

RPM

WEEKLY

Volume 16 No. 10

THIRTY CENTS

October 23, 1971



Capitol's Tommy Graham into East Indian Music

O'Keefe showing set for Robbie McDougall

Robbie McDougall, the latest discovery of Don Hunter, business manager of the Guess Who, has been scheduled for an appearance at Toronto's O'Keefe Centre, November 7th. Headlining this show will be RCA's Jose Feliciano.

McDougall, a twenty-one year old classical/rock pianist, first came up against Hunter when he dropped into his Winnipeg offices and asked to audition, on the piano. Luckily for both Hunter and McDougall, Hunter had some time to spare and took the young McDougall down the street to a club where he had the use of a piano. McDougall asked Hunter what he wanted to hear, and Hunter, thinking he would pull a fast one, asked for and got Tchaikovsky's Sixth. Being as he wasn't in the business for a concert pianist, Hunter asked for something that could fit into today's pop culture. McDougall gave him that and Hunter rushed him back to his office and began negotiating for the young pianist's future. Hunter then arranged for McDougall to share the bill at the Centennial Concert Hall with the Grass Roots. Peter Crossley of the Winnipeg Free Press had the following to report: "The time has come for truth and reality. The Grass Roots were at the Centennial Concert Hall

for two shows Thursday and the only thing that saved the evening from being a complete waste of time was the performance turned in by pianist Robbie McDougall."

Of McDougall's actual performance, Crossley noted: "His playing is very masculine and unremitting. When he makes a statement, it is made, there are no two ways about it. His arrangements of other people's music are beautifully conceived and well thought out. He has a concise knowledge of exactly what the music is trying to express. His compositions are subtle but glow with a very personal, sensitive aura that is rarely found in an artist of this age group in this particular musical area."

Crossley was somewhat critical of McDougall's foray into the pop world when he is so obviously in control of a master's classical hand. Hunter, on the other hand, has no doubt spotted a large sized prize which could serve both fields and perhaps generate some understanding between both. McDougall has already taped a session, and subject to a bit of sweetening, both session and record executive-wise, Hunter should be ready for a release announcement about the time McDougall hits the O'Keefe stage.

WBM's Ocean winds up European schedule

WBM Management's Tom Wilson reports that Ocean have successfully wound up a one-week European tour. The unit, who met overnight success with Gene MacLellan's penning of "Put Your Hand in the Hand", opened their tour in Hamburg, Germany on September 14th. After two days in Hamburg, the group moved on to dates in Venice (16-18), Madirno, Italy (19), Milan (20) and Paris (21). Wilson describes the tour as being "very successful" and notes that the Europeans "know how to treat performers."

The European gigs were preceded by some North American work. In the early part of September, Ocean was in Toronto for a three day taping session for CTV's Lionel Hampton special before moving on to Winnipeg, Minneapolis and Brandon. The Winnipeg affair was heavily promoted by CFRW and was supplemented by an extensive autograph session at the Hudson's Bay store in Winnipeg.

O'Keefe enters twelfth year as showplace

The O'Keefe Centre, one of the prime showplaces in Southern Ontario, celebrated its eleventh birthday October 2nd. When the theatre opened in 1960, with the world premiere of "Camelot", it was owned by the O'Keefe Brewing Company. When Toronto property taxes made it virtually impossible to keep the theatre solvent, the company, who had never expected it to show a profit, made a gift of the building to Metropolitan Toronto. That was in 1968, and since that time, the theatre's fortunes have been consistently good.

The O'Keefe's eleventh year saw three box office records broken; Engelbert Humperdinck (\$148,927), Katharine Hepburn in "Coco", (\$150,739) and again, during the closing week of "Coco", Katharine Hepburn (\$171,674). Overall average capacity during the forty-six weeks of operation was seventy-four per cent. Totals for the year were: 700,000 patrons paying over

Polydor signs Tapestry, thru Kevin Hunter

Polydor Records, Montreal, has signed an agreement with the Montreal-based group, Tapestry on a world-wide basis. The group, represented by Kevin Hunter Associates, who also manage the Bells, consists of two girls, Heather Woodburn and Judy Jenson and Jack Winters. They recently completed a five-day engagement at the Beverly Hills Seaway Hotel in Toronto. The label brought in a number of key American programmers to catch the group's act.

Debut release on Polydor is "Love Me Brother", a group original. The session was put down at Andre Perry Studios in Montreal, with production by Bells' lead, Cliff Edwards.

Polydor has set up a cross Canada promotional tour for the group which kicked off last week. Accompanying the group on the three-week grind is Polydor promotion man John Turner.

MWC's Stamps tear up Newfoundland

MWC's Stampers did a whirlwind tour of the province of Newfoundland recently and tore the place apart, according to Judith Perlick, newly-appointed publicity and promotion gal at VOCM, St. John's. The mini-tour included stops in Cornerbrook, Stephenville and Grand Falls. CKCM's Larry Steacy emceed the gig in Grand Falls. Prior to the show, the group did some autograph signing to tie in with a local promotion. In St. John's, the town really rolled out the carpet, providing a parade and an official visit to city hall were they were honoured by Premier Joey Smallwood.

While in the capital, the Stampers were interviewed over VOCM, before moving on the city's Memorial University. The twelve hundred in attendance brought the group back for two encores and gave them three standing ovations.

3.5 million to the box office.

The O'Keefe's twelfth year in business promises to be its most exciting to date. The Canadian Opera kicked off its twenty-third season at the theatre, September 27th. Upcoming are "Chalk Garden", "Light Up the Sky", "Mary" and the "London Palladium Show". Non-subscription showings include the Osipob Balalaika Orchestra, the National Ballet of Canada and the Toronto Symphony Orchestra.

Nickford prepares Seguin twins for Kinney

Bob Nickford, Quebec promotion for Kinney Music of Canada, recently completed a successful promotion tour of Quebec Province for newly-signed Marie-Claire and Richard Seguin and their Warner Bros deck, "Dans Ma Maison" and "Marie Matin". Accompanying Nickford and the twins were Nickford's Quebec branch manager, Jacques Chenier and the Seguin's producer/manager, Rene Letarte.

The Seguins are the latest and perhaps the hottest potential of original artists to breathe life into the failing Franco/Canadian disc market. Their voices blend beautifully together and the background is the typical lushness, so prevalent with productions from Quebec. There is so much appeal with this Seguin offering that Anglo/Canadian programmers could introduce their listeners to an exciting new Canadian talent - expressing a combination love/ecology message that communicates in spite of the language difference which, in this case, isn't a barrier.

Nickford and company set out to do their promotion bit, much in the same manner as their Anglo/Canadian cousins - with one difference. Quebec promotion men's enthusiasm for an

artist or group, strengthens rather than wains which, unfortunately, is not the case for those promotion hustlers outside the bounds of cultural understanding (Quebec).

First stop for the Nickford Safari was Riviere du Loup. What's so important about the Loup? Well, for one thing, it's on the river and it also has a groovy motel with hot and cold running everything being chased by all the visiting promotion men and branch managers. Letarte, part of the Nickford baggage, canvassed the town and did such a selling job on the owner of the poshest Inn in town he lands a tentative date for an engagement for his twins. This, even before they hit the radio station.

Radio station CKRD is the first stop in the morning where they run into the Minister of Cultural Affairs of Quebec, the Honourable Mister Cloutier. Being a true Canadian and wishing to do all in his power to further the career of the young Seguins (and not draw the ire of our industry, as did Cowtown recently), he poses for photos.

On the way to Quebec City, the Kinney crew stop off in La Pocatiere, and a tremendous welcome from

CHGB. While Chenier works the town and Nickford and the Seguins the station, Letarte tries to keep an eye on both situations. So far, it looks good. Two radio stations and a cabinet minister to boot and they haven't even hit Quebec City.

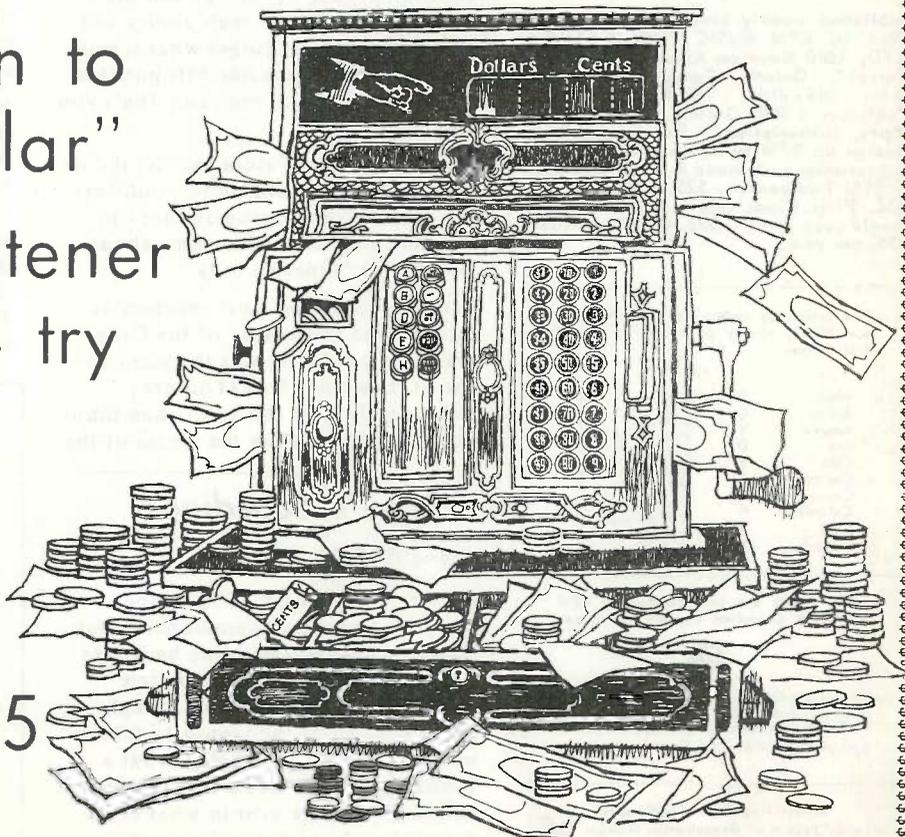
The Provincial Seat, being a much larger centre and offering diverse forms of excitement - mixed and otherwise, Nickford, Chenier and Letarte book into separate hotels - for obvious reasons. The night is young, so they arrange for two interviews at CFLS which went so well, they were invited back for a later talk bit.

The next morning they're "live" on CFCM-TV, followed by breakfast with half a dozen producers and a host of television personalities all congratulating the production/management team of Chenier and Letarte while the instigator of the whole affair, Bob Nickford, dum dums himself in the corner - unnoticed. CJRP, CFOM, CHRC, CKCV - librarians, music directors - radio personalities, "live" interviews and everything that makes promotion EXCITING in La Belle Province. There's no "open door policy" at Quebec radio stations. Anyone and everyone connected with

NICKFORD continued on page 22

"Bow Down to the Dollar" for more listener response - try the new single by JOSHUA GRT 1230-15

GRT OF CANADA LTD.



... does it REALLY matter anymore?

In view of the fact there has been no grandstanding of the first 300 days of the CRTC's empire-bustin' AM regulations - from the consumer press (dailies, that is) it is perhaps only the trade press - so comment.

Remember "Juneau's folly" or "censorship" - and how about "idiocy"? It's almost frightening how our industry has been the victim of the "silent press". However, "Juneau's folly" has resulted in one great, if not amazing, accomplishment. Canada can now boast 7% of the international 100 hits on the the U.S. trades and even the U.S. tipster who let it be known he considered ALL Canadian records as "garbage", has finally had to admit that money can be made on "garbage" even before it is recycled. But, what of our daily newspapers?

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

-Pierre Juneau



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

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

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



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

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What national pride have they displayed in the light of these international accomplishments by our Canadian recording artists? They sure as hell made enough noise when the ruling was first announced. Even the Canadian Press would appear to have swept the whole matter under their Telex. They DID report the "dread-

COMMENT

by Walt Grealis

ful" ruling. But, that's par for the course and.....does it REALLY matter anymore?

There is one distressing issue however, and that's the industry itself, taking its success so calmly.

There are indications they are of the opinion their talent and initiative took them to the position where the Canadian music is today. "It would have happened without the ruling" was what the broadcasters said - at the time of the lowering of the boom.

Few, if any of the artists, producers, record company people and others allied to the industry have bothered to voice even a mild opinion that the ruling has made the difference. One could quite easily come to the conclusion they are of the opinion the ruling might upstage their ability and they would like to forget what it was that made the Canadian hits possible. It was the CRTC ruling - and don't you forget it.

The growth of the studio scene, the increase of funds available to producers, the attitude of the programmer - to audition and air Cancon came about because of "Juneau's folly".

Perhaps one of the most spectacular moments in the history of the Canadian music industry was the scene at the St. Lawrence Hall (Toronto) - February 24th of this year when thunderous applause from the cream of the

Kinney's Scardino re-enters studio

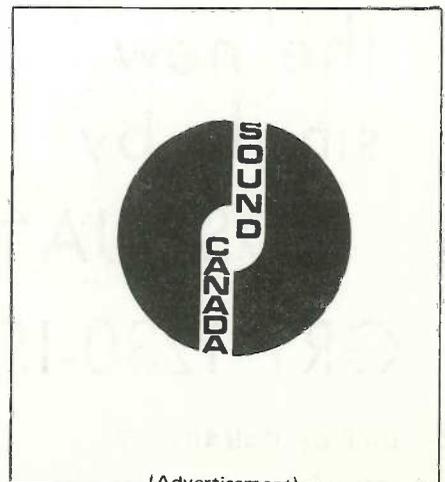
John Pozer, head of A&R, Kinney Music of Canada, has announced that Don Scardino will be going back into the studio with producer Andrew Melzer. Pozer plans to have a single off at the end of the month to follow up the chanter's "Hey, Hey What a Beautiful Day". More product will follow in the new year in what Pozer describes as "our total plan to make Don an internationally known artist."

industry greeted Pierre Juneau. It was on this date when he accepted the Juno Award as Canadian Music Industry Man Of The Year.

