 85	<b>WRITER</b> Carole King-Ode-77006-W CS77006-W
32	36 38	<b>BYRDMANIAX</b> Byrds-Columbia-KC30640-H N/A	65	46 51	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-WS1843-P CWX1843-P	98	... ..	<b>HIWAY CHILD</b> Rick Neufeld-Astra-AS1001-Q N/A
33	36 24	<b>SONGS FOR BEGINNERS</b> Graham Nash-Atlantic-SD7204-P AC7204-P	66	60 57	<b>LOVE IT TO DEATH</b> Alice Cooper-Warner-WS1883-P CWX1883-P	99	93 73	<b>JULY 4, 1900 - JULY 6, 1971</b> Louis Armstrong-RCA-VPM6044-N N/A
						100	91 81	<b>SHE'S A LADY</b> Tom Jones-Parrot-XPAS7 1046-K M79646-K

## CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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



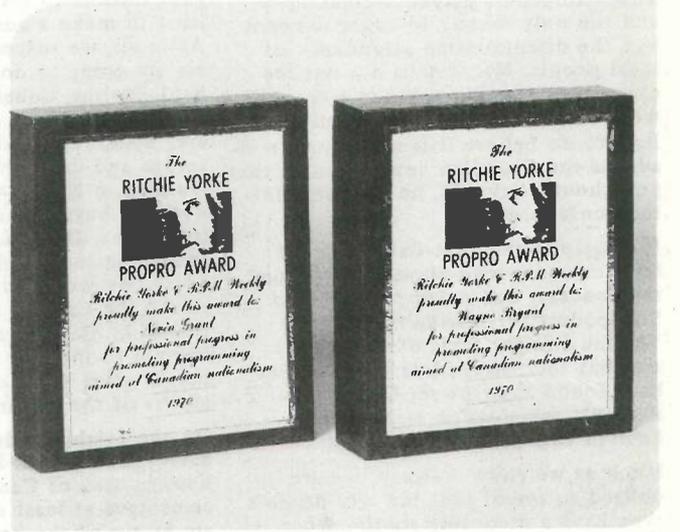
Harold Kendall, staff member London Records/Vancouver created sketch and Miller display during latter's Cave gig.



Orval Prophet, talented Ottawa country artist is back on the disc scene with "Mile After Mile" on Columbia Records.



Stampede winners who won Moffat Award for "Sweet City Woman" seen with Donna Anderson CKOC contest winner.



Ritchie Yorke Propro Awards which were presented to Wayne Bryant (CHED) and Nevin Grant (CKOC).



Stereodyne/RCA laid on heavy promotion for new 8-track country pre-pack promotion. Jack Morrison (RCA) and Bob



Kerr (Stereodyne) mounted with Danny LaRoche holding Kerr down and Poncho Newman (hat) taking siesta.

## How now Cowtown?

The other Sunday morning we had the privilege of travelling west by air with RPM publisher, Walt Grealis. We were all bound for Calgary, where the city's most famous show business celebrities, the Stampeders, were due to make their first local appearance in some five years.

It was also the suitable occasion for the presentation of an RPM Gold Leaf Award to the group by Mr. Grealis, and the distribution of various gold discs, handed out by the controversial Canadian rock journalist, Ritchie Yorke.

We watched the ceremonies with more than usual interest. It's not often that one gets the chance of seeing a band of returning heroes hitting home-soil after a long absence (or, for that matter, of seeing Messrs. Grealis and Yorke together on stage).

The Stampeders played a great show, and the only matter to cause concern was the disappointing attendance of local people. Mr. Grealis has written extensively on that topic in last week's issue, so we won't dwell on it. But we do believe it is a common malady of the Canadian consciousness that you should stay put, no matter what the consequences.

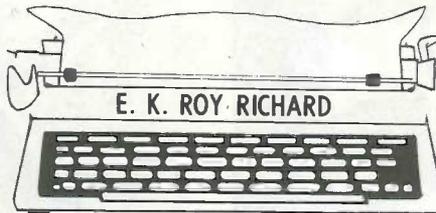
It also appeared that Calgarians (at least the ones who stayed away from the concert) had never forgiven the Stampeders for leaving the Prairies. Yet the straight facts of the matter are that the Stampeders would never have found their Sweet City Woman if they'd remained in sight of the Eastern edge of the Rockies.

Much as we enjoy Calgary, we are obliged to reveal that the city doesn't even have a recording studio. What chance does a rock group have in reaching the world without the electronic apparatus involved in making records?

The Stampeders left Calgary because they had to. But they didn't have to come back. They did, and Calgary is much the better for it. Their perform-

ance is not likely to be forgotten for many Prairie moons.

Throughout Canada, there is a sad lack of support for local groups. Being from Toronto means little when you're try-



ing to get your record on CHUM. Likewise in Montreal. Or Winnipeg.

Even worse, the city fathers in these regions are the last to support or even applaud the international acceptance of their acts. In Calgary, we wondered why the Mayor wasn't out to present gold records to the Stampeders, or at least to make a congratulatory speech. After all, we suspect that the Stampeders are going to do more, in the long haul, for the global recognition of Calgary than a dozen Stampeders. Rodeos are, without a doubt, one of the most savage and cruel spectator sports remaining in North America. There's nothing magnificent, or even half intelligent, about some fool trying to remain seated on the back of a wild horse. We wouldn't be at all unhappy to see the Calgary Stampede go down the drain. Calgary has more than enough to interest the tourist without perpetrating some of the muck-ridden myths of the settling of this nation.

On the brighter side, however there have been signs of improvement in the Eastern area of Canada. Several politicians have at least indicated that they are aware of the booming Canadian music scene. Lighthouse were presented with an RPM Gold Record recently by Ontario premier, William Davis. And Crowbar did their number with the Trudeaus, and before that Nova Scotia's Hatfield. It's coming. Slowly. But there's a lot of room for improvement.

At least we have come a long way from the summer of '69, when Toronto Mayor Dennison wouldn't even issue a token welcoming letter to the Toronto Pop Festival. And they wondered than about the generation gap?

In 1971, we'd like to know what Vancouver is doing to recognize the Poppy Family's international success, what Winnipeg has done for the Guess Who (apart from throw them out of the bar at the Winnipeg Inn last Christmas, for not wearing jackets and talking loudly).

What is Ottawa doing for the Five Man Electrical Band (CFRA probably isn't even playing their record, since it reportedly views all local talent with indecent suspicion). What is Montreal doing for the Bells and Mashmakhan?

what is Toronto doing for Doctor Music, Ocean and Gordon Lightfoot?

It's the age old problem of Establishment suspicion of long hair and rock music. It's an explanation of why you saw Anne Murray splashed across the front pages of newspapers coast to coast when she received a gold disc for Snow Bird, while the Guess Who get nothing. Miss Murray, bless her dear heart, is what the Establishment desperately likes its heroes to look like. You can be a vicious hockey player breaking heads open on ice and they love you - but let your hair grow down over your collar and you've attained a stigma that small minds cannot overlook.