It is now ten months later and so many of us have forgotten the fight which brought a change in the laws of Canada to assure that some portion of what Canadians heard - would reflect the way of life in Canada. We should all (record company executives, programmers, the press, musicians and artists) constantly remind ourselves that the CRTC ruling brought about what we can now refer to as our "creative abilities".

It would be a very appreciated gesture, I'm sure, if the CRTC were to receive one copy of every Canadian content single and album produced. It is my understanding the Commission has equipped itself with a library of Canadian recordings, which are very much cherished and appreciated by the members of the Commission. They have never asked, being they are a government body, for copies of recorded product, but they have, on occasion, received sample copies as a gesture of appreciation from some record companies, producers, artists and publishers. It is through these mailings they have maintained a library of Canadian content - as complete as possible, under the circumstances.

Might I suggest that record companies check their mailing lists and make sure that one copy of every Canadian production, single and album, be mailed directly to the CRTC library - on release. It's possible they just might be interested in seeing and listening to the results of their ruling - firsthand. Their address is 100 Metcalfe St. Ottawa, Ontario.



(Advertisement)

"Sourdough" Houston boosts Summus deck

The Ontario Government has been one of the strongest boosters of Canadian talent, whether young film makers, live performers or recording units. But, like typical government, they lack the public relations to transfer the importance of this work to the masses. The creation of Ontario Place was a giant step forward for the Ontario Government and indeed, they have tried to communicate with the younger generation in using this beautiful showplace to bring attention to the young hopefuls from Ontario in spite of the fact that the jukeboxes dotted throughout the island contain no Cancon product.

However, the most fascinating display at Ontario Place is the giant Cinesphere screen where they introduced a new Canadian film processing, using wholly Canadian film footage. One of the most exciting of these films is "North to Superior", an exciting trip by air and canoe into the wilds of northern Ontario. The only voice heard on the soundtrack is Bill Houston, performing his self-penned, "Ojibway Country". The score was arranged by ex-Lovin' Spoonfuller, Zal Yanovsky. Houston's producers, Roy Smith and Al Albutt, taped the session at Toronto's Thunder Sound, making slight changes for the disc product. The film features an

electric piano which was dropped in favour of an electric harpsichord and guitar for Houston's Summus single. The flip of this single, "Open Spaces", also written by Houston, is now seeing strong MOR play.

Unlike the government agency responsible for the film, record and Ontario Place, Houston has the advantage of a smooth and tightly knit promotion operation, London Records. They assigned their newly-appointed Ontario promotion manger, Vince Lasch, to chaperone the young Canadian "sourdough" on a tour of radio and television stations as well as the trade press.

Houston received his "sourdough" tag from his early youth when he lived in the North West Territories where his father was employed by the Hudson's Bay Company. They moved to Sioux Lookout where his father took over as editor of the Daily Bulletin, training young Houston in the printing trade. He became associated with a young group who were playing around the Sioux Lookout area and penned "Sunshower" for them which they used as their theme later adapting it as their name.

Houston learned a great deal from

this trio comprised of George Gregorovitch, lead singer; Rick Mortenson and Kenny Campbell. They utilized much of his material and have just recently devoted themselves to the anti-pollution and anti-discrimination efforts, problems of which they are acutely aware.

Houston has much confidence in the importance of Thunder Bay, insofar as the entertainment industry is concerned. He refers to the Lakehead as "The Liverpool of Canada" and has become a great fan of the Jarvis Street Revue and Quitlim, the latter group for which he penned "Way Down South". Houston's inspiration for his musical put-together comes from Noel Coward, Ogden Nash, Charlie Brown and Sesame Street, a strange combination which allows him to mix happy times with soul.

COMING.....

CANADIAN TELEVISION

.....what it has done

.....what it is doing....

and what it could do!

(a ten part in-depth look

at the other media that is

90% picture and 10% sound??)

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PLAY ME A SAD SONG

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Nevin Grant...a tough act to follow

by Jim Smith

An era passes on October 22nd.

That's the day a successor is chosen for MLS chairman, Nevin Grant. The successor couldn't have picked a tougher act to follow.

Nevin has been on the MLS job since last December 1st and could technically retain his chairmanship until the same time this year. I don't think it would be excessive praise to say that during his time in office, Nevin has saved the MLS.

Think back to last December. Recall how the Canadian record industry was on the verge of rebellion against the broadcast network. The network found new life under Nevin. Discontent still exists but it is now directed against the few members who seem determined to sink as many Canadian releases as possible. That's an important distinction.

It was Nevin who gave the MLS constitution real bite. Recognizing that the purpose of the MLS, at least its stated purpose, is to build Canadian talent, Grant once declared R. Dean Taylor an internationally established artist.? That action cleared the way for another Canadian recording to receive two weeks of MLS exposure, even though it had not pulled the 6.0 average. The rule was always on the books, but how often had it been used?

And Nevin had the courage to make the rules stick for the record companies too. When four selections were delivered to the System after the two-week submission deadline had passed, Nevin refused to accept them. Grant didn't like doing that but he had to abide by the rules.

Apart from his actions as chairman, Grant's voting, for Hamilton's CKOC was unfailingly higher than any other member of the chain. It is significant that CKOC has never given any record a zero vote.

"A zero indicates that the record has absolutely no merit," Nevin noted some months ago, "I feel that just because the musicians had enough faith to record the number and the record company had enough faith to release it, the record has some merit for them."

Yes, Nevin made a name for himself in a hurry. But the most impressive part of the story is that what you see is the real man. I knew Nevin before he moved into his MLS position and therefore I can state uncategorically that Nevin Grant did not adopt a new set of values when he was suddenly exposed to the world.

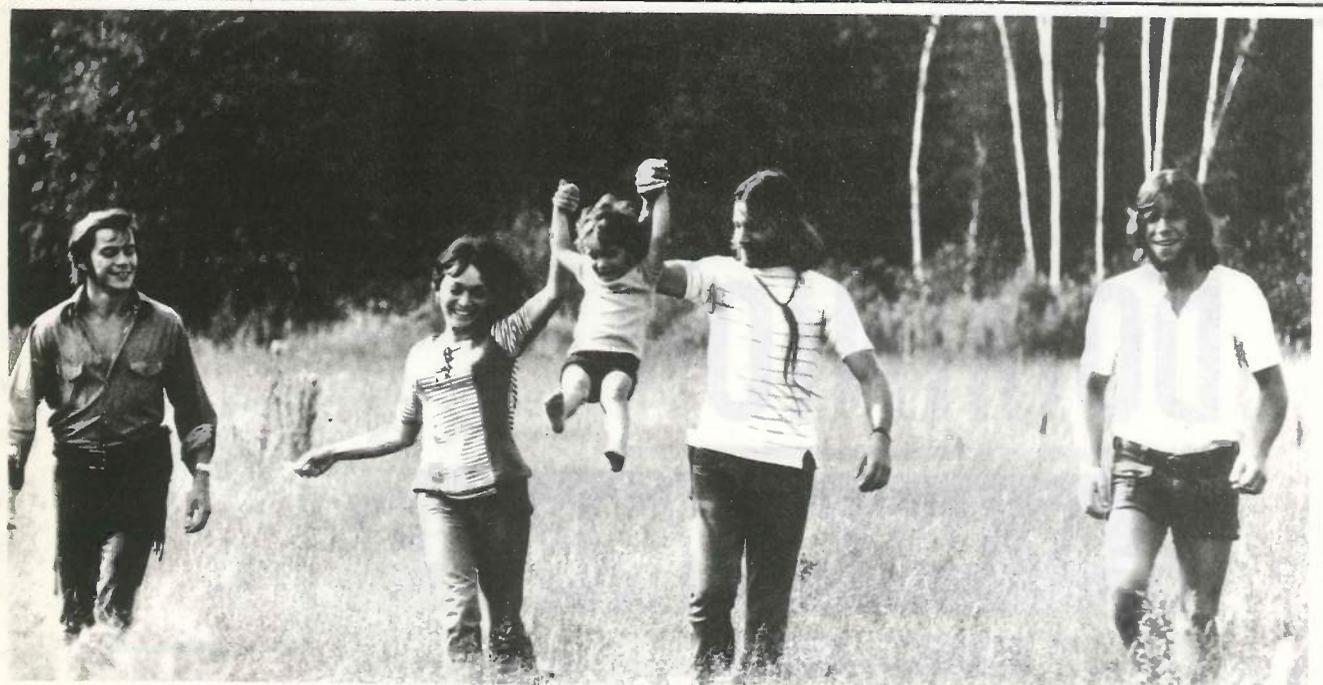
For more than three and a half years,

Grant has reigned as music director at CKOC. During that time the station has gained an unequalled reputation as the most responsible citizen of Canadian pop broadcasting.

Hamilton is a major market. 'OC faces competition from tough sources, Toronto and Buffalo as well as the immediate area. Nevin has managed to live with that and still break new releases. He has the strength of his convictions and taste to match when it comes to untested product. "Better to be wrong once in a while than miss a good record," he once told me.

Moreover, Nevin derives genuine pleasure from picking a hit. While his competitors may choose to wait until the record is tested out in smaller markets or word filters down from the tip sheets, Nevin is in the audition room listening for himself. Recently he called to suggest that I listen to the new Paul Anka song (one of the records he was later forced to refuse MLS rights because of the late submission). I didn't hear the song anywhere else for several days, but in the meantime, 'OC was wearing out the grooves.

That's what a music director is supposed
SMITH continued on page 19



CHRISTOPHER ROBIN IS BACK!

"Hello Yellow Good Bye Plane"

MWC
MUSIC WORLD CREATIONS
(MWC 1006X)

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

MA
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NEW RELEASES

RPM

MOR PLAYLIST

MICHAEL VINCENT – That Girl's Become A Woman – Avco Embassy AVE-4583-N

(Michael Vincent) Brenko/Avemb Songs – Prod: Ron Capone. **M A P L**
 MOT: Vancouverite, now living in Toronto, had much success as a budding new television artist and tried his hand, unsuccessfully at the recording bit. He's now back on the disc scene and although taped in the U.S. the initial reaction looks good. Voice is still very strong which points up rather weak background. Flip: Baby Don't Give Me That Goodbye Look Again (Marty Butler/Bob Bilyk) Northchester/Betanne-CAPAC

Now Charted

LEE ROY – My Soul Sings Out – RCA 75-1065-N

(Leroy Anderson) Beechwood Canada-BMI – Prod: Gary Buck. **M A P L**
 COUNTRY: But he'll go pop and in no time. One of the originals of this music we call Canadian, Lee Roy, has perhaps the greatest potential of any single artist in RCA's roster. A sincere feeling for lyrics, his own, with superb backing and arrangements that make this one – GREAT. Flip: Little Girl (same credits as plug side.)

Country Chart Probability Factor – 78%

RICK PEARSON – Waving Bye – Palas House Records RP 101-L

(Rick Pearson) Palas House-BMI – Prod: Dave Shaw. **M A P L**
 MOR: The team of Pearson, Palaschuk and Shaw, have put together an excellent showcase for this young Winnipeg talent – a tribute to the sound available at Century 21 (Winnipeg). Perhaps he's a touch more country than MOR but there's so little difference he'll probably make it on both and could be a left fielder for the Top 40 market as well. Fresh young vocal effort with excellent and subtle guitar work. Flip: All Our Good Times (same credits as plug side.)

MOR Chart Probability Factor – 75%

GEORGE WALKER – Life's Seasons – RCA 75-1062-N

(George Walker) Sunbury Music-CAPAC. **M A P L**
 MOR: Another voice out of the past, but this time around there's almost a feeling of voice superiority, which is actually confidence, making Walker's performance an exquisite club act with a lush but reverent background. Flip: Attend To Me (same credits as plug side.)

MOR Chart Probability Factor – 74%

WEDNESDAY – Hang On Girl – Ampex AC 1304-V

(Begg/Smith/O'Neil/Dufleck) Skyline North/Midweek-CAPAC – Prod: B.Diel/C/Daniels/J.Driscoll. **M A P L**
 MOT: First effort by young Oshawa, Ontario group puts them up with the winners and points up what a group of businessmen (Dimension 71) can do with Canadian talent. Wednesday have resorted to a little gimmickry that almost puts them into a heavy bag, but not quite. Their voices bring them back into the highly commercial field and what should be fast chart action. Flip: Velvet Colours (same credits as plug side.)

MOT Chart Probability Factor – 69%

EFREM – Pu – Du – Lay – RCA 75-1063-N

(Efrem) Dunbar-BMI – Prod: Mark Smith **M A P L**
 Flip: (same as plug side – MOT)

BAT – Katie's Bar – Van 2100 106-Q

(Barry A. Taylor) PSI/Hoadley House-BMI – Prod: Ken Spence. **M A P L**
 Flip: Morning Light (same credits as plug side.) – MOT.

CHRISTOPHER ROBIN – Hello Yellow Good Bye Plane – MWC 1006X-M

(Ken Christenson) M.J.S-BMI **M A P L**
 Flip: Ballad Of Dick & Jane (Freedom My Love) (same credits as plug side.)

MICHAEL BRANDON – Snowtime – Pollyanna Records PS 102

(Michael Brandon/Carl Arthur MacLeod) McBrandon-BMI – Prod: Fuzzy Owen **M A P L**
 Flip: Happiness Is Back With Us Again (same credits as plug side.) COUNTRY.

PAUL MARTIN & HIS SOUND FACTORY – Uptown – Van 2100 105-Q

(Betty Mabry) No publishing listed – Prod: Paul Martin. **M A P L**
 Flip: Comeon (Paul Martin) PSI/Hoadley House-BMI – MOT

Note: In last week's New MAPL Releases it was reported that the Columbia release of "The Fool" by Gilbert Montagne was Canadian content. This information was incorrect and was an error on the part of RPM. The single was not submitted by the company for Cancon consideration.

- 1 SWEET SOUNDS OF MUSIC **M A P L**
Bells (Polydor) 2065 077-Q
- 2 TALK IT OVER IN THE MORNING **M A P L**
Anne Murray (Capitol) 72649-F
- 3 WHO WROTE THE WORDS **M A P L**
Mercury Brothers (RCA) 75-1058-N
- 4 SUPERSTAR **M A P L**
Carpenters (A&M) 1289-W
- 5 BY THE TIME I GET TO PHOENIX **M A P L**
Murray/Campbell (Capitol) 3200-F
- 6 ONE MORE MOUNTAIN TO CLIMB **M A P L**
Doctor Music (GRT) 1233-07-T
- 7 BE MY FRIEND **M A P L**
Allan J. Ryan (Columbia) C4-2961-H
- 8 DISIDERATA **M A P L**
Les Crane (Warner Bros) 7520-P
- 9 A CORNER OF YOUR HEART **M A P L**
Diane Landry (Columbia) C4-2993-H
- 10 LOVE ME, LOVE ME, LOVE **M A P L**
Frank Mills (Polydor) 2065 076-Q
- 11 LONG AGO AND FAR AWAY **M A P L**
Johnny Mathis (Columbia) 4-45415-H
- 12 LATIN AFTERNOON **M A P L**
The Gentleman (Astra) 45306-Q
- 13 ANOTHER TIME ANOTHER PLACE **M A P L**
Engelbert Humperdinck (Parrot) 40065-K
- 14 WEDDING SONG **M A P L**
Paul Stookey (Warner Bros) 7511-P
- 15 SUMMER SIDE OF LIFE **M A P L**
Gordon Lightfoot (Reprise) 1035-P
- 16 CARRY ME **M A P L**
John Arpin (Cdn Talent Library) 477-807-Z
- 17 THE SONG IS LOVE **M A P L**
Mary Travers (Warner Bros) 7517-P
- 18 WHEN I WAS YOUNG **M A P L**
& Kurt & Noah (Astra) 45312-Q
- 19 ROLLER COASTER RIDE **M A P L**
Sanderlings (Summus) 2509-M
- 20 I BELIEVE IN YOU **M A P L**
Rita Coolidge (A&M) 1271-W
- 21 OPEN SPACES **M A P L**
Bill Houston (Summus) 2508-K
- 22 HE'D RATHER HAVE THE RAIN **M A P L**
Heaven Bound/Tony Scotti (MGM) 14284-M
- 23 DO I LOVE YOU **M A P L**
Paul Anka (Buddah) 252-M
- 24 FREEDOM COMES, FREEDOM GOES **M A P L**
Fortunes (Capitol) 3179-F
- 25 LOVING HER WAS EASIER **M A P L**
Roger Miller (Mercury) 73230-K
- 26 RAINBOW **M A P L**
Andre Gagnon (Columbia) C4-298 i-H
- 27 THE NIGHT THEY DROVE **M A P L**
OLD DIXIE DOWN **M A P L**
Joan Baez (Vanguard) 35138-V
- 28 RIVERBOAT IN THE RAIN **M A P L**
Chosen Ones (Rada) 168
- 29 SONGS IN THE MORNING **M A P L**
Gina (GRT) 1230-13-T
- 30 MOMENTS OF LOVE **M A P L**
Jerry Toth Singers (Warner Bros) 4001-P
- 31 TAKE ME HOME COUNTRY ROAD **M A P L**
Laurie Bower Singers (Cdn Talent Library) 477-810-Z
- 32 BILL JONES GENERAL STORE **M A P L**
Tommy Hunter (Columbia) C4-3000-H
- 33 MAMMY BLUE **M A P L**
Oak Island Treasury Department (Columbia) C4-3003-H
- 34 MORE OFTEN THAN NOT **M A P L**
Ian & Sylvia (Columbia) 4-45475-H

The music's your's, words are mine

by **Kenneth M. Smookler**

Now we know, if we've been reading this column for the last few weeks, that copying material which is copyrighted on a copying machine, or translating it into another language is a breach of the Copyright Act. About four and a half years ago, another possibility was explored with unhappy results for the explorer.

In April of 1967, Justice Jackett of the Exchequer Court (now called the Federal Court) which deals with copyright problems, heard a request for an injunction in the case of Ludlow Music Inc. versus Canint Music Corp. Ltd. and Arc Sound Limited. Ludlow owned rights to Woody Guthrie's song "This Land is Your Land".

In 1967, Arc Records advised Ludlow that new words had been set to Guthrie's music (by Alec Somerville of The Brothers In Law) and that Arc would be paying fifty per cent of the publisher's royalty to Ludlow, rather than one hundred per cent. Ludlow objected to the use of unauthorized lyrics and eventually, the matter reached the Court.

Arc's case was based on S.19 (1) of the Copyright Act which permits anyone to use any copyrighted "musical, literary or dramatic work" if he can prove: a) that the work has previously been reproduced with the consent of the owner of the copyright; and b) that he has given notice of his intention to use the work and has paid the proper royalties for its use.

Now, that was fine as far as it went, but it didn't go quite far enough. Far enough would have been down to S.19(2) which says that "Nothing in subsection (1) authorizes any alterations in, or omissions from, the work reproduced, unless (records) repro-

These articles dealing with the legal aspect of entertainment, are written especially for RPM by Kenneth M. Smookler, barrister and solicitor practicing in Toronto. He has a LL.B from the University of Toronto and a B.A. in Sociology from Wayne State University in Detroit.

ducing the work subject to similar alterations and omissions have been previously made.....with the consent of.....the owner of the copyright." And on this point the battle was waged.

Arc's position was that Ludlow had one copyright in the words and a separate copyright in the music. By using entirely different words, but the same music, Arc's record (according to Arc) was completely legal.

Ludlow said that you can't split a song into words and music; it was both and any change made in either was a breach of the copyright.

The judge seems to have found a third position. He ruled that a song was a single composition with a single copyright, when the same person wrote both words and music! In that case, tampering with the lyrics is a breach of the copyright and he enjoined Arc from distributing the record until the case was tried.

Next week, we'll see what he said about songs with words by A and music by B.

Kinney set for Fludd single release now

Kinney Music's Tom Williams, has announced the impending release of the first single by Toronto-based Fludd, "Turn 21". The session was produced in San Francisco for the Warner Bros. label by Adam Mitchell. "Turn 21" was penned by group members, Ed and Brian Pilling. Other members of the group include Greg Godovitz, Mick Walsh and John Andersen.

The single will be followed by an album on Warner Bros., also recorded in the United States under the hand of Fred Catero. Catero has produced and engineered for such luminaries as Chicago, Santana, Melanie, Blood, Sweat and Tears and the Grateful Dead.

IN THIS ISSUE
The Complete Story
of the
MAPLE MUSIC JUNKET
- Pages 11 to 14 -

RPM SINGLES ALPHABETICALLY

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

Absolutely Right (29)
 Ain't No Sunshine (51)
 All I Ever Need Is You (95)
 Annabella (72)
 Another time Another Place (63)
 Birds Of A Feather (12)
 Build A Tower (57)
 Charity Ball (48)
 Chirpy Chirpy Cheep Cheep (19)
 Crazy Arms Crazy Eyes (71)
 Crazy Love (84)
 Desiderata (74)
 Do I Love You (50)
 Dolly Dagger (64)
 Don't Wanna Live Inside Myself (75)
 Down By The River (9)
 Do You Know What I Mean (8)
 Easy Loving (37)
 First Sign Of Love (69)
 Get It While You Can (86)
 Glory Glory (73)
 Go Away Little Girl (1)
 Gypsy, Tramps & Thieves (11)
 Help (Get Me Some Help) (93)
 Hey Girl Don't Bother Me (85)
 I Ain't Got Time Anymore (90)
 I Believe In You (38)
 I'd Love To Change The World (32)
 I Don't Need No Doctor (81)
 If You Really Love Me (67)
 I Just Want To Celebrate (53)
 Imagine (30)
 I'm A Man (26)
 I'm Comin' Home (20)
 Inner City Blues (100)
 It's A Cryin' Shame (70)
 It's For You (21)
 It's Only Love (99)
 I've Found Someone Of My Own (35)
 I Woke Up In Love This Morning (16)
 Jennifer (52)
 K-Jee (55)
 Koko Jo (56)
 Life Is A Carnival (28)
 Lonesome Mary (47)
 Long Ago And Far Away (17)
 Loving Her Was Easier (27)
 Lovin' You Ain't Easy (65)
 MacArthur Park
 Maggie May (2)
 Mamma Blue (89)
 Marianne (31)
 Midnight Man (62)
 Military Madness (94)
 Never My Love (14)
 Now I'm In Love (79)
 One Fine Morning (6)
 One More Mountain To Climb (34)
 One Tin Soldier (97)
 Only You Know And I Know (24)
 Peace Train (23)
 Rain Dance (5)
 Riverboat In The Rain (98)
 Roll On (54)
 Rub It In (68)
 Sahajiya (91)
 Saturday Morning Confusion (42)
 She's All I've Got (80)
 Smiling Faces (58)
 So Far Away (25)
 Some Of Shelley's Blues (61)
 Spanish Harlem (33)
 Stagger Lee (13)
 Stick Up (46)
 Stone Of Years (77)
 Summer Side Of Life (39)
 Superstar (3)
 Sweet Sounds Of Music (10)
 Take Me Home Country Road (83)
 Talk It Over In The Morning (18)
 That Girl's Become A Woman (82)
 The Love We Had (66)
 Theme From Shaft (76)
 The Night They Drove Old Dixie Down (7)
 The Story In Your Eyes (22)
 The Year That Clayton Delaney Died (43)
 Think His Name (92)
 Tired Of Being Alone (45)
 Touch (78)
 Trapped By A Thing Called Love (36)
 True Fine Virginia (88)
 Two Divided By Love (60)
 Uncle Albert/Admiral Halsey (15)
 Uncle Jed (96)
 Wedding Song (41)
 What Are You Doing Sunday (49)
 You're My People (44)
 You Won't Get Fooled (59)
 Yo Yo (4)



(Advertisement)