We'd like to believe that things will keep getting better. In some cities, they no doubt will. But can you really imagine the Mayor of Vancouver ever shaking the hand of Terry Jacks or Tom Northcott? Somehow we think not. So much for provincialism. Be it in Hogtown, Cowtown, or Pigtown. We've got a long way to go.

COMMENT continued from page 4  
News is edited to have the most national and industry appeal.

Strange, that the same people are constantly written about in RPM because of their activity. Perhaps you, who are reading this, deserve more space in RPM. If you do, we may not be aware. More important is that we SHOULD be aware.

There is a clique of hustlers who get that extra mileage out of RPM. They are the aggressive active industry people who are in a business where a little "grease" keeps the wheels and the turntables turning.

In the midst of all the criticism of Much and Astra, you have to hand it to both of these entities. They have the ability to make their presence known on the Canadian music scene (and they are based in Montreal - not Toronto).

It would be unfair of us to write up the problem and not offer a solution. If you are not in Ontario and want to join the active and aggressive people in the industry.....hire a press agent - or sit down at a typewriter and make your best move.

CRESCENT ST. RECORDS  
1421 Crescent Street  
Montreal 107, P.Q.  
(514) 843-8896

manufactured and dist.  
by QUALITY RECORDS LTD.



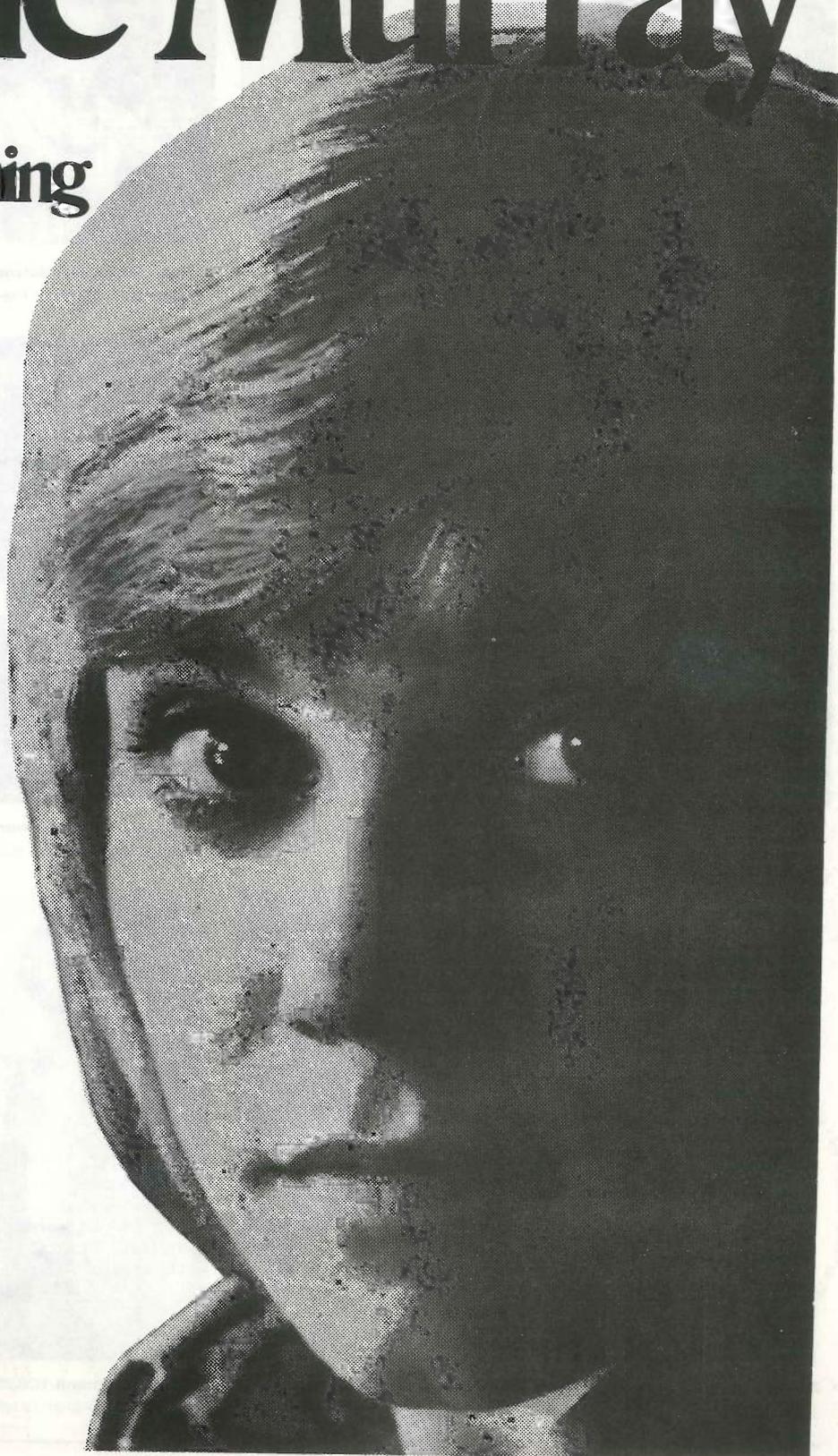
# Anne Murray

## Talk It Over In The Morning

(72649)

- CKLG - Vancouver  
#13
- VOCM - St. John's  
#20
- CJCH - Halifax  
#17
- CKOY - Ottawa  
#16
- CKPT - Peterborough  
#32
- CKFH - Toronto  
#22
- CHUM - Toronto  
#24
- CKOC - Hamilton  
#33
- CJOE - London  
#19
- CHLO - St. Thomas  
#24
- CKCK - Regina  
#24
- CJME - Regina  
#29
- CKOM - Saskatoon  
#31
- CKVN - Vancouver  
#20