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

October 23, 1971

Gold Leaf Award For Outstanding Record Sales

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

1	1 2	GO AWAY LITTLE GIRL Donny Osmond-Polydor-2065-081-Q		34	63 68	ONE MORE MOUNTAIN TO CLIMB Dr. Music-GRT-45132-T	MA PL	67	72 76	IF YOU REALLY LOVE ME Stevie Wonder-Tamla Motown-54208-V	
2	2 1	MAGGIE MAY Rod Stewart-Mercury-73224-K		35	35 38	I'VE FOUND SOMEONE OF MY OWN Free Movement-Decca-32818-J		68	76 81	RUB IT IN Layng Martine-Barnaby-2041-H	
3	5 8	SUPERSTAR Carpenters-A&M-1289-W		36	36 42	TRAPPED BY A THING CALLED LOVE Denise LaSalle-Westbound-182-T		69	80 98	FIRST SIGN OF LOVE Wishbone-Celebration-2015X-M	MA PL
4	8 11	YO YO Osmonds-Polydor-2065-082-Q		37	42 46	EASY LOVING Freddy Hart-Capitol-3115-F		70	77 83	IT'S A CRYIN' SHAME Gayle McCormick-Dunhill-4288-N	
5	3 4	RAIN DANCE Guess Who-Nimbus-74 0522-N	MA PL	38	40 45	I BELIEVE IN YOU Rita Coolidge-A&M-1271-W	MA PL	71	.... ..	CRAZY ARMS CRAZY EYES Brave Belt-Reprise-1039-P	MA PL
6	11 12	ONE FINE MORNING Lighthouse-GRT-1230-10-T	MA PL	39	28 29	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-1035-P	MA PL	72	32 22	ANNABELLA Hamilton, Joe Frank & Reynolds-Dunhill-4287-N	
7	4	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez-Vanguard-35138-V	MA PL	40	37 39	MACARTHUR PARK Four Tops-Tamla Motown-1189-V		73	55 62	GLORY, GLORY Byrds-Columbia-45444-H	
8	13 14	DO YOU KNOW WHAT I MEAN Lee Michaels-A&M-1262-W		41	33 31	WEDDING SONG Paul Stookey-Warner Bros-7511-P		74	.... ..	DESIDERATA Les Crane-Warner Bros-7520-P	
9	16 20	DOWN BY THE RIVER Joey Gregorash-Polydor-2065 073-Q	MA PL	42	29 28	SATURDAY MORNING CONFUSION Bobby Russell-United Artists-50788-J		75	.... ..	DON'T WANNA LIVE INSIDE MYSELF Bee Gees-Atco-6847-P	
10	20 25	SWEET SOUNDS OF MUSIC Bells-Polydor-2065 077-Q	MA PL	43	47 47	THE YEAR THAT CLAYTON DEL ANEY DIED Tom T. Hall-Mercury-73221-K		76	.... ..	THEME FROM SHAFT Isaac Hayes-Enterprise-9038-Q	
11	19 24	GYPSYS, TRAMPS & THIEVES Cher-Kapp-2146-J		44	49 60	YOU'RE MY PEOPLE Pepper Tree-Capitol-72650-F	MA PL	77	59 55	STONE OF YEARS Emerson, Lake & Palmer-Cotillion-44131-P	
12	18 19	BIRDS OF A FEATHER Raiders-Columbia		45	56 65	TIRED OF BEING ALONE Al Greene-Hi-2194-K		78	100....	TOUCH Supremes-Tamla Motown-1190-V	
13	14 15	STAGGER LEE Tommy Roe-ABC-11397-N		46	30 23	STICK UP Honeycone-Hot Wax-7106-M		79	70 72	NOW I'M IN LOVE Tobias-MGM-14273-M	MA PL
14	22 32	NEVER MY LOVE 5th Dimension-Bell-45134-M		47	57 74	LONESOME MARY Chilliwick-A&M-321-W	MA PL	80	95	SHE'S ALL I'VE GOT Freddy North-Mankind-12004-Q	
15	7 6	UNCLE ALBERT/ADMIRAL HALSEY P&M McCartney-Apple-1837-F		48	62 78	CHARITY BALL Fanny-Reprise-1033-P		81	94	I DON'T NEED NO DOCTOR Humble Pie-A&M-1282-W	
16	6 5	I WOKE UP IN LOVE THIS MORNING Partridge Family-Bell-45130-M		49	87	WHAT ARE YOU DOING SUNDAY? Dawn-Bell-141-M		82	97	THAT GIRL BECOMES A WOMAN Michael Vincent-Avco Embassy-4583-N	MA PL
17	27 66	LONG AGO AND FAR AWAY James Taylor-Warner Bros-7521-P		50	65 77	DO I LOVE YOU Paul Anka-Buddah-252-M		83	61 37	TAKE ME HOME, COUNTRY ROAD John Denver-RCA-0445-N	
18	12 13	TALK IT OVER IN THE MORNING Anne Murray-Capitol-72649-F	MA PL	51	43 30	AIN'T NO SUNSHINE Bill Withers-Sussex-219-V		84	67 50	CRAZY LOVE Helen Reddy-Capitol-3138-F	
19	10 10	CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon-Youngblood-YB1026-Y		52	84	JENNIFER Bobby Sherman-Metromedia-227-L		85	98	HEY GIRL DON'T BOTHER ME Tams-Dunhill-4290-N	
20	31 41	I'M COMIN' HOME Tommy James-Roulette-7110-T		53	34 26	I JUST WANT TO CELEBRATE Rare Earth-Rare Earth-5031-V		86	60 54	GET IT WHILE YOU CAN Janis Joplin-Columbia-45417-H	
21	24 34	IT'S FOR YOU Springwell-Parrot 359-K	MA PL	54	53 61	ROLL ON New Colony Six-Sunlight-1001-V		87	.... ..	MAMMY BLUE Pop Tops-Dunhill-11311-N	
22	9 7	THE STORY IN YOUR EYES Moody Blues-Threshold-67006-K		55	51 48	K-JEE Nite Liters-RCA-0461-N		88	69 70	TRUE FINE VIRGINIA Allan J Ryan-Columbia-C4-2961-H	MA PL
23	41 53	PEACE TRAIN Cat Stevens-A&M-1291-W		56	44 33	KOKO JOE Jerry Reed-RCA-1011-N		89	.... ..	MAMMY BLUE Oak Island Treas.-Columbia-C43003-H	MA PL
24	38 69	ONLY YOU KNOW AND I KNOW Delaney & Bonnie-Atco-6838-P		57	64 67	BUILD A TOWER Brahman-Mercury-73235-K	MA PL	90	71 51	I AIN'T GOT TIME ANYMORE Glass Bottle-Avco-4575-N	
25	15 9	SO FAR AWAY Carole King-Ode-66019-W		58	46 43	SMILING FACES Undisputed Truth-Tamla Motown-7108-V		91	.... ..	SAHAJIYA Tommy Graham & Friends-Capitol-72651-F	MA PL
26	50 73	I'M A MAN Chicago-Columbia-45467-H		59	26 27	YOU WON'T GET FOOLED Who Decca-32846-J		92	79 64	THINK HIS NAME Johnny Rivers-United Artists-50822-J	
27	21 21	LOVING HER WAS EASIER Kris Kristofferson-Monument-8525-K		60	92	TWO DIVIDED BY LOVE Grass Roots-Dunhill-4289-N		93	.... ..	HELP (Get Me Some Help) Tony Ronald-RCA-75 1061-N	
28	48 75	LIFE IS A CARNIVAL Band-Capitol-3199-F		61	66 79	SOME OF SHELLY'S BLUES Nitty Gritty Dirt Band-U.A.-50817-J		94	85 57	MILITARY MADNESS Graham Nash-Atlantic-2827-P	
29	58	ABSOLUTELY RIGHT 5 Man Electrical Band-Polydor	MA PL	62	91	MIDNIGHT MAN James Gang-ABC-11312-N		95	.... ..	ALL I EVER NEED IS YOU Sonny & Cher-Kapp-2151-J	
30	39 44	IMAGINE John Lennon-Apple		63	23 16	ANOTHER TIME ANOTHER PLACE Engelbert Humperdinck-Parrot-40065-K		96	88 86	UNCLE JED Creamcheeze Goodtime-Dominion-146-E	MA PL
31	17 18	MARIANNE Stephen Stills-Atlantic-2820-P		64	86	DOLLY DAGGER Jimi Hendrix-Reprise-1044-P		97	93 93	ONE TIN SOLDIER Coven-Warner Bros-7509-P	
32	52 80	I'D LOVE TO CHANGE THE WORLD Ten Years After-Columbia-45457-H		65	90 99	LOVIN' YOU AIN'T EASY Pagliaro-Much-CH1010-K	MA PL	98	89 97	RIVERBOAT IN THE RAIN Chosen Ones-Rada-168	MA PL
33	25 17	SPANISH HARLEM Aretha Franklin-Atlantic-2817-P		66	68 71	THE LOVE WE HAD Dells-Cadet-5683-T		99	.... ..	IT'S ONLY LOVE Elvis Presley-RCA-1017-N	
								100	.... ..	INNER CITY BLUES Marvin Gaye-Tamla Motown-54209-V	

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM 100

ALBUMS

October 23, 1971



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

Gold Leaf Award For Outstanding Record Sales

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

W
C
V
D
E
F
G
H
T
K

MCA
Musimat
Phonodisc
Polydor
RCA
Trans World
WB Atlantic
World

J
R
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N
Y
P
Z

1	1 1	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A	34	30 24	FIREBALL Deep Purple-Warner Bros-BS2564-P CWX2564-P	67	59 55	GOODBYES & BUTTERFLIES 5 Man Electrical Band-Polydor-2424 020-Q N/A
2	3 16	THE DONNY OSMOND ALBUM Polydor-2424 208-Q N/A	35	37 19	L.A. WOMAN Doors-Elektra-EKS75011-P ICEK-75011-P	68	80	YOU'RE MY PEOPLE Pepper Tree-Capitol-ST6364-F N/A
3	2 2	EVERY GOOD BOY DESERVES FAVOUR Moody Blues-Threshold-THS5-K N/A	36	25 43	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SW8903-F N/A	69	87	HIGH GRASS Crosstown Bus-MCA-7015-J N/A
4	7 25	IMAGINE John Lennon-Apple-SMAS3379-F N/A	37	31 23	TARKUS Emerson, Lake & Palmer-Cotillion-SC9900-P AC9900-P	70	63 60	GODSPELL Soundtrack-Bell-1102-M 4-1102-M
5	4 3	TAPESTRY Carole King-Ode-SP77009-W CS77009-W	38	39 33	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W CS4280-W	71	77 82	RITA COOLIDGE A&M-SP4291-W N/A
6	9 22	TALK IT OVER IN THE MORNING Anne Murray-Capitol-ST6366-F N/A	39	35 18	LIVE AT THE FILLMORE Aretha Franklin-Atlantic-SD7205-P AC7205-P	72	.... ....	TEASER AND THE FIRECAT Cat Stevens-A&M SP 4313-W CS 4313-W
7	16 50	LOVE, LUCK 'N' LOLLIPOPS Bells-Polydor-2424 035-Q N/A	40	36 34	STEPHEN STILLS 2 Atlantic-SD7206-P AC7206-P	73	65 62	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A
8	6 8	MASTER OF REALITY Black Sabbath-Warner Bros-BS2562 CWX2562-P	41	38 29	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2902-P ACJ-902-P	74	69 79	CELEBRATION Various-Ode-77008-W CS77008-W
9	5 7	PARTRIDGE FAMILY SOUND MAGAZINE Bell-6064-M 4-6064-M	42	66	RAINBOW BRIDGE Jimi Hendrix-Reprise-MS2040-P CRX2040-P	75	.... ....	HARMONY 3 Dog Night-Dunhill DSX 50108-N N/A
10	10 12	SO LONG BANNATYNE Guess Who-RCA-LSP4574-N N/A	43	23 35	BYRDMANIAX Byrds-Columbia-KC30640-H N/A	76	75 69	KING CURTIS LIVE AT FILLMORE EAST Atco-SD33-359-P N/A
11	8 5	WHO'S NEXT The Who-Decca-DS79182-J N/A	44	64	NON STOP DANCING 12 James Last-Polydor-2371141-Q 3811091-Q	77	71 68	ABRAXAS Santana-Columbia-KC30130-H CT30130-H
12	11 4	RAM P&L McCartney-Apple-SMAS3375-F 4XT3375-F	45	46 31	BLUE Joni Mitchell-Reprise-MS2038-P CRX2038-P	78	76 77	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P
13	12 6	CARPENTERS A&M-SP3502-W CS3502-W	46	48 32	BS&T 4 BS&T-Columbia-KC30590-H N/A	79	78 61	YOU'VE GOT A FRIEND Andy Williams-Columbia-KC30797-H N/A
14	20 59	BARK Jefferson-Airplane-Grunt-FTR1001-N N/A	47	44 70	ALLMAN BROS AT FILLMORE EAST Capricorn-2SA-802-P ACJ802-P	80	70 74	CHICAGO III Columbia-C2 30110-H CT30110-H
15	15 11	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J	48	43 39	INDIAN RESERVATION Raiders-Columbia-30768-H CT30768-H	81	82 73	SHA NA NA Kama Sutra-KSBS2034-M N/A
16	13 9	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P CWX2561-P	49	41 26	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A	82	85 85	NORTH COUNTRY FUNK Joey Gregorash-Polydor-2424 925-Q N/A
17	14 10	STICKY FINGERS Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P	50	42 38	ANOTHER TIME ANOTHER PLACE Engelbuert Humperdinck-Parrot-71048-K N/A	83	72 63	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P CWX1883-P
18	17 20	TRAFALGAR Bee Gees-Atco-SD7003-P AC7003-P	51	45 27	THE SILVER TONGUED DEVIL AND I Kris Kristofferson-Monument-A30679-K N/Z	84	83 76	FRIENDS AND LOVE Chuck Mangione-Mercury-SRM2-800-K N/A
19	18 13	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M	52	62	GETTING TOGETHER Bobby Sherman-Metromedia-MD1045-L N/A	85	73 80	DAVID WIFFEN Fantasy-8411-R N/A
20	19 14	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P	53	47 40	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N DHX55098-N	86	84 71	HIWAY CHILD Rick Neufeld-Astra-AS1001-Q N/A
21	21 15	ONE FINE MORNING Lighthouse-GRT-9230 1002-T 5230 1002-T	54	49 44	ONE WORLD Rare Earth-Rare Earth-RS520-V N/A	87	86 64	WHAT YOU HEAR IS WHAT YOU GET Ike & Tina Turner-United Artists-UAS9953-J N/A
22	22 28	SURF'S UP Beach Boys-Brother-RS6453-P CRX6453-P	55	51 48	HOMEMADE Osmonds-Polydor-2424 027-Q N/A	88	89 67	FORGOTTEN DREAMS Fiedler & Boston Pops-Polydor-2393 019-Q N/A
23	29 47	FOR LADIES ONLY Steppenwolf-Dunhill-DSX50110-N N/A	56	52 45	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W	89	91 88	THE MOTHERS AT FILLMORE EAST Bizarrre-MS2042-P CRX2042-P
24	24 21	A SPACE IN TIME Ten Years After-Columbia-KC30801-H N/A	57	81	THEIR SIXTEEN GREATEST HITS Grass Roots-Dunhill-DSX15107-N N/A	90	88 84	EMERSON, LAKE AND PALMER Cotillion-SD9040-P AC9040-P
25	40 65	JAMES GANG IN CONCERT ABC-733-N N/A	58	54 51	PAUL AND Paul Stookey-Warner Bros-WS1912-P N/A	91	92 99	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F
26	27 36	HIGH WINDS WHITE SKY Bruce Cockburn-True North-TN3-H TNT3-H	59	68	BARBRA JOAN STREISAND Columbia-KC30792-H N/A	92	.... ....	CAHOOTS The Band-Capitol SMAS 651-F N/A
27	34 57	STAY AWHILE Bells-Polydor-2424 022-Q 3176 019-Q	60	55 49	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M	93	.... ....	STREET CORNER TALKING Savoy Brown-Parrot XPAS 71047-K N/A
28	33 37	LEE MICHAELS FIFTH A&M-SP4302-W ICS4302-W	61	74	CHER Kapp-KS3649-J N/A	94	93 98	BEST OF THE CARLTON SHOWBAND Camden-CAS2483-N CAS2483-N
29	53 30	SHAFT Soundtrack-Enterprise-EN25002-Q N/A	62	56 54	DEATH WALKS BEHIND YOU Atomic Rooster-Elektra-EKS74094-P CEK74094-P	95	96 92	DEATH IN VENICE Soundtrack-Deutsche Grammophon-2538 124-Q 3300 113-Q
30	32 46	BEST OF THE GUESS WHO RCA-LSPX1004-N TK1710-N	63	67 78	UPSIDE DOWNSIDE Tom Northcott-Uni-73108-J N/A	96	95 94	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P
31	50 41	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P	64	61 52	JUST AS I AM Bill Withers-Sussex-SXBS7006-M N/A	97	97 95	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M
32	26 42	CHICAGO TRANSIT AUTHORITY Columbia-GP8-H N/A	65	60 66	SURVIVAL Grand Funk Railroad-Capitol-SW764-F 4XT764-F	98	.... ....	GASOLINE ALLEY Rod Stewart-Mercury SR 61264-K N/A
33	28 17	AGAINST THE GRAIN Stampede-MWC-MWCS701-M MWC54-701-M	66	57 53	SONGS FOR BEGINNERS Graham Nash-Atlantic-SD7204-P AC7204-P	99	100 86	BURT BACHARACH A&M-SP3501-W CS3501-W
						100	98 97	THE LAST TIME I SAW HER Glen Campbell-Capitol-SW733-F N/A

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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

MMJ - is halfway with CRMA support

No matter which way you look at it, last week's decision by the CRMA to co-sponsor and financially support the Maple Music Junket was an event of historic proportions.

In case you haven't heard, the Canadian Recording Manufacturers' Association have decided to sink their reputation and \$20,000 of their royalties into helping the Maple Music Junket.