WHERE IT'S  
ALL HAPPENING

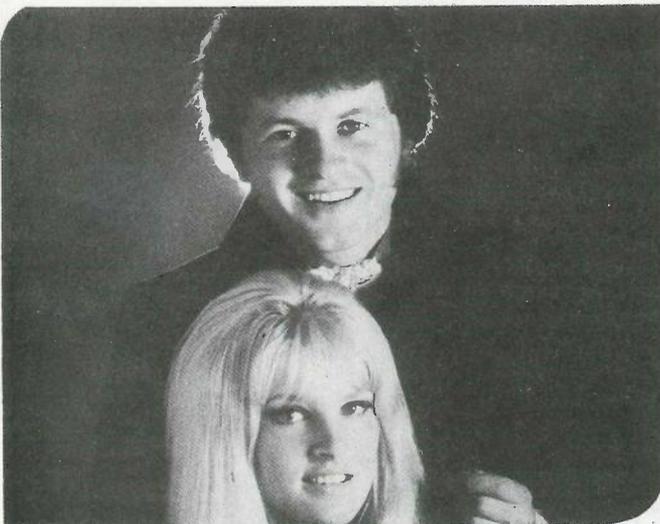




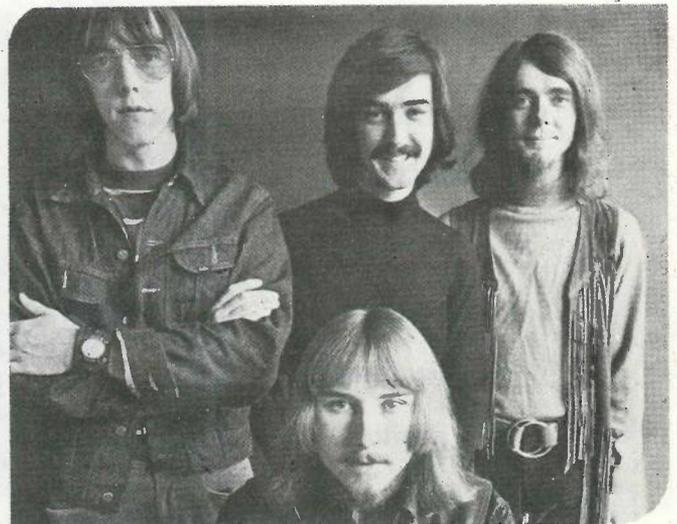
Polydor's Joey Gregorash and his fiancée Denine sit in with CKRC's Boyd Kozak at autograph party - The Bay/Winnipeg.



J. Alan Wood (Musicians' Union) welcomes Joy Brittan back to Canada at Sutton Place reception for Namaro artist.



Moffat Award winners for 1971 - Terry Jacks of the Poppy Family for Song of Year - "Where Evil Grows".



Vancouver's Spring won Best New Artist of 1971 in the Annual Moffat poll. Both acts distributed by London.



MCA Vancouver promotion Rich Simons (with hat) visiting Irish Rovers on CBC-TV set. New album being readied.



Fred Augermann (CBC) Buddy Rich and CKFM's Stu Daly and Phil McKellar catch Rich's CFTO Special taping.

## Pagliario.... breaking the provincial barrier

Michel Pagliario, at twenty-one, has established himself as something of a minor legend in the province of Quebec. His performances and recordings continually receive critical acclaim. Yet, as with most Franco-Canadian artists, he is almost unknown outside his own home. Carole Risch and Brian Chater of Much Productions, the Montreal-based record arm of CHUM Ltd., have

been doing their best to remedy that situation for some time. His debut release on the Much label, "Give Us One More Chance" met with spotty airplay throughout Canada. Not exactly a runaway, but at least a toe-hold in the Anglo-Canadian market.

Last week (13) Much, distributed in Canada by London Records, released "Lovin' You Ain't Easy" and "She Moves Light". Produced in Montreal

by Georges Lagios with sidemen including Denis Lepage, the deck is now being serviced across Canada. Risch and Chater have come up with an eye-catching press kit for distribution which includes a few of the numerous press clippings and a copy of an article which appeared in the BMI Music Scene by Pierre Vincent, a Montreal pop writer. The feeling is that "Lovin' You Ain't Easy" may well be the deck to break Pagliario nationally and help lead the acceptance of the Quebecois in the rest of Canada.

### RPM NEW ON CANADIAN CHARTS

VIA TELEX - September 15/71

**CHUM - Toronto, Ont.**

Doug Rowlinson

Never My Love...5th Dimension (Qua)

Stagger Lee...Tommy Roe (Pol)

River...Joey Gregorash (Pol)

Wedding Song...Paul Stookey (WB)

**CHED - Edmonton, Alta.**

Wayne Bryant

New Jersey...England Dan John Coley

Yo Yo...Osmonds (Pol)

Someone...Free Movement (MCA)

Open Spaces...Bill Houston (Lon)

Carey...Joni Mitchell (WB)

**CKGM - Montreal, P.Q.**

John Mackey

Love You...Paul Anka (Qua)

Kind Words...Lighthouse (GRT)

Lovin' You...Pagliario (Lon)

**CKXL - Calgary, Alta.**

Greg Haroldson

Change World...10 Years After (Lon)

Destiny...Anne Murray (Cap)

Crazy Love...Helen Reddy (Cap)

Peace Train...Cat Stevens (A&M)

Gypsy Tramps...Cher (MCA)

**CKLW - Windsor, Ont.**

Alden Diehl

Carnival...The A Band

Sugar...El Chicano

Tell Me...Matthews Southn Com (MCA)

Co Co...The Sweet (

Gypsies Tramps...Cher (MCA)

All I Got...Freddie North

Shaft...Isaac Hayes (Pol)

**CKLG - Vancouver B.C.**

Daryl Burlingham

One More Mtn...Dr. Music (GRT)

Marianne...Stephen Stills (WB)

Birds of Feather...Raiders (Col)

Someone...Free Movement (MCA)

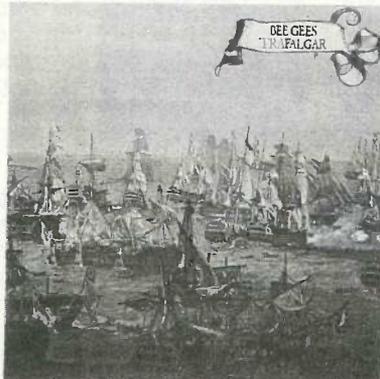
CHECK WITH

RPM

FOR NEW

CLASSIFIED

AD RATES



The Brothers Gibb (Maurice, Barry and Robin) are back with a solid follow-up to "Two Years On." Featuring their current hit single, How Can You Mend A Broken Heart, "Trafalgar" is a collection of tunes written and produced by the group. The Bee Gees romantic sound is creamier than ever and their many fans will be delighted with this new LP.

AVAILABLE ON ALBUM (SC 7003), 8 TRACK TAPE (A8TC 7003) AND CASSETTE (AC 7003)

FROM: KINNEY MUSIC OF CANADA, LTD.

# NEW ALBUMS

## YOU'RE MY PEOPLE

Pepper Tree  
(Capitol) ST6364-F  
Here's a group that should have made it a long time ago and the Maritimes' foremost group is ready with this set. "Try", of course, but "How Many Times" is great singles material. Jack Richardson produced.