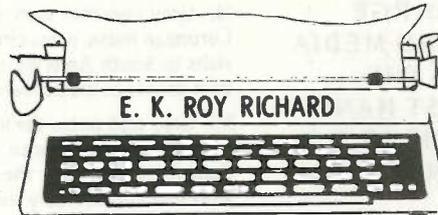
In addition, the CRMA will jointly sponsor the Junket with RPM Weekly and Grapevine Magazine, the national consumer paper.

With the total cost of the Junket expected to be around \$45,000 (and taking into account two earlier pledges of \$1,000 each from personal managers, Don Hunter and Tom Wilson), it is now up to the Canadian Government to provide the remainder of the cost of this highly ambitious project.

We have no doubts that various Government departments will come up with the money. Admittedly they are bombarded frequently with financial requests from all sorts of strange organizations, but it's not often that they are presented with a basic working

proposal and a pledge for half the cost of an international promotion to aid a Canadian industry. That is professionalism par excellence.

The Maple Music Junket was first outlined in this publication a couple of months ago by the Canadian rock journalist, Ritchie Yorke, who had put



together the concept in a conversation in London with the editor of the New Musical Express, Andy Gray. The response to the Junket was surprisingly good, and Yorke proceeded with the setting up of a detailed proposal.

Meetings with several members of the CRMA ultimately resulted in the major labels inviting Yorke to attend their next scheduled semi-annual get together, which took place in Mont Gabriel, a Laurentians ski resort.

Those of us who were aware of

Yorke's mission of mercy were none too hopeful for its outcome.

It was no use kidding ourselves. Traditionally the CRMA had been a body loathe to involve itself in anything. Even when the odds were heavily stacked in their favour, many of the Canadian majors have simply avoided any sort of confrontation with anybody. The CRMA's decision not to make any representation at the CRTC Canadian content hearing, last April, (apparently for fear of stepping on broadcaster toes) has subsequently turned out to be a mistake of almost classical proportion.....and also an error which has been very costly in terms of image.

As the Guess Who's producer, Jack Richardson, observed in the recent Spotlight on Canada (Billboard): "The CRMA is really made up of executives too embroiled in their own labels to recognize industry problems..They have never come out and made a stand on anything."

Bearing all this in mind, we doubt if even such an optimist as Ritchie Yorke would have laid many bets on

RICHARD continued on page 14

FOR THE MOR STATIONS

who might have missed
what we are doing. Try
these for Canadian Content

or these

RPM MOR PLAYLIST

7 BE MY FRIEND
Allan J. Ryan (Columbia) C4-2961-H

9 A CORNER OF YOUR HEART
Diane Landry (Columbia) C4-2993-H

26 RAINBOW
Andre Gagnon (Columbia) C4-2981-H

32 BILL JONES GENERAL STORE
Tommy Hunter (Columbia) C4-3000-H

33 MAMMY BLUE
Oak Island Treasury Department
(Columbia) C4-3003-H

34 MORE OFTEN THAN NOT
Ian & Sylvia (Columbia) 4-45475-H

SOFT SUMMER RAIN
Frank Lee (Columbia) C4-2994

TO A PLACE NEAR THE RIVER
Marty Butler (Columbia) C4-2988-H

Columbia Records  of Canada Ltd.



(Reprinted below is the main portion of a proposal set forth by a group of Canadian industry music people interested in bringing to Canada, members of the consumer and trade music press from the UK and Continental Europe.)

A PROPOSAL TO TRANSPORT A LARGE NUMBER OF EUROPEAN PRESS AND MEDIA PEOPLE TO CANADA TO WITNESS THE CANADIAN MUSIC SCENE AT FIRST HAND AND TO SPEND A MINIMUM OF THREE DAYS IN THIS COUNTRY IN SPRING '72

THE PURPOSES

Although Canadian-produced music has recently been making a great deal of noise and money in both Canada and the United States, our contributions to the rock music culture would appear to have fallen on deaf ears in Europe and the United Kingdom.

In the current year, there have been more Canadian records on the U.S. best selling lists than in any previous year. As a result of the CRTC legislation for Canadian content on AM airwaves in this country, the nation is undergoing a musical boom of no minor proportions. This spectacular growth is detailed more fully in another section of this proposal.

In 1970, a total of 16 Canadian records reached the American best sellers list, but only two of these repeated their U.S. success in Europe. They were the Guess Who's "American Woman" and "Snowbird" by Anne Murray.

All told, the Guess Who (a five man group from Winnipeg) have had 12 hit singles and six hit albums in the United States. The group is expected to gross \$5-million in the present year. The Guess Who command a concert fee per night of between \$10,000 and \$15,000 in the U.S.A. Yet only one of their records (the above-mentioned "American Woman") has managed to reach the English charts.

The Guess Who are Canada's best-known show business export, and are regarded as one of the ten foremost pop music attractions in the U.S. Yet they mean next to nothing in Europe.

Canadian music has been getting the short end of the stick in Europe. A number of reasons have been brought forward to account for this, but the principal fault would seem to be the lack of promotion and publicity for Canadian artists in Britain and Europe.

Another example of this is a Montreal group called The Bells. Their recording of "Stay Awhile" sold more than 100,000 copies in Canada, and over a million in the U.S. It brought a minimum of \$50,000 in royalties back into Canada. Yet it did not sell 1,000 copies in England.

The European record-buying market (as a total entity) is larger than the U.S. market, and therefore represents a very large region of activity for Canadian artists in general.

Ritchie Yorke, Canada's most widely syndicated music journalist and a frequent European visitor, claims that Canadian music and musicians are virtually unknown in the U.K. and mainland Europe. Mr. Yorke is Canadian editor of *Billboard* (the leading international music business weekly), a weekly columnist in *RPM Weekly* (Canada's foremost music trade publication) and president of the corporation which publishes *Grapevine*, Canada's national consumer pop music paper.

Mr. Yorke also notes that although Canada has traditionally

followed the American hit charts (in terms of domestic airplay and sales), this is not the case in England. Barely one in ten American hits repeat that success in Europe.

Mr. Yorke has discussed this situation at length with many prominent figures in the European music industry. For example, Mr. Andy Gray, the editor of the *New Musical Express* (published in England and regarded as the best-selling weekly music paper in the world) believes that the only way to effectively focus attention on the Canadian music scene is by bringing the European opinion-makers (music critics, disc jockeys, radio station programmers, newspaper editors, etc.) to Canadian soil for a first hand look at just what is happening here.

Mr. Gray says that such junkets are standard business practice in European music press circles, and Mr. Gray himself makes annual visits to South America, Greece, Brussels, Rome and Paris covering such events as music festivals and appearances by British groups.

Mr. Gray also notes the long term benefits of such a junket. Although each writer, for instance, may only print two or three stories on Canadian music after the junket, the impressions of Canada remain with him considerably longer and inevitably turn up in later stories.

Mr. Gray's basic ideas for such a Maple Music Junket were recently outlined by Ritchie Yorke in a column for *RPM Magazine*, which is attached.

THE GROWTH IN CANADIAN MUSIC

Two years ago, Canadian music was virtually a non-existent species. Canadian radio stations usually did not play records by Canadians, and this country's contributions to the world of music were pitifully small.

In the light of the CRTC domestic content ruling for AM radio stations, there has been a vast improvement in this situation. In point of fact, Canada has become the world's third leading producer of international hit records (led only by the U.S. and Britain).

In his forthcoming book on Canadian music, *Axes Chops and Hot Licks* (which is to be published November 5 by M.G. Hurtig Ltd. of Edmonton), Ritchie Yorke says that the Canadian music scene is probably the fastest growing industry in the country. Two years ago, it meant next to nothing. In 1971, it has been estimated that Canadian music will bring in excess of \$10-million into Canada from diverse international sources. The potential for growth, reports Mr. Yorke, is also enormous.

Such growth however will only be realized by an investment in the future by the Canadian music industry, and the Canadian Government (whose stake in any cultural growth, and for that matter, economic growth, is of vital importance). That is the reason for this proposal.

PROJECT SPECIFICS

The Maple Music Junket was first brought to the attention of the Canadian music industry through an article by Ritchie Yorke in *RPM Magazine* (which has been publishing weekly since February, 1964). It is one of the few independent publications of any kind in Canada. A copy of the article has been attached.

The response to the article was immediate, and extremely favorable. Two of Canada's foremost talent managers immediately pledged \$1,000 each towards the cost of the venture. The services of several top Canadian artists were also offered.

It is felt by the editors of *RPM Weekly* and *Grapevine* (the Canadian consumer pop paper) that half the estimated cost of the venture could be raised privately within the music industry in this country. To this end, there have been meetings with CAPAC (Composers, Authors and Publishers Association of Canada Ltd.) and several industry executives, all of which have indicated artistic and financial support. Mr. Ritchie Yorke has been scheduled to meet with members of the CRMA (Canadian Record Manufacturers' Association) early in October to present this pro-

posal. It is hoped that at the conclusion of this meeting, a total of \$25,000 will have been made available by the Canadian music industry for half the cost of the Maple Music Junket.

This, of course, is only half the necessary budgeted cost of the venture. Therefore, the proposal is being submitted to the following bodies: The Secretary of State, the Canadian Radio-Television Commission, the Canadian Travel Bureau, Canada Council, and the Department of Industry Trade and Commerce. It is hoped that the Canadian Government (through the auspices of the above-mentioned departments) will subsidize the Maple Music Junket, in the interests of balance of payments, the recognition of Canadian musicians in Europe and greater acceptance of these talents in the domestic marketplace. The assumption is that what's good for the Canadian music industry would also seem to be beneficial to Canada as a whole.

The Maple Music Junket would be jointly sponsored by RPM Weekly and Grapevine Magazine. Mr. Walt Grealis and Mr. Ritchie Yorke have pledged their time, efforts and consultation availabilities in an honorary capacity. An executive planning committee is now being appointed. Individuals who have indicated their desire to serve on this committee include Mr. Don Hunter (manager of the Guess Who), Mr. Jack Richardson (president of Nimbus 9 Ltd., Canada's most successful independent production company), Mr. Bernard Finkelstein (president of True North Records), Mr. Arnold Gosewich (president of Capitol Records of Canada Ltd.), and Mr. Frank Davies, (president of Love Productions Ltd., and a former British music business executive).

It has been suggested that the Maple Music Junket should take place over a minimum three-day period in Toronto, and would concentrate on English Canadian music, since English is the primary language of the international music industry.

English music (be it from Canada, the U.S. or Britain) has traditionally demonstrated an ability to transcend language barriers. Throughout the world and in a score of different languages, English pop music has become a communication medium which can break through language and cultural barriers.

However since some of the people who would be invited speak French as a native tongue, it is planned to present at least two top French Canadian artists in concert during the junket, and also to feature at least one prominent French Canadian authority on Quebec music on a speakers' forum.

A minimum of 100 European press people would be invited to join the junket, which would be co-ordinated through a leading London public relations company. This number would include writers, radio and TV people, editor and columnists from the following countries - England, France, Spain, Italy, Austria, Switzerland, Germany, Denmark, Sweden, Norway, Greece, Holland, Portugal, and perhaps even Iron Curtain countries. The actual list (which is attached) would be compiled on a basis of size of market (i.e. England and Germany would be most strongly represented, since they are the two largest record markets in Europe).

Initial press exposure of the Maple Music Junket (refer attached clippings) has drawn wholehearted enthusiasm from European media circles.

The invitation list includes the cream of the European youth press, and would provide a unique opportunity for the promotion of Canada as a wonderful and well-endowed tourist centre. There has never been such a concentrated gathering of the European youth press on Canadian soil.

The proposed itinerary for the junket is attached. The estimated budget is also to be found herewith. It has been suggested that because of the harshness of the Canadian winter, the Junket should be held next Spring.

The Maple Music Junket, we firmly believe, represents a unique opportunity for the Canadian Government to further demonstrate its belief in the growth and widening development and acceptance of Canadian music throughout the world.

The CRTC decision to impose a domestic content ruling on AM broadcasters made a Canadian music industry possible. The time has now come to capitalize on the very real and very large potential of Canadian music on the international scene in every corner of the globe.

PROPOSED ITINERARY

1st DAY	
8 pm	Arrival Transportation to hotel by bus Free evening to recover from time delays and journey
2nd DAY	
9 - 11 am	Breakfast at hotel
11 am	Bus tour of Toronto
1 pm	Luncheon
2:30 - 4:30 pm	Introduction to Canadian Music. Prominent guest speakers and a selection of Canadian music on record
4:30 - 6:00 pm	A visit to a Toronto recording studio
7 - 9 pm	Dinner
9 - 11 pm	Canadian Films (NFB Productions, travel films on Canada, etc.) Informal cocktail party
3rd DAY	
9 - 10 am	Breakfast at hotel
10 am	Bus trip to Niagara Falls (with Travel Bureau guides and Canadian music en route)
7 - 9 pm	Dinner
9 - 1 am	An evening at a Toronto coffee house with entertainment by prominent Canadian artists
4th DAY	
9 - 10 am	Breakfast at hotel
10 - 1 pm	Free morning for shopping
1 - 2:30 pm	Luncheon
2:30 - 5 pm	Informal get-together with Canadian artists, writers and producers
6 - 7:30 pm	Dinner (guest speakers to include a representative of the CRTC)
7:30 - 12:30 pm	All Star Canadian Music Concert at Ontario Place, followed by reception
5th DAY	
	Breakfast Bus to Toronto Airport Return flight to London

ITINERARY ARRANGEMENTS

AN INTRODUCTION TO CANADIAN MUSIC (2nd day)

It is proposed that several guest speakers contribute commentary and background information to this brief breakdown of the history of contemporary music in Canada. Records will be played and a pictorial slide presentation utilized to introduce the visiting press to the history of music in Canada.

A VISIT TO A TORONTO RECORDING STUDIO (2nd day)

Several major studios have indicated their desire to make their facilities available free of charge for this visit. It would be arranged for a top Canadian group to be recording at the time of the visit.