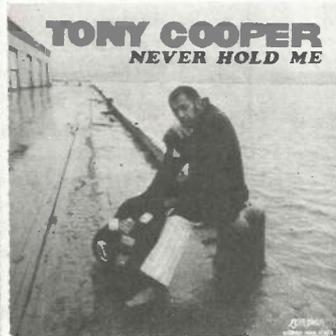
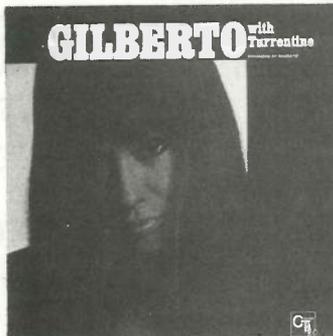


## IMAGINE

John Lennon  
(Apple) SW3379-F  
Without question, they'll move this one quickly, but it's more than just another seller. It's a bittersweet statement of Lennon's life, marred only by Spector's cloying over-use of anything available. Too bad.

## GILBERTO WITH TURRENTINE

(CTI) 6008-M  
This jazz label does some of the best covers in the business and the material is equally outstanding. Very relaxing, cleanly produced stuff which will go over with the crowd oriented in that direction. We like "Brazilian Tapestry".



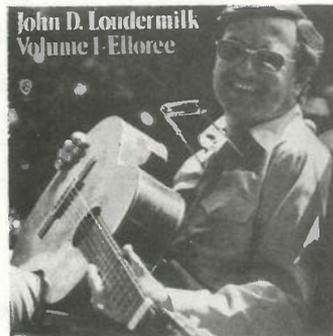
## NEVER HOLD ME

Tony Cooper  
(London) NAS13523-K  
At last it's here - the Canadian MOR album. Lavishly produced. Top material. First rate easy listening programming from first cut to last. Every cut suitable for the most demanding programmer.



## VOLUME 1 ELOREE

John D. Loudermilk  
(Warner Bros) 1922-P  
Beautifully understated readings of some of Loudermilk's best material. "Tobacco Road", "The Habit" and "When I Was Nine" are our choices. Loudermilk is more than due for full acceptance as a performer.

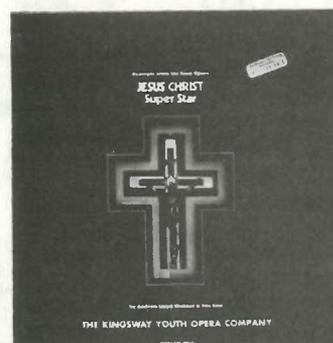


## THE SURVIVAL OF ST. JOAN

Smoke Rise  
(Paramount) OAS9000-M  
Latest entry in the Jimmy Christ rock opera sweepstakes is a rocky story of the life of Joan of Arc. You never know, but to us it sounds like a bunch of Boy Scouts doing their thing after hearing the Who's "Tommy".

## EXCERPTS FROM SUPERSTAR

Kingsway Youth Opera Company (Deram) DES18060-K  
Deram's budget single record set of "Superstar" excerpts should experience a solid return. Some of the cuts transcend the original, particularly the theme. "Last Supper" receives an interesting reading.



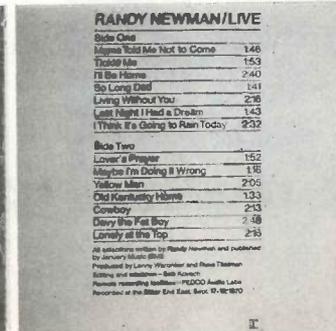
## THE SANDERLINGS

(Summus) SUS50000-K  
Group of youngsters from Newfoundland have the sound of a much older congregation. Recorded at Thunder, Toronto, professionalism is exhibited throughout. MOR delights like "Come Saturday Morning" and "It Takes Time" abound.



## STREET CORNER TALKING

Savoy Brown  
(Parrot) PAS 71047-K  
Yes it does look like "Cheap Thrills", but it definitely doesn't sound like it. Savoy's traditional slow-paced bluesy sound is predominant. "Let It Rock" and "All I Can Do" are the stand-outs.



## LIVE/RANDY NEWMAN

(Reprise) RS6459-P  
As a performer, Newman doesn't always live up to his press releases but the material carries the show. "Old Kentucky Home" shows Newman's charm, a factor which is in evidence throughout. "Mama Told Me Not To Come" is what he is all about.

## RPM TOP 25 TAPE SELLERS

- 1 **1 TAPESTRY**  
Carole King (Ode)  
CS77009-W 8T77009-W
- 2 **2 RAM**  
Paul McCartney (Apple)  
4XT3375-F 8XT3375-F
- 3 **5 ONE FINE MORNING**  
Lighthouse (GRT)  
5230 1002-T 8230 1002-T
- 4 **4 BLOOD SWEAT & TEARS 4**  
(Columbia)  
CT30590-H CA30590-H
- 5 **6 STICKY FINGERS**  
Rolling Stones (Rolling Stone)  
COCX591000-P 8COC59100-P
- 6 **7 MAN IN BLACK**  
Johnny Cash (Columbia)  
CA30550-H CT30550-H
- 7 **3 MUD SLIDE SLIM**  
James Taylor (Warner Bros)  
CWX2561-P 8WM2561-P
- 8 **13 TEA FOR THE TILLERMAN**  
Cat Stevens (A&M)  
CS4280-W 8T4280-W
- 9 **15 AQUALUNG**  
Jethro Tull (Reprise)  
CRX2035-P 8RM2035-P
- 10 **10 SUMMER SIDE OF LIFE**  
Gordon Lightfoot (Reprise)  
CRX2037-P 8RM2037-P
- 11 **8 INDIAN RESERVATION**  
Raiders (Columbia)  
CT30768-H CA30768-H
- 12 **23 EVERY GOOD BOY DESERVES  
FAVOUR** Moody Blues (Threshold)  
M24605-K M24805-K
- 13 **9 NORTH COUNTRY**  
George Hamilton IV (RCA)  
CA54517-N C84517-N
- 14 **11 LYNN ANDERSON'S GREATEST  
HITS** (Chart)  
M51040-L M81040-L
- 15 **14 BLUE**  
Jani Mitchell (Reprise)  
CRX2035-P 8RM2035-P
- 16 **12 DID YOU THINK TO PRAY**  
Charley Pride (RCA)  
TK4513-N 8TS4513-N
- 17 **16 WE SURE CAN LOVE EACH OTHER**  
Tammy Wynette (Epic)  
CA30685-H CT30685-H
- 18 **... AGAINST THE GRAIN**  
Strampeters (Music World Creations)  
N/A MWCS8-701-M
- 19 **24 SENSATIONAL SONNY JAMES**  
(Capitol)  
4XT804-F 8XT804-F
- 20 **17 JESUS CHRIST SUPERSTAR**  
(Decca)  
736000-J 66000-J
- 21 **18 LEON RUSSELL/SHELTER PEOPLE**  
(Capitol)  
4XT8903-F 8XT8903-F
- 22 **21 THE CARPENTERS**  
(A&M)  
CS3502-W 8T3502-W
- 23 **... EVERY PICTURE TELLS A STORY**  
Rod Stewart (Mercury)  
M79609-K M79809-K
- 24 **... TARKUS**  
Emerson, Lake & Palmer (Cotillion)  
AC9900-P ABTC9900-P
- 25 **... SOUND MAGAZINE**  
Partridge Family (Bell)  
4-6064-M 8-6064-M

## Nobleman submits CNE brief to government

(Ed: For years the Canadian National Exhibition has been under fire for its repeated failure to be either Canadian or National. It is, in fact, nothing more than an over-grown fair, where carnies clip the public and rubber hot dogs are sold for outrageous prices. The Grandstand of the Exhibition has, every year, failed to feature a fair percentage of Canadian talent. If it were either "Canadian" or "National" it would be a platform where we could go to see our own artists perform. Alderman Ben Nobleman of Toronto has been one of the staunchest foes of the Toronto Fair and its policies. Following is a section of a brief which Nobleman submitted to Toronto's Metro Council Executive on behalf of the Society for the Recognition of Canadian Talent.)

"It is twenty two years that I have been advocating that the Grandstand Show feature more Canadian talent as headliners. In 1949, I first appeared before the Toronto Board of Control when Hiram McCallum was Mayor. Allan Lamport accepted my suggestion in 1952, resulting in Jack Arthur replacing an American as producer of the Grandstand show. However, Americans continued to star in the Grandstand Shows, with one exception in 1968. That show was too extravagant a pageant, losing \$300,000. I am sure properly produced Canadian variety shows will make money.

"But many of the American headliners had lost money previously with little publicity. In 1958, Danny Kaye lost \$100,000; in 1959, George Gobel lost \$125,000; Jack Carter lost \$88,000 in 1964 and Victor Borge lost \$76,000 in 1965.

"For the past three years, the Borough of York Council has passed my resolution urging a 60% quota in the Grandstand Show, to no avail. This year, there is proof positive that Canadian performers can draw large crowds. The Guess Who, a popular rock group from Winnipeg, drew 14,000 people, more than all the American acts including Jerry Lewis and Johnny Cash.

"Similarly, I believe Anne Murray, Gordon Lightfoot, Wayne and Shuster, Juliette, Tommy Hunter, Don Messer, Ian & Sylvia, Catherine McKinnon, Vanda King, to name a few, could draw equally large crowds.

"Anne Murray drew 13,000 people more than Tom Jones at the Pacific National Exhibition in Vancouver August 21st.

Over 20,000 people paid tribute to her at Springhill, Nova Scotia on July 20th, although the town only has a population of 5,300. If CNE officials really tried they could have signed Anne Murray this year. They should make sure she appears next year.

"How long is this downgrading of Canadian talent going to continue? It appears that American booking agents have mesmerized CNE officials, who shamefully lack national pride in our Canadian talent. If they refuse to feature Canadian headliners, they should remove the word Canadian from the CNE.

"I urge Metro Executive and Council to take strong action insisting the CNE Board of Directors feature Canadian talent at the Grandstand Show."

## Rita Coolidge hot in western Canada

The Rita Coolidge deck of "I Believe In You" is a breakout in the west says Liam Mullan, western promotion manager for A&M Records. First to jump on the deck are CKXL (2), CHED (12), CKDM (13), CJME (27), CKVN (HB) and CKCK (HB). Mullan reports substantial sales following the chartings and plays.

The Neil Young composition was broken initially by Greg Haraldson of CKXL, Calgary. In view of the Canadian action, A&M in the U.S. has re-serviced the deck below the border with hopes of duplicating the Canadian success.

## Astra artists to perform at CMA meet

Bob Hahn, of Astra Records, Montreal, has announced that two of the firm's acts, Donna Ramsay and Rick Neufeld, will be appearing at the Annual Country Music Association Convention to be held in Nashville on October 14th.

Said Hahn of the appearance, "This represents a major event for Astra. Having two artists on this bill will undoubtedly be a key factor in the success of their albums in the United States, release of which will be announced shortly."

Hahn was recently in Nashville, beginning negotiations for the release of Neufeld's "Hiway Child" LP and Miss Ramsay's soon-to-be-released set in the United States.

# Melanie...a special kind of magic

A lot has happened to Melanie this past year...she has become a star, with all the things that go with that particular status. For one, she left her former record company, Buddah

PopWire

LISA ROBINSON



this past year with a multitude of legal hassles surrounding her departure. She and her husband/producer Peter Schekeryk formed their own record company, Neighbourhood Records, and staffed it with their own people...with Paramount doing the distribution chores. She had a hit single "Lay Down Candles In The Rain", sold a lot of albums, appeared in concert all over the world, was named as top female singer by a British pub-

lication, and in general, attracted an incredibly intense, devoted following.

It has not been unusual at a Melanie concert to see fans flocking down the aisles, trying to get close to her, sitting on the stage, engulfing the singer and staring adoringly into her eyes. Just recently, Melanie performed at the Saratoga Performing Arts Center and created her own very special kind of magic.

Performing a lot of new material, from her forthcoming LP, Melanie explained, "This is what I've done on my summer vacation." Earlier in the weekend she explained to me, "American audiences usually want to repeat familiar experiences...they like to hear the songs they know from the records. I haven't performed this new material yet, and I hope that it goes well." It did. Much of the material had a theme running through it that seemed to be a very

personal statement; that of the artist attempting to uncompromisingly sing her songs despite the fact that she was considered by many to be a commercial product. It says a lot about what Melanie has been through this past year.

"I was overworked this year, and I sort of broke down a bit physically and emotionally. But I have a lot of positive energy about everything I'm doing now," she said. However, there is a decided feeling of trying to break through all the superfluity of the music business and just be herself. That comes through in the new songs; and Melanie emphasizes that she doesn't want to be merely a star. She is trying very hard to keep that image intact. One thing that didn't help too much was that she showed up at the concert over an hour late, and David Steinberg had to add to his usual opening set to keep the audience calm. Of course, the Melanie fans are so in love with her that the unexplained lateness was forgotten as quickly as she took the stage.

## Polydor's Mills on cross-Canada tour

Frank Mills, former member of the Bells, and recently debuted as a singles artist, has taken to the road with Polydor's promotion rep, John Turner, on a cross-Canada trip which coincides with the release of his initial album release for the label.

Surprise release during his country wide jaunt is a single, "Love Me, Love Me, Love", Mills' singing debut. This single was originally titled "Peel and St. Catherine" and is included on his album. It was appar-

ent after mixing the track that suitable vocals could make this selection into a hit. Mills supplied both the lyrics and vocals which Polydor now feel strongly as having hit potential.

Mills taped his sessions at the new thirty-two track Andre Perry studios in Montreal. His most recent penning for the Bells, "Sweet Sounds of Music", is currently making good strides up the RPM 100 chart and has gained international notice as well.

## Triangle opens in St. Catherines

Robert Chandler, of Ottawa's Triangle Productions, has announced the opening of offices in St. Catherines, Ontario. Heading up the new office will be John Goyette in the capacity of district manager. Goyette will be located at 23 Northcliffe Drive in St. Catharines.