CANADIAN FILMS (2nd day)

The purpose would be to show the visitors something of Canada through the film media. Musical films will obviously be given preference, but with two hours to fill, there is plenty of room for travel-oriented material. It may be possible for this screening to

MUSIC JUNKET continued on next page

MUSIC JUNKET continued from page 13

take place in the theatre at Ontario Place.

It is planned to work closely with the NFB and the Canadian Travel Office in determining program content.

BUS TOUR TO NIAGARA FALLS (3rd day)

Our coaches would be equipped with tape equipment to pipe Canadian music through the vehicles. The press would be escorted through the Falls by Canadian travel guides, and lunch would be arranged during the excursion.

AN EVENING AT A TORONTO COFFEE HOUSE (3rd day)

Mr. B. Fiedler, owner of the Riverboat Coffee House, has indicated a desire to make his establishment available for an evening of Canadian performers, with the accent on those artists most suited to an intimate atmosphere.

INFORMAL INTERVIEWS WITH CANADIAN PERFORMERS (4th day)

Many of Canada's foremost artists would attend the reception to meet foreign press and to undertake interviews. TV and radio taping facilities would be made available.

ALL STAR CANADIAN MUSIC CONCERT (4th day)

Martin Onrot, one of Toronto's best known entrepreneurs, has

offered his honorary services in the organization of this concert, which would be held at Ontario Place. CHUM, through program supervisor, J. Robert Wood, have offered their honorary services in the promotion of the concert. It is felt that the public could be charged \$2. per person to attend the all-star event.

With a potential audience of 8,000 people (including our European visitors) it would be possible to gross in the vicinity of \$15,000. which -- after a minimum of organization expenses -- could be returned to Government departments which had subsidized the Junket.

The record companies concerned would underwrite the travelling costs of artists appearing at the concert. Several artists, including the Guess Who, have offered their services on an honorary basis.

MISCELLANEOUS TIE-INS

Because of the immense media reach of our visitors, we shall endeavour to tie in as many reciprocal events as possible. It has been suggested that the Canadian Travel Office may care to organize a luncheon or dinner for our visitors. There are many other ways in which various Canadian companies could take advantage of the presence of such a large group of European media people.

Once a firm commitment has been obtained from the Canadian music industry, and the Government has indicated its support, an executive planning board will be appointed and organization will begin.

RICHARD continued from page 11

his ability to convince the CRMA to get behind the Maple Music Junket. Their track record had indicated they would likely send Yorke away with a vague promise of getting behind the Junket once it was off and running.

We were all wrong. Somehow Yorke did manage to get the CRMA to commit itself to wholehearted support. Just how he did it may never be revealed. Yorke has been extremely close-mouthed about the entire affair at Mont Gabriel. All he will say is that he firmly believes the Maple Music Junket is now a 99% certainty to take place. Looking at the cold facts of the matter, we find it difficult to disagree with him.

We would however like to warmly commend the CRMA and its members on demonstrating such initiative and insight - especially since these traits have not always been among the body's major assets.

It could be that the Maple Music Junket may be just the spark to get the CRMA really involved in what's going down in Canada. Who knows?

Maybe by this time next year, CRMA critics such as Jack Richardson and other CIRPA members will see fit to amalgamate their own efforts with the CRMA.

One thing is for sure - the CRMA has come out from behind its corporate camouflage and has shown a desire to get in there and get it on. It is a policy which the CRMA could hardly have

cause to regret in the future, especially in view of what is presently happening in the Canadian music scene.

Informed observers of this scene of ours are beginning to talk about a new wave of teammanship developing here. They point to the landmark CRMA decision, and they also talk of the involvement of various Canadian musicians in helping out each other. The recent Crowbar concert at Massey Hall with its cast of scores (including members of Lighthouse, Doctor Music, Everyday People, etc.) was ample evidence of that.

It is our opinion that such a wider-horizon type of thinking will only bring greater rewards for the Canadian music scene. The problems we face in the global marketplace are far too numerous and too taxing for a single individual or company. They are industry hassles, and they can only be dealt with by the industry as a whole.

Finally, it would seem, the industry is awakening to an awareness of that aspect of its future. You need to sow seeds to get a good crop, and the more you can do up front for the soil in which you are planting the seeds, the better your end result is likely to be.

The more we Canadians plough into our music scene the more everybody will reap. That doesn't only apply to dollars. It equally applies to helping out your competitors on issues of wider significance. If one of your producer colleagues is having trouble getting a record on a certain station

where you are held in good stead, a word or two in his favour won't do you any harm.

It may even benefit your own future, since your producer friend is likely to return the favour in due course.

Bum/rapping and idle gossip are things we can well do without. Your fiercest competitor is the producer in Des Moines or Chicago, not the guy down the street. The Americans are the guys we are hurting every time a Canadian disc goes into the U.S. charts - for every one hit Canada gets in there, it naturally follows that one less American record is making it. That fact should always be borne in mind.

Whereas once upon a time, people would fight and kill and maim in the name of their country; let us now promote and publicize and grease in the name of our Canadian music industry.

The CRMA, long a bastion of inner sanctum secrecy and non-involvement, is starting to get its gig together. That alone is a monumental step forward, a point which we cannot over-emphasize.

The CRTC gave us the means to get a Canadian music industry started. Now we're going back to the Canadian Government with a plan to really put Canada on the musical map. We're soon going to know just how much those people in Ottawa care about us.

It's all us and them, not you and me. Once we've gotten that straight, we're in the race. Personally, we like to think the race is already on.

RPM NEW ON CANADIAN CHARTS

CKRD - Red Deer, Alta.

Stu Morton

Fool...Gilbert Montagne (Col)
What Doing Sun...Dawn (Qua)
Valerie...Cymarron (Col)
Prayer...Campbell/Murray (Cap)
Absolutely...5 Man Elec Bnd (Pol)
Got To Care...North West Co (Lon)
Cousin Norman...Marmalade (Lon)
Co Co...Sweet (Qua)
Look Yourself...Uriah Heep (Lon)
Hot Stuff...Jean Knight
I'm A Man...Chicago (Col)
Spill Wine...Isley Bros (Qua)

CHEX - Peterboro, Ont.

Ron Johnston

Shaft...Isaac Hayes (Pol)
Inner City...Marvin Gaye (Amp)
Tired...Al Green (MCA)
Stone...Emmerson Lake/Palmer
Loving...Kristofferson (Lon)

CJME - Regina, Sask.

Dave Mitchell

Shaft...Isaac Hayes (Pol)
Two Divided...Grass Roots (RCA)
Wedding Song...Paul Stookey (Kin)
Absolutely...5 Man Elec Bnd (Pol)

CHUM - Toronto, Ont.

Doug Rawlinson

Easy Lovin'...Freddie Hart (Cap)
Bless You...Martha/Vandellas (Amp)
Inner City...Marvin Gaye (Amp)

CKLG - Vancouver

Roy Hennessy

Change World...10 Yrs After (Col)
Desiderata...Les Crane (Kin)
Mammy Blue...Pop Tops (RCA)
Easy Loving...Freddie Hart (Cap)
Believe In You...Rita Coolidge (A&M)
67&68...Chicago (Col)

CKGM - Montreal

John Mackey

Bow Down...Joshua (GRT)
Wild Night...Van Morrison (Kin)
Trapped...Denise LaSalle (GRT)

CKLW - Windsor, Ont.

Alden Diehl

Lost Son...Frijid Pink (Lon)
Prayer...Campbell/Murray (Cap)
Lisa Listen...BS&T (Col)
Can't Make It...Fresh Air (GRT)
Lovin'...Traffic (Kin)
Baby...Bread (Kin)
Rock Steady...Aretha Franklin (Kin)
Got To Be...Michael Jackson
Absolutely...5 Man Elec Bnd (Pol)
Don't Want To Live...Bee Gees (Kin)
Everybodys...Santana (Col)

CHSC - St. Catharines, Ont.

Chris Ford

Absolutely...5 Man Elec Bnd (Pol)
Carnival...Band (Cap)
Change World...10 Yrs After (Col)
Everybodys...Santana (Col)
Baby...Bread (Kin)
Your Move...Yes (Kin)
Tell Me...Mat's South Com (MCA)

CHED - Edmonton, Alta.

Wayne Bryant

Baby...Bread (Kin)
Carnival...Band (Cap)
Got To Care...North West Co (Lon)
67&68...Chicago (Col)

CFNB - Radio Atlantic

Larry Dickinson

Two Divided...Grass Roots (RCA)
Long Ago...James Taylor (Kin)
Carnival...Band (Cap)
Woman's Love...Laura Lee

CFAR - Flin Flon, man.

Garry Roberts

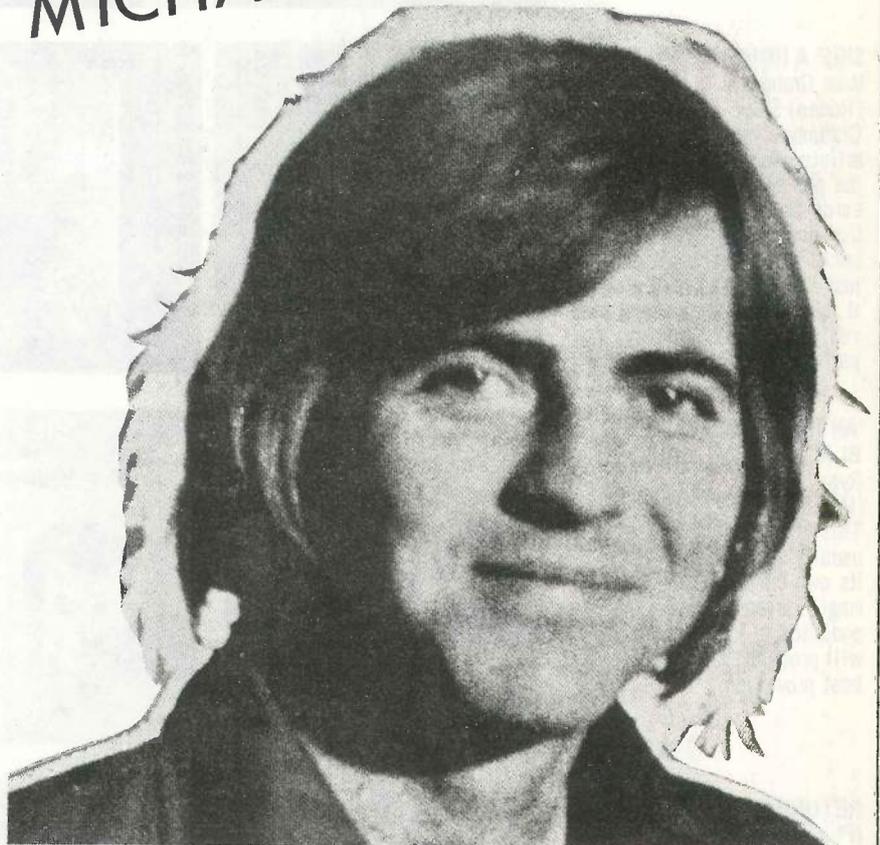
Love Me...Tapestry (Pol)
Spill Wine...Isley Bros (Qua)
Absolutely...5 Man Elec Bnd (Pol)
Imagine...John Lennon (Cap)

Two Kinney acts for "The Great Performers"

Two Kinney Music acts, Canada's Gordon Lightfoot and Seals and Crofts, are slated to appear in the "Great Performers" series at Philharmonic Hall in New York City. The prestigious series features major performers from the world of music.

Seals and Crofts are a new Kinney acquisition. A November release date has been set for their first album on the Warner Bros. label, "Year of Sunday". They are scheduled to perform November 12th.

WE HAVE MICHAEL VINCENT



"THAT GIRL'S BECOME A WOMAN"

AVCO EMBASSY
AVE- 4583

CHARTED

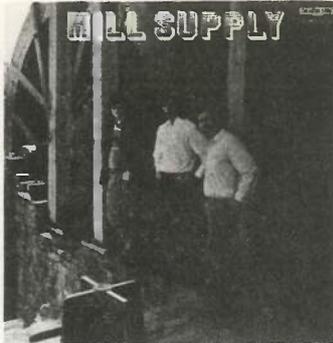
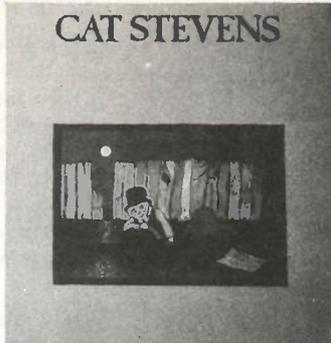


DISTRIBUTED IN CANADA BY **RCA**

NEW ALBUMS

TEASER AND THE FIRECAT

Cat Stevens (A&M) SP 4313-W
Canadian Gold on release, this set is sure-fire sales with "Moonshadow" and the British star's latest effort, "Peace Train". At last, Cat Stevens has come into his own.



MILL SUPPLY

(Crescent Street) CS 1860-M
Label's first album release is an indication it should become a potent mover in the Cancon game. Mill Supply is a group with vocal and instrumental depth amply illustrated in this set. "Granny's Kitchen" is our favourite.



RASMUSSEN

(Reprise) 6449-P
Rasmussen is a sort of non-descript, unclassifiable vinyl happening. In spite of a general tendency to boredom, the album does have a few highpoints such as "Johnny Got His Gun", and "Lady Sunshine". Worth a listen.

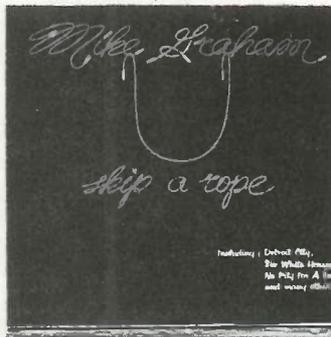


ATMOSPHERE

Danyel Gerard (La Compagnie) LP 1008-K
Almost too late to take advantage of the fantastic free promotion given "Butterfly" cut by CFRB's George Wilson, but could still make it in view of interest from the U.S. It's French done by a German and superbly put together.