Triangle is actively involved in booking acts throughout eastern Canada and the United States. Among the acts booked are the Guess Who, the Bells, 5 Man Electrical Band, Ocean, Poppy Family, Chilliwack and such local acts as Tin Ear, Weight, Cain, Samsara and Willow Beach. The latter is set to go into Toronto studios in the near

future to cut sides for their first single release, a Les Emmerson composition. Chandler was recently in Toronto negotiating for release of the single.

## Goldstein set-up names Toronto post

Chuck Goldstein, heading up Chuck Goldstein Productions Inc., the New York television and radio jingle house, has announced the appointment of Anna Tagg to operate the firm's Toronto office. Miss Tagg was formerly with the sales department of the CTV Television Network and the public relations department of Philips Electrical in London, England.

The Goldstein offices in Toronto are located at 130 Bloor Street West.

## Ryder teams with Richardson/Ezrin

With Cancon discs, wholly or otherwise, becoming an excellent door-opener to the U.S. market through the powerful CKLW, Windsor, many U.S. acts are taking advantage of the excellent studio facilities available in Toronto. Most recent to latch onto a P (production) is Parrot offering "It's For You" by Springwell, a Detroit-based group. They taped their session at Toronto's Eastern Sound Studios.

Just recently into Toronto for a session at the new Manta recording complex was Mitch Ryder, a Bob Crewe discovery. As Mitch Ryder and the Detroit Wheels, they scored several hits including "Devil With a Blue Dress On", "Sock It To Me" and others.

The Manta session was produced by Nimbus 9's Jack Richardson and Bob Ezrin. The latter had just completed a Chicago session with Alice Cooper and had intended laying down tracks for Ryder, when it was decided to try on the Manta facilities. Ryder was accompanied by his manager, Barry Kramer.

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.

## "Superstar" meeting "unprecedented" success

Success of the rock opera "Superstar" is "unprecedented", according to the William Morris Agency which is booking the touring version of the religious spectacle throughout North America. Said a spokesman for William Morris, "This marks the first time in the history of our concert division that a concert attraction will be playing the same cities and auditoriums with ten thousand seats or more within six months for two-day engagements."

"Superstar" is re-booked in Chicago, Cleveland, Pittsburgh, Philadelphia and Baltimore. Since opening in Pittsburgh on July 12, the tour has grossed more than two million, according to William Morris.

In order to capitalize on the demand for "Superstar", the Robert Stigwood Organisation is winding up two additional touring companies. The second company opens this week in Springfield, Massachusetts.

## Polydor acts active throughout Canada

Lori Bruner of Polydor, Montreal, reports that the company has a number of acts active in Canada in the coming weeks. The Stax label's Staple Singers fly into Toronto for a television taping on September 22nd and 23rd. A large portion of the Stax retinue will also be appearing at a spectacular at the usually staid Royal York Hotel in Toronto in the near future.

Recently-acquired James Brown appears in Montreal on the 25th for a one-niter at that city's Forum.

On the Canadian front, John Turner, Polydor's Ontario promotion manager, is on his way across Canada with Frank

Mills, the Bells' former pianist on a promo tour to plug Mills' first solo album, "Seven of my Songs". The album has already met with instant acceptance in Montreal and Toronto on the MOR giants.

## Government boosts Houston deck

The Ontario Government, through the Department of Trade and Development, hosted a dinner (Sept 9) at Ontario Place at which they introduced Summus recording artist Bill Houston. Those in attendance included government dignitaries, press and radio.

## Coughlan single moving in Ontario

Mike Doyle, London Records' national promotion manager, reports that the Danny Coughlan single on Boot, "Waiting for the Evening", is beginning to break in the Ontario market. CFGM, the nation's biggest full-time country outlet, has the deck charted at 19, with plays on CFRB, CFPL, CKSL, CKWW and CHYM.

Doyle is attempting to line up some important television exposure for Coughlan in the near future. The artist is currently playing at the Victorian Inn in Stratford, Ontario for the twenty-fifth consecutive week. This week (18), he headlines the United Appeal party in Pickering, Ontario, to kick off that organization's fund raising drive for 1972.

Houston's "Ojibway Country" deck, just recently released, is taken from the soundtrack of the film "North to Superior" which has been seen by more than one million people since Cinesphere opened at Ontario Place, in May of this year. The record was a joint effort by MCA, Summus, London Records and the Ontario Government.

## RPM COUNTRY 50

- |  |   |  |
|--|---|--|
| 1 4 WHEN HE WALKS ON YOU<br>Jerry Lee Lewis (Mercury) 73227-K                        | 15 27 LOVING HER WAS EASIER<br>(Thon Anything I'll Ever Do Again)<br>Roger Miller (Mercury) 73230-K | 33 14 SATURDAY MORNING CONFUSION<br>Bobby Russell (U.A.) 50788-J             |
| 2 5 QUILTS<br>Bill Anderson (Decca) 32840-J  | 16 6 I'M JUST ME<br>Charley Pride (RCA) 9996-N  | 34 19 INDIAN LAKE<br>Freddie Weller (Columbia) 45388-H                       |
| 3 7 EASY LOVING<br>Freddie Hart (Capitol) 3115-F                                     | 17 23 LEAVIN' AND SAYIN' GOODBYE<br>Faron Young (Mercury) 73220-K                                   | 35 49 NO NEED TO WORRY<br>Johnny Cash & June Carter<br>(Columbia) 45431-H    |
| 4 9 MY BLUE TEARS<br>Dolly Parton (RCA) 9999-N                                       | 18 10 SKIP A ROPE<br>Mike Graham (Rodeo) 3348-K   | 36 31 PLEDGING MY LOVE<br>Kitty Wells (Decca) 32840-J                        |
| 5 13 WHO WROTE THE WORDS<br>Mersey Brothers (RCA) 75-1058-N                          | 19 20 I'D RATHER BE SORRY<br>Ray Price (Columbia) 45425-H   | 37 25 COUNTRYFIED<br>George Hamilton IV (RCA) 74-0469-N                      |
| 6 1 GOOD LOVIN' (Makes It Right)<br>Tammy Wynette (Epic) 10759-H                     | 20 8 SWEET CITY WOMAN<br>Stampedes (MWC) 1004-M   | 38 45 CRAZY LOVER<br>Terry Hynes (Ame) 107-M                                 |
| 7 2 SOMEDAY WE'LL LOOK BACK<br>Merle Haggard (Capitol) 3112-F                        | 21 24 THE MARK OF A HEEL<br>Hank Thompson (Dot) 17385-M   | 39 42 I'M A TRUCKDRIVER<br>Stevadore Steve (Boot) 005-K                      |
| 8 11 YOU'RE LOOKING AT COUNTRY<br>Loretta Lynn (Decca) 32851-J                       | 22 21 HERE I GO AGAIN<br>Bobby Wright (Decca) 32839-J   | 40 ... THERE AIN'T NO EASY WAY<br>Eddie Chwill (Barry) 3528-M                |
| 9 15 TALK IT OVER IN THE MORNING<br>Anne Murray (Capitol) 72649-F                    | 23 28 MISS JANUARY<br>Russell Thornberry (MCA) 2017-J   | 41 30 PARLIAMENT HILL<br>Angus Walker (Rodeo) 3345-K                         |
| 10 12 FEDERAL GRAIN TRAIN<br>Russ Gurr (Rodeo) 3349-K                                | 24 29 ROLLIN' MY SWEET BABY'S ARMS<br>Buck Owens (Capitol) 3164-F                                   | 42 34 THE RIGHT COMBINATION<br>Porter Wagoner & Dolly Parton<br>(RCA) 9994-N |
| 11 3 I WONDER WHAT SHE'LL<br>THINK ABOUT ME LEAVING<br>Conway Twitty (Decca) 32842-J | 25 32 TILLSONBURG<br>Tom Connors (Boot) 014-K   | 43 44 MOODS OF MY MAN<br>Honey West (Marathon) 1042-C                        |
| 12 16 PITY PITY PATTY<br>Susan Raye (Capitol) 3129-F                                 | 26 33 CEDARTOWN, GEORGIA<br>Waylon Jennings (RCA) 1003-N  | 44 41 WHEN WE TRIED<br>Rainvilles (Melbourne) 3364-K                         |
| 13 26 THE YEAR THAT CLAYTON<br>DELANEY DIED<br>Tom T. Hall (Mercury) 73221-K         | 27 22 GOOD ENOUGH TO BE YOUR WIFE<br>Jeannie C. Riley (Plantation) 75-M                             | 45 ... KO KO JOE<br>Jerry Reed (RCA) 48-1011-N                               |
| 14 18 HOW CAN I UNLOVE YOU<br>Lynn Anderson (Columbia) 4-45429-H                     | 28 38 WHERE DO WE GO FROM HERE<br>Hank Smith (Quality) 2012-M                                       | 46 43 A HIT IN ANY LANGUAGE<br>Carroll Baker (Columbia) C4-298 3-H           |
|  | 29 37 BEHIND THAT LOCKED DOOR<br>Drylanders (Barry) 3526-M  | 47 ... I DON'T KNOW YOU ANYMORE<br>Tommy Overstreet (Dot) 17387-M            |
|  | 30 36 VOLKSWAGEN MICRO-BUS<br>Earl Morin (Barry) 3527-M   | 48 50 MY DADDY'S BLACKLAND FARM<br>Scotty Stevenson (London) 17417-K         |
|  | 31 35 MAIL ORDER BRIDE<br>Jimmy Arthur Orde<br>(Damon) 010-J  | 49 ... MILE AFTER MILE<br>Orval Prophet (Columbia) C4-2984-H                 |
|  | 32 17 HE'S SO FINE<br>Jody Miller (Epic) 5-10734-H  | 50 ... BIG RIVER<br>Keith Potts (Melbourne) 3365-K                           |

# Elvira spotlights Canada's BIG PR

AS A SEQUEL...to last week's column and this week's spotlight on Canada, I would like to direct this to.....you, in the Canadian Broadcasting industry who are my friends and associates (if not, indeed, the friends and associates of many of us and OTHERS!!!). I was looking at the middle spread of



one of my favourite magazines last week and was shocked that in the new morality, so much pornography is being permitted. It is obvious that the most private parts of the body are being shown and shown regardless of their size (often very big). Often the middle spread may deceive you. Many of these spreads have a message, and if you fail to read into the whole thing, you may miss some of the value of what is being said by that LARGE PICTURE.

Such pulchritude. Beauty? NO! Brash nakedness? YES!

What is all this in aid of? I hope you are not ahead of the game. If you are ahead of me, stop and read back from the beginning.

Dear Canadian Broadcasting Industry Friends and Associates, when are we going to pick out that one example who can figurehead this industry of ours? Someone - we can spotlight

as Canada's No. 1 Music Business..... (I can't find the word).

I think we should do a big PR job. That's the expression.....BIG PR

A BIG PR would bring the spotlight on Canada. A PR so big that the entire world would be aware of the Canadian Broadcast Industry and every friend and associate would rally to the cause to celebrate the birth of the BIG PR from Canada....to SPOTLIGHT our progress in BIG PR. (Ed: How much would it cost?)

Just to think that I would dedicate two columns to the biggest PR in Canadian history would indicate my concern.(Ed: The trade wouldn't take you seriously!!!!)

We have an image to maintain throughout the world and this BIG PR would establish us as.....(Ed: I take it, words fail you. You are all choked up by a BIG PR.)

The BIG PR that I am talking about is so large and so genuine, I intend to put it in a safe (cough) place. (Ed: You're catching a cold....if not the pox!!!)

(Ed: Although somewhat confused, I think that Miss C. is talking about a big promotion or con job being done on the Canadian industry - even if a double spread has to be bought to get across the message.)

If that's what you want to think.....

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

# Murph's Sundog big buyer at Thunder

Dennis Murphy's Sundog Productions is keeping Toronto's Thunder Sound busy, according to manager Moses Znaimer. Murphy is just finishing off Pierre Lalonde's latest set at the Dolby-ized sixteen tracker. Murphy has also been busy with Chris Kearney who is putting down his first album for Murphy's production house. Tentatively scheduled for Thunder dates are Lighthouse, Crowbar (with the studio's remote facilities) and Aarons and Ackley.

Sound tracks are beginning to play an important part in the studio's story with Don Shebib's "Rip Off" being the most widely talked about. In addition, "A Fan's Note" got its sound at Thunder for Eric Till, Warner Bros. and Ron Collier.

# Windsor's CJOM FM throws free fest

CJOM FM, with the co-operation of the University of Windsor and St. Clair College threw a free festival last week at the university's Convocation Grounds as part of the Orientation Week activities. Featuring only Canadian talent, the free festival was "an attempt to make more people aware of the amazing musical talent within the country" and "to expose the work of Canadian artists to listeners in the United States" via the portions of the concert which the outlet broadcast live throughout the weekend (11, 12).

Among the acts presented were Rick Neufeld, Sea Dog, Aarons & Ackley, Murray McLauchlan, Pepper Tree, Jericho, Tundra and local bands. It's encouraging to note that a Windsor station believes in Canadian artistry enough to promote such an effort and to broadcast the results to the U.S.

Hey Benny!

You can play this record on CHUM-FM

THE ORIGINAL SOUND FROM JAPAN

WS 2480

KINNEY MUSIC OF CANADA, LTD.

WAIT FOR THE MIRACLE SOUND OF THE CYCLE

GIVE US SOME TIME

AMPEX continued from page 2  
with the trade press.