SKIP A ROPE

Mike Graham (Rodeo) SRLP 7120-K
Graham is one of the country artists who is destined for the pop market, once he discards some of the influences that could be holding him back. When he relaxes and just lays it on as he feels it, he shines. Much of set reveals this hidden quality, in particular, "These Things".

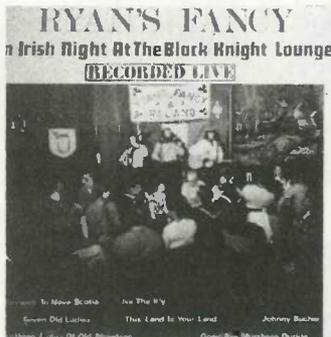


PEACE BEFORE WE DIE

James Trumbo (Fantasy) (Fantasy) 8413-R
Pleasant, predominantly happy sounds abound on this one. Not exactly top forty meat for the grinder, but it might find a measure of commercial popularity. "Woman Child" is our kind of song.

AN IRISH NIGHT AT THE BLACK KNIGHT LOUNGE

Ryan's Fancy (Marathon) MS 2105-C
This type of ethnic music is usually soul penetrating on its own but there's a certain magic flavouring when an audience is involved. Group will probably be their own best promotion.



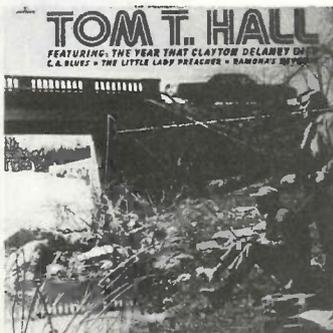
PLAY ME A SAD SONG

Al Hooper/Blue Diamonds (Dominion) LPS 21023-E
How can a country artist go wrong. The Laurie Bower Singers - Al Brisco - Pat Riccio - Ray Feener - Doug Watters - Eddy Poirier - Shane Dorey and Hooper on rhythm. A class country set moving in the direction where Canadian country should be.



RETURN OF DOUG SALDANA

(Phillips) PHS 600353-K
Doug Saldana (Sahm) will be remembered for the Sir Douglas Quintet, a hit rock band of years gone by. Doug is back with some old rock stylings and generally listenable material. Will need a large sized push.



IN SEARCH OF A SONG

Tom T. Hall (Mercury) SR 61350-K
Hall just keeps on happening and his "Clayton Delaney" bit, contained here, introduced him to the Top 40 crowd for a short spell which could be an indication of where Hall might be heading.

RPM TOP 25 TAPE SELLERS

- 1 4 **EVERY PICTURE TELLS A STORY**
Rod Stewart (Mercury)
MCR 41609-K SC8 1609-K
- 2 1 **MAN IN BLACK**
Johnny Cash (Columbia)
CA 30550-H CT 30550-H
- 3 2 **TAPESTRY**
Carole King (Ode)
CS 77009-W 8T 77009-W
- 4 3 **RAM**
Paul/Linda McCartney (Apple)
4XT 3375-F 8XT 3375-F
- 5 7 **TALK IT OVER IN THE MORNING**
Anne Murray (Capitol)
4XT 6366-F 8XT 6366-F
- 6 14 **I'M JUST ME**
Charley Pride (RCA)
PK 4560-N P8S 4560-N
- 7 6 **ONE FINE MORNING**
Lighthouse (GRT)
5230 1002-T 8230 1002-T
- 8 5 **BLOOD SWEAT & TEARS 4**
(Columbia)
CA 30590-H CT 30590-H
- 9 9 **MUD SLIDE SLIM**
James Taylor (Warner Bros)
CWX 2561-P 8WM 2562-P
- 10 10 **YOU'RE MY MAN**
Lynn Anderson (Columbia)
CT 30793-H CA 30793-H
- 11 12 **WE SURE CAN LOVE EACH OTHER**
Tammy Wynette (Epic)
CA 30685-H CT 30685-H
- 12 11 **MASTER OF REALITY**
Black Sabbath (Warner Bros)
CWX 2562-P 8WM 2562-P
- 13 8 **STICKY FINGERS**
Rolling Stones (Rolling Stone)
COCX 59100-P 8COC 59100-P
- 14 ... **IMAGINE**
John Lennon (Apple)
4XT 3379-F 8XT 3379-F
- 15 15 **TEA FOR THE TILLERMAN**
Cat Stevens (A&M)
CS 4280-W 8T 4280-W
- 16 13 **EVERY GOOD BOY DESERVES
FAVOUR** Moody Blues (Threshold)
THM 24605-K THM 24805-K
- 17 16 **BEST OF THE GUESS WHO**
(RCA)
TK 1710-N T8S 1710-N
- 18 21 **INDIAN RESERVATION**
Raiders (Columbia)
CA 30768-H CT 30768-H
- 19 17 **AQUALUNG**
Jethro Tull (Reprise)
CRX 2035-P 8RM 2035-P
- 20 18 **SUMMER SIDE OF LIFE**
Gordon Lightfoot (Reprise)
CRX 2037-P 8RM 2037-P
- 21 22 **TRAFALGAR**
Bee Gees (Atco)
AC 7003-P A8TC 7003-P
- 22 23 **JEANNIE C. RILEY'S GREATEST**
(Plantation)
PLP4-13-M PLP8-13-M
- 23 24 **JAMES LAST**
(Polydor)
3150 117-Q 3811 083-Q
- 24 ... **SO LONG BANNATYNE**
Guess Who (RCA)
CS 4574-N C8S 4574-N
- 25 ... **TEN YEARS AFTER**
(Columbia)
CA 30801-H CT 30801-H

Beauchamp to A&M National promo

Pete Beauchamp, well known industry figure in the Montreal area, has been appointed national promotion manager for A&M Records of Canada.

Beauchamp comes to the label with a wealth of knowledge of the industry both from the French and English angles and joins a very hot label with a short, but explosive, history on the international market. A&M has also entered the Canadian production arena - already showing early indications of selectively coming up with

future top name acts.

Beauchamp began his career in the music business, the hard way - as a booking agent. This gave him an insight into the nitty gritty of the disc business which led to his subsequent employment with Trans World Records and Musimart. The latter was where he displayed his true promotion qualities, among them the successful Canadian promotion of the then unknown Creedence Clearwater Revival.

After nine months with Musimart, Beauchamp moved on to Columbia and finally to his national post with A&M.

Collins & Leopold coop for Cancon talent

A recent pact between Phil Collins Productions and Hilly Lee Music Corporation has resulted in the formation of a new complex under the banner of Hilly-Collins Productions.

Principals in the negotiations were Phil Collins of the Toronto-based firm and Hilly Leopold, who heads up Hilly Lee Music Corporation, an independent production company based in Montreal.

The agreement involves the co-management, co-production and co-publishing of new Canadian talent. The new firm will be based in Toronto but Messrs Leopold and Collins will remain as heads of their respective companies as well as being jointly involved in their new complex.

SMITH continued from page 6

to be like, and so few are, in fact. More than a few bigger stations have recently taken note of Nevin's ability and his impressive public image. At least one very large station has offered him a position as music director, largely in an attempt to boost a sagging public relations image. But Nevin declined. He's happy in Hamilton where he is respected and can make decisions for himself.

Look for big things from Grant in the future, too. Management possibilities are obviously in store. The pity of his increasing professional stature is that it deprives the general industry of his work.

Still, you can't help but be delighted for a man who made a success of himself by believing in Canadian music. I wish Nevin nothing but good fortune and extend to him my nomination for Canadian music industry man of the year.



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Kinney's nat'l promo, Tom Williams presents copy of "Original Sounds From Japan" to Japanese consul, Mr. Sakamoto.



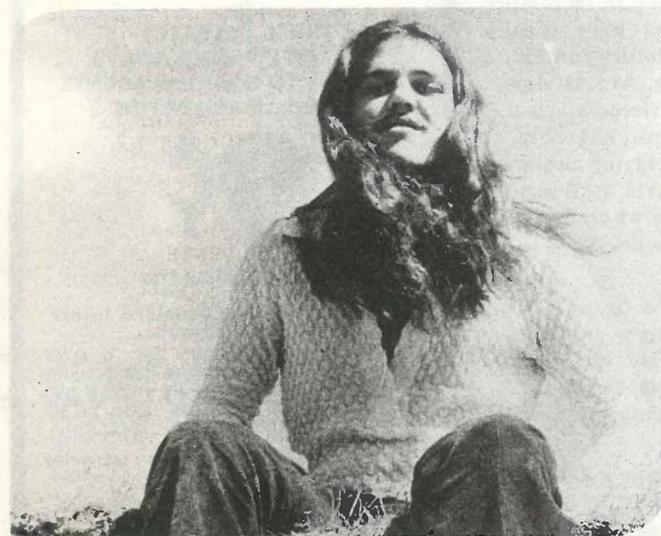
CHUM's J. Robt. Wood and Doug Rawlinson with Sylvia of Ian & Sylvia during Columbia Variety Club reception.



The Mercey Brothers ready to board jetliner for London where they'll appear on the Geo. Hamilton IV TVer.



RCA's Carlton Show Band have been hitting the open-air gig scene which has added much importance to their new set.



Robble McWougall, Winnipeg pop pianist and newest discovery of Don Hunter appears at Toronto's O'Keefe - Nov. 7.



Jacques Chenier, Rene Letarte and Robert Nickford with their talented promotion package Marie & Richard Seguin.

A smashing engagement for Labelle

Despite the fact that the Bitter End cafe in Greenwich Village might not have been the best possible showcase for the talents of Labelle, the three girls who comprise that very soulful group have just completed a smashing two week engagement there. Patti Labelle, Nono Hendryx and Sarah Dash are three magnificently sensual black women who are as much of a joy to watch perform as they are to listen to.

Gone are the sequined gowns...or anything even resembling a typical black "chick" trio, a la Supremes. What Labelle is presenting now is a very natural, high energy performance, which includes songs such as "Wild Horses", "Get Off My Cloud" and "Morning Much Better". All three ladies sing and dance superbly, and it was evident at the Bitter End that their professionalism is of the highest quality.

Patti Labelle has a voice that puts many others to shame. (There are a lot of "blues" singers who would shut up before they screamed on stage again if they heard Patti....) As a lead singer, she quite possibly was held back during her previous years when her act was

more of a "routine". Now that she is free to let go, we can see just exactly the incredible range of her voice as well as the energy. Nono Hendryx and Sarah Dash are never just background singers, through the use of their indi-

PopWire

LISA ROBINSON



vidual solos as well as the backup work they do with Patti, their voices are always an integral and important part of the music.

Much of the credit for the new act as well as the sound of Labelle must go to the girls' producer, Vicki Wickham, who has worked in the past with such artists as Otis Redding and Ike and Tina Turner and was the producer of a legendary British television show called, "Ready, Steady, Go". (She also is the co-author of "You Don't Have To Say You Love Me", the song Dusty Springfield turned into a hit.)

Labelle recently signed with Warner

Bros. Records and seem to have a good amount of promotion and encouragement behind them. And that's certainly a good sign, because Labelle is an exciting group that puts some new energy into the rock scene.

On the bill with Labelle at the Bitter End was a pleasant British folk singer named Ralph McTell. Accompanying himself on an acoustic guitar and occasionally a harmonica, McTell sang some lovely self-penned songs; one in particular that the audience enjoyed was "Dancing Doreen".

I just can't really get into Randy Newman, but he is one one of those performers who has a high devotional audience. At his Town Hall concert, you literally could have heard a pin drop as he performed his bitter-sweet, tragi-comedic songs of life and love and accompanied himself on the grand piano. (I almost thought I was at a Laura Nyro concert....)

The almost sold-out audience applauded every time he began a song from one of his familiar albums, he acknowledged the audience reaction with a smile. He has a very low-key, almost effortless style of performing, and the evening was a very relaxed one.