Fox introduced visiting dignitaries from U.S. labels, who gave slide and film presentations of what product to expect. Vanguard's Harold Lewis and Herb Corsack unveiled eleven "big" items. Their most recent single success, of course, is the Joan Baez deck, "The Night They Drove Old Dixie Down".

John Driscoll gave the gathering a short but shockingly-well put together presentation of Canadian product. His hype was personal and sincere, being as he had produced much of what he was presenting. Young, a favourite, given the nod a couple of times by U.S. disc prophets had failed to get off the ground because of lack of play by a couple of major stations. Driscoll was confident however, that he would break Young nationally which would lead to an international beckoning for the popular young Toronto group. An album is presently in the works with a hoped for early Fall release.

Jean Luc Dionne, Quebec regional sales manager for Ampex, had a few surprising statistics to lay on his audience. In a province of five million, 85% being French, he has found the French buying public outbuys the Anglo/Canadian buyer (per capita) in English language product - much of this being in the classical field, for which Dionne expressed much appreciation for Vanguard's latest introduction of classical two-fers which have become very hot items. Instrumental singles and albums, which present no language barriers, are now exceptionally hot sellers.

Ron Mosely of Sussex, explained that his label was "a young company serving a market dominated by youth." His fast-paced tape and film presentation revealed new product coming from permanent charter Bill Withers, Sharon Ribley's "Stay Awhile With Me", as well as selections from upcoming albums by Faith, Hope & Charity, Trilogy and Yukon. The latter, a Canadian group will soon bow their "Message" lid which, on tape, would indicate this one as a shoo-in for the national charts. Of particular note was the "Man and Boy" theme from the movie starring Bill Cosby. This is performed by Withers and from the reaction of the small gathering, Withers should remain a chart resident for some time.

Phil Jones, regarded by Motown's Barry Gordy as a "living legend" was happily celebrating Tamla-Motown's eleventh year in the business this month. When the label was first founded, the consensus of opinion was that "rhythm and blues had a limited market". Gordy and his Detroit crew proved this to be the understatement of the century. After ten years, the label has tallied a score of over 200 million sellers. Jones condensed his

label's ten years into a nostalgic ten tape/slide minutes, revealing that out of 20 releases set for this Fall, five are new artists and two are the label's first entry into the rock/gospel field, one in which they should register immediate success. Their new baby, Rare Earth, formed one year ago and also tagged a "short runner", has returned nine million dollars into Motown's coffers in their first year of operation.

Jim Frey, Ampex U.S., intro'd his bit by referring to Ampex as being the "most significantly successful soft/rock company on the market today", and proceeded to cool his claim with one of the most sophisticated Christmas albums ever put together. Anita Kerr, a rock group, and the Royal Philharmonic Orchestra mixing today's sounds with traditional carols, weaved a heavy holiday dollar winner in the faces of distributors who are always on the lookout for that big one for Christmas. Hype won't be necessary for this set which will probably be released to coincide with a television special using the principals on the Ampex set. Out-front activity by Ampex, on both sides of the ocean has already indicated that amateur theatre groups have more than a passing interest in this album.

Frey seemed more "hip" to the UK scene than he did the U.S. and spoke in glowing terms of some of the British acts to be introduced by his label shortly. Andy Roberts was one of these. He has been on the disc and group scene for more than six years and was formerly with the Scaffold. He's been referred to as the "James Taylor of England" and the playing of "Homegrown" revealed that Roberts just might out-Taylor Taylor. Another British group, Wishful Thinking, are set with a big "thinker" in their "Hiroshima" set - a real message-type album.

Alzo, formerly with Mercury during which time one of his albums sold over 12 million in the city of Chicago alone, is now on deck for Ampex and what looks like a very strong album release. Montreal's Guillotine, a sometimes heavy, sometimes commercial group, have the blessing of Frey and Ampex and will be given every opportunity for a chance at the brass ring.

Perhaps the big left fielder, if they don't work on it, is the discovery, by Ampex, of Lol Coxhill. This London "buxter" will be unique, if at all. His initial entry into the disc market will be a two record set and after hearing a couple of cuts including "Two Little Pigeons" plus one where the drummer interrupts the session to tell fairy tales - "Ear of Beholder" is "an impossibility that has great possibilities." It's a freakout album and one the BBC experimented with as a warm-up bit for a half-hour trip that completely destroyed their audience - made up of under 25's.

Other product set for the big release includes sets for their own A&R chief, Robert Hinkle - a big hopeful from California, Chris Williamson - Bethlehem Asylum, currently meeting with much success touring mental hospitals - Mason Proffitt, already basking in the success of two big albums, is set for a third to coincide with his tour of Canada and the U.S. - already registering \$100,000 in bookings

Ampex has a first as well. "Purlie", the highly successful Broadway show, is moving out with their first national road company. They'll hit Toronto as well as major theatre centres in the U.S. Ampex will shortly release this soundtrack on a four channel stereo disc (Quadrosonic), the news of which wrapped up the fourteen releases from Ampex.

## RPM WEEKLY BY AIR

Domestic first class mail is carried by air in Canada whenever this will expedite delivery. All **FIRST CLASS** subscribers to RPM receive this preferred handling. This guarantees that you will receive your RPM the morning after it is mailed. For those who need special service - RPM makes this preferred subscription rate possible.

One year (52 issues) - \$20.

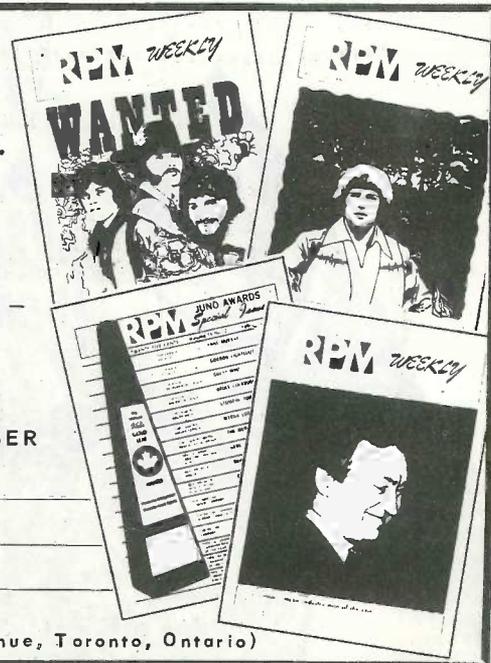
**BE A FIRST CLASS SUBSCRIBER**

Send to: \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Prov. \_\_\_\_\_

(Make cheques payable to  
RPM Weekly, 1560 Bayview Avenue, Toronto, Ontario)



**HAVING HITS AIN'T EASY  
BUT PAGLIARO HAS ONE**

**LOVIN'  
YOU  
AIN'T  
EASY**

**MUCH  
CH 1010**