NEW COUNTRY 50

- | | | |
|---|--|---|
| 1 3 TALK IT OVER IN THE MORNING
Anne Murray (Capitol) 72649-F | 16 19 FLY AWAY AGAIN
Dave Dudley (Mercury) 73225-K | 34 44 AFTER ALL THEY USED
TO BELONG TO ME
Hank Williams Jr (MGM) 14377-M |
| 2 2 QUILTS
Bill Anderson (Decca) 32840-J | 17 6 THE YEAR THAT CLAYTON
DELANEY DIED
Tom T.Hall (Mercury) 73221-K | 35 20 THE MARK OF A HEEL
Hank Thompson (Dot) 17385-M |
| 3 4 YOU'RE LOOKING AT COUNTRY
Loretta Lynn (Decca) 32851-J | 18 18 WHERE DO WE GO FROM HERE
Hank Smith (Quality) 2012-M | 36 42 WAITING FOR THE TRAIN
Danny Coughlan (Boot) 011-K |
| 4 5 FEDERAL GRAIN TRAIN
Russ Gurr (Rodeo) 3349-K | 19 11 LEAVIN' AND SAYIN' GOODBYE
Faron Young (Mercury) 73220-K | 37 30 I'M A TRUCKDRIVER
Stevadore Steve (Boot) 005-K |
| 5 7 HOW CAN I UNLOVE YOU
Lynn Anderson (Columbia) 4-45249-H | 20 23 NORTH COUNTRY
George Hamilton IV (RCA) 75-1060-N | 38 48 LEAD ME ON
Loretta Lynn & Conway Twitty
(Decca) 32873-J |
| 6 1 WHO WROTE THE WORDS
Mersey Brothers (RCA) 75-1058-N | 21 25 THERE AIN'T NO EASY WAY
Eddie Chwill (Barry) 3528-M | 39 40 THE MORNING AFTER
Jerry Wallace (Decca) 32859-J |
| 7 9 I'D RATHER BE SORRY
Ray Price (Columbia) 45425-H | 22 26 THE MOODS OF MY MAN
Honey West (Marathon) 1042-C | 40 45 I'M GONNA ACT NOW
Nat Stuckey (RC) 7010-N |
| 8 12 I DON'T KNOW YOU ANYMORE
Tommy Overstreet (Dot) 17387-M | 23 28 MILE AFTER MILE
Orval Prophet (Columbia) C4-2984-H | 41 43 THE NIGHT MISS NANCY ANN'S
HOTEL FOR SINGLE GIRLS
BURNED DOWN
Tex Williams (Monument) 8503-K |
| 9 13 ROLLIN' MY SWEET BABY'S ARMS
Buck Owens (Capitol) 3164-F | 24 29 BE A LITTLE QUIETER
Porter Wagoner (RCA) 1007-N | 42 49 A SONG TO MAMA
Carter Family (Columbia) 45428-H |
| 10 17 KO KO JOE
Jerry Reed (RCA) 48-1011-N | 25 36 SAY A LITTLE PRAYER
Anne Murray & Glen Campbell
(Capitol) 3200-F | 43 ... BILL JONES GENERAL STORE
Tommy Hunter (Columbia) C4-3000-H |
| 11 15 CEDARTOWN GEORGIA
Waylon Jennings (RCA) 1003-N | 26 37 HANGING OVER ME
Jack Greene (Decca) 32863-J | 44 46 ON YOUR WAY OUT
Jack Bailey (GRT) 1230-11-T |
| 12 14 TILLSONBURG
Tom Connors (Boot) 014-K | 27 39 WHAT A DREAM
Conway Twitty (MGM) 14274-M | 45 41 BIG RIVER
Keith Potts (Melbourne) 3365-K |
| 13 16 NO NEED TO WORRY
Johnny Cash & June Carter
(Columbia) 45431-H | 28 27 PICTURES
Statler Bros (Mercury) 73229-K | 46 32 BEHIND THAT LOCKED DOOR
Drylanders (Barry) 3526-M |
| 14 10 EASY LOVING
Freddie Hart (Capitol) 3115-F | 29 47 HERE COMES HONEY AGAIN
Sonny James (Capitol) 3174-F | 47 50 IF YOU EVER WANT TO COME
BACK HOME
Jim Gateley (Prize) 98-15-L |
| 15 8 LOVING HER WAS EASIER
Roger Miller (Mercury) 73230-K | 30 31 IF THIS IS OUR LAST TIME
Brenda Lee (Decca) 32848-J | 48 ... KISS AN ANGEL GOOD MORNIN'
Charley Pride (RCA) 0550-N |
| | 31 34 MY DADDY'S BLACKLAND FARM
Scotty Stevenson (London) 17417-K | 49 ... MORE OFTEN THAN NOT
Ian & Sylvia (Columbia) 4-45475-H |
| | 32 35 BESIDE ME
Patricia MacDonnell (6th Ave) 613-K | 50 ... WELCOME TO DIGBY TOWN
Lyn Nicholson & The Countrymen
(Snocan) 105-K |
| | 33 21 SKIP A ROPE
Mike Graham (Rodeo) 3348-K | |

Tommy Graham into East Indian music

Tommy Graham dates back to the very early days of the Canadian content movement. He was a teenager when he fronted a group called the Big Town Boys (replacing Nick St. Nicolas as leader. The latter went on to become part of Steppenwolf).

The Big Town Boys were originally formed by Stan Klees, primarily to back Tamarac recording star Shirley Matthews. It was during that year, 1963, that Miss Matthews experienced her international hit of "Big Town Boy". The group later went out on their own.

Klees however, continued to work with the Graham group, producing their first production "Put You Down", considered by many as one of the classics that launched the "produced in Canada" era. The deck was released by RCA.

The Big Town Boys moved over to the Capitol label and further single and album successes. At all times, Graham worked with Klees, being groomed for production chores.

The Canadian recording industry was very much in its infancy which caused many good groups to split and seek success further afield. The Big Town Boys were one of these groups.

Graham became intensely interested in East Indian music, but went the first class route - directly to India. He spent a year at Ali Akhbar College where he studied under Ashish Khan, boning up on the complexities of the tabla.

Graham also dug the sarode which looks like a pregnant stretched ukulele. There's an art that goes with the musicianship of this instrument - and you can't pick up on it out of a "play by numbers" book. It has four main strings but no frets and you have to almost do a yogi bit to plunk out a recognizable sound (sitting cross-legged on the floor). Part of the options, or in this case the necessities, are an oily left hand which makes for an easy trip and down the long neck, and a coconut shell pick, of which you don't carry a half dozen spares. Cost of the Sarode - eighty bucks and Graham had the opportunity of watching the craftsmen gently create his prize possession.

Brimming over with all his new found musical knowledge, Graham headed back to his place of birth and found, much to his dismay, the scene hadn't changed much since he left.

He was determined to move into the

industry with his unique sound and he had also mastered the art of putting words to his East Indian-cum North American pseudo underground bit. He took odd jobs as back-up musician on record sessions, one of these being the original Anne Murray set, "This Way Is My Way" out of which came her smash international hit, "Snowbird".

In his spare time he taped miles and miles of his own original material, improving with each playback. Finally, he was ready. What he wasn't aware of, was that Capitol's A&R chief, Paul White, had been ready for Graham for sometime. It was then just a matter of waxing his sound and testing the Canadian market. As was expected, they didn't dig - because they didn't understand the "punjab" sound ala Canadian. Graham and Capitol persisted however, and together they put out an album, simply titled "Planet Earth". This time the Canadian scene began to show an interest.

Graham is now showing early indications of bringing the Canadian market up to date with his style of music that's actually 5000 years old - which shouldn't be too difficult to lay, successfully, on the Canadian crowd, being as we are always behind the times. Graham is doing it with "Sahajiya" which, ironically, was penned by Brent Titcomb but obviously conducive to Graham's feelings for East Indian music. The single received the following comment in the RPM New MAPL Releases of October 2/71: "Much respect in the industry for Graham who heretofore relied on his own compositions. Strangely enough, Titcomb has a Grahamish feel which should get deck off the ground. Sincere vocal approach enhanced by exquisite guitar work and slight addition of backup voices adds to interest of record."

WHAT IS CANADIAN TELEVISION DOING???

Canada's growing music scene looks into the tube for the Canadian sound..... and picture!

(a 10 part series)

SOON in RPM

NICKFORD continued from page 3

the music industry can walk through into this "Alice In Wonderland" scene at any time. Noted one programmer: "Why even suggest an open door policy when our doors have never been closed?"

Quebec City is followed by Chicoutimi where an early morning taping of both sides of Marie-Claire and Richard's deck has been arranged along with an interview. So dynamic and interesting is this interview that it's almost immediately proclaimed as "Chicoutimi Day for Marie-Claire and David Seguin". Radio CBJ and CJMT were equally enthusiastic over the new Warner Bros deck and finally the Kinney cavalcade reaches the loop of their tour - Jonquiere and a "live" interview at CKRS.

After five days and 1567 miles - Bob Nickford could honestly report a successful promotion trip.

CJBR-TV Rimouski - CKBL radio and TV in Matane - the very powerful CJBR in Rimouski. The latter is regarded as radio free Quebec, which reaches into more than 109,000 homes in New Brunswick plus their own immediate area and on and on. That's how they promote Cancon product in Quebec - with emphasis on the secondary market, given the same consideration as the major market.

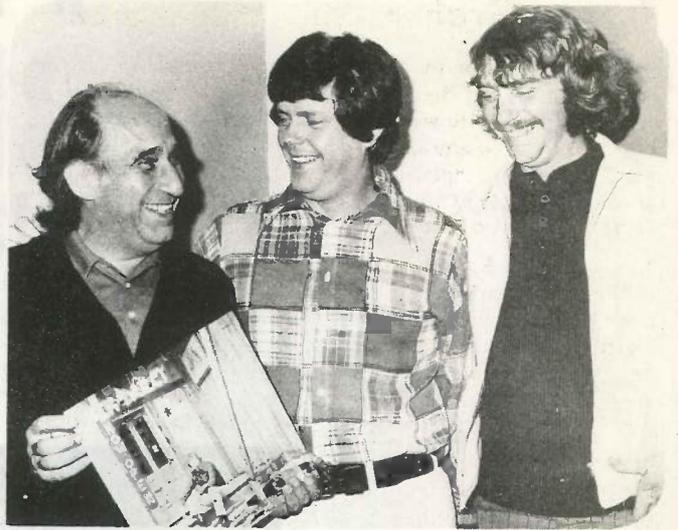
As a footnote - it's interesting to note that when Kinney's national sales manager, Gord Edwards took his slide and sound product presentation into Montreal for a bash - similar to the one they held in Toronto - that's where the similarity ended. Chenier, Nickford and company treated the coming product presentation as the "greatest show on earth" - resulting in newspaper, radio and television coverage that's really just par for the course in a province which values Canadian culture - French and English.



Tamarac TTM643



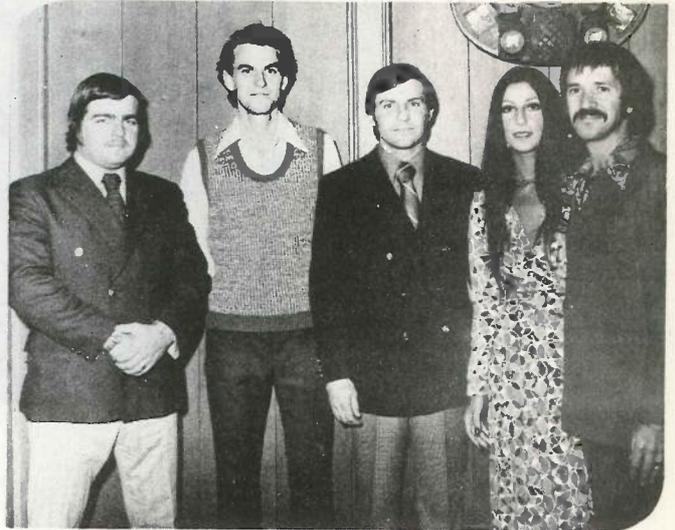
Regina's Jr. Dudley Dean received Verlage equipment from Gary Stratychuk (Gold Sound) while mgr. Lorne Horning, radio personality Mike Freedman and Ken Verlage look on.



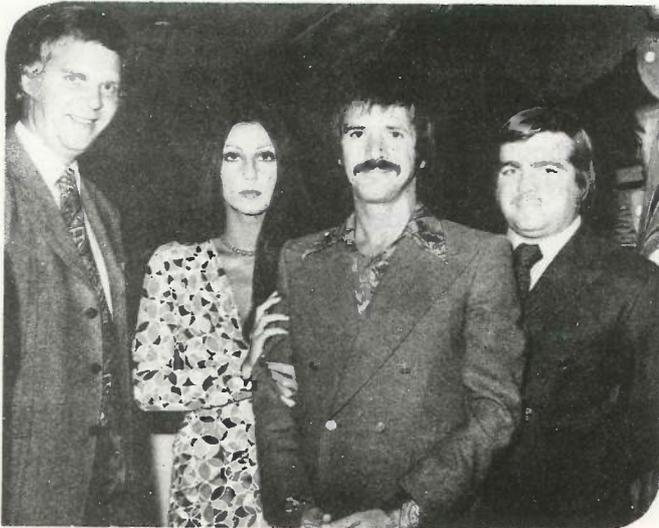
Sam The Record Man Sniderman has a soft spot for country artists particularly the Canadian variety and talks it up with GRT's Scoot Irwin and country artist, Jack Bailey.



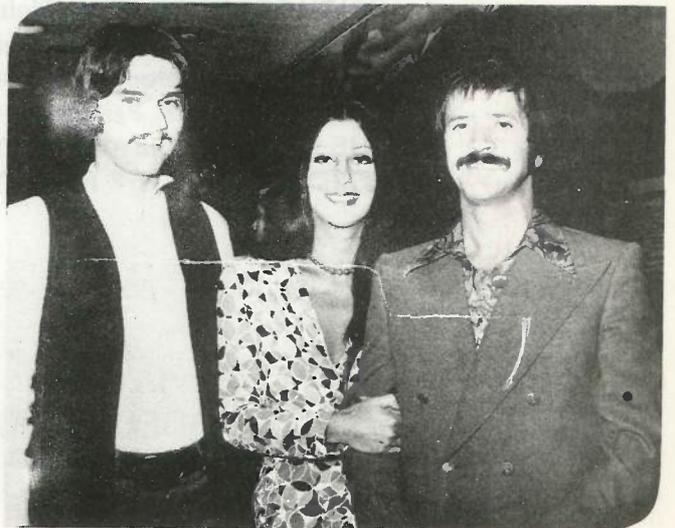
Richard Bibby (MCA) Eaton's Shirley Harrison meet Kapp artists, Sonny & Cher during media cocktail reception.



CKFM's Bill Black and Dan Chevrette are introduced to the Kapp pair by MCA's Ontario promo mgr. Barry Paine.

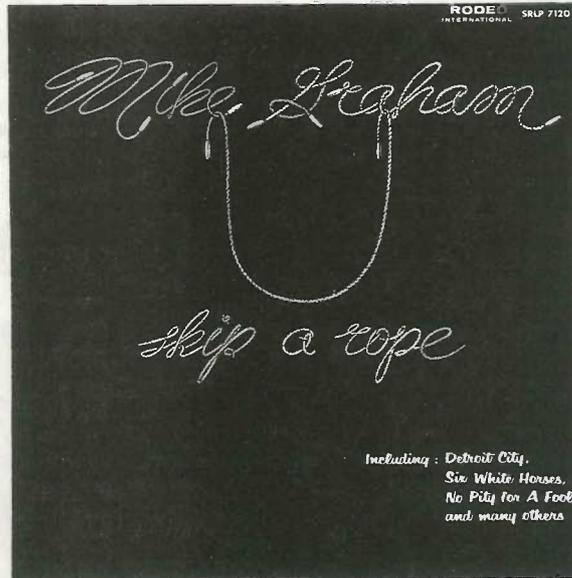


Grantlea Hoffman, popular dance party host of CKKW in Kitchener has a word with Sonny & Cher.



Roger Ashby, all night man at CHUM, was one of the first Toronto jocks to program the new Sonny & Cher deck.

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THE RAINVILLES/When We Tried (Melbourne 3364)
**FRED DIXON & THE FRIDAY AFTERNOON/
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