

# RPM

# WEEKLY

Volume 15 No. 25

THIRTY CENTS

August 7, 1971



Canada's Young hitting for Ampex

## Ampex Young group hitting with second deck

Young, the eight piece Hamilton jazz rock group, have just released their second single for Ampex.

Their first release, "Going To The Country", garnered considerable action nationally which should set the group up for easy access to the national market with this very strong follow-up — "The Rain Came Down" and "We Got Time". John Driscoll produced the session for Young at RCA's Toronto studios.

The group strives for a big band sound via the diverse musical talents of its members: Roger Plomish, leader, lead singer, trumpet, organ, piano, pedal steel guitar; Mo Prieur,

sax, flute, vocals; Mike Sloski, drums, percussion, vocals; Alex MacDougall, lead guitar, banjo, pedal steel guitar, vocals; Brian Kirkwood, bass, vocals, trumpet; John Redmond, keyboard, lead vocals; Paul Olympico, trumpet, flugel horn, vocals; and Danny Elliott, trombone and vocals.

Plug side of their new release was penned by Eddie Farhat Jr with the flip by group members Plomish and MacDougall. The Ampex publishing arm, Skyline North-CAPAC, has the publishing rights.

Driscoll is now readying Young's first album release with a hoped-for early fall release.

## Legit "Superstar" for Toronto opening

The authorized version of the rock opera, "Jesus Christ Superstar", opened in Toronto August 1st, at the Borough of York Stadium. The official version was preceded by a National Rock Opera Company effort which appeared despite various legal moves by MCA Canada, Leeds Music and the Robert Stigwood Organization. The legal moves did, however, result in the National Rock Opera Company's ads reading "performing selections from" and "is interlaced with other works". The NROC drew poor reviews and only a total of ten thousand of an audience to two shows at the twenty-two thousand seat Varsity Stadium.

The authorized version opened with a cast of twenty-seven including

Yvonne Elliman as Mary Magdelene. A thirty-two piece orchestra, including a rock group, was on hand to provide the music. "Jesus Christ Superstar" is produced by the Robert Stigwood Organization in cooperation with MCA Incorporated and is being booked by the William Morris Agency. The entire production is under the artistic control of the composers, Tim Rice and Andrew Lloyd Webber.

Meanwhile, the National Rock Opera Company, now changed to the International Rock Opera Company, and backed by John Brower with Peter Mann, as musical director, has completed their rehearsal of the "Jesus Christ Superstar" prior to their opening in Las Vegas. The IROC is a wholly Canadian company.

session was hosted by Mike Maitland, president of the U.S. operation, in the posh Americana Hotel.

Among product discussed were the upcoming albums by MCA Canada's Crosstown Bus and Tom Northcott, as well as foreign product by the Who, Nigel Olsson, Sonny and Cher, John Rowles, Neil Diamond and Rick Nelson.

Plans for future sales and promotional campaigns were unveiled as well as the results of and new tactics to be used in establishing Osibisa on the international scene.

## MCA execs into NYC for sales meeting

Top execs from MCA Canada, including vice president of marketing, Red Roberts, national sales manager, George Offer, vice president of product development, Lee Armstrong, national promotion manager, Allan Matthews, Ontario sales manager, Richard Bibby and Quebec sales manager, Marcel Ledoux, left Toronto for New York, last week, to take part in an MCA sales meeting held by the American wing of the company. The

## Crewe single does not qualify as Cancon

In spite of numerous misunderstandings, the latest Bob Crewe produced single, "Day By Day" and "Prepare Ye" by the Bob Crewe Generation, does not qualify, in any way, as Canadian content. There has been some doubt as to Crewe's nationality which led to speculation that his productions qualified. Crewe's parents were Newfoundlanders at a time when the island was a British possession. However, they emigrated to the U.S. before son

Bob was born.

It should be pointed out that even if Crewe was Canadian, which he isn't, nationality of the producer has no bearing on whether or not the release qualifies. The session must be wholly produced in Canada. All of Crewe's work is done in the U.S.

The Generation single is the first release from the new off-Broadway production, "Godspell".

## CFGM hits hard with outdoor display work

Laying on a heavy promotion for its "new country music" policy, radio station CFGM, Toronto, has initiated an outdoor display campaign utilizing one hundred and sixty two billboards throughout their listening area.

Featured in the billboards are major country artists including Gordon Lightfoot, Charley Pride, Johnny Cash, Anne Murray, Roger Miller and Glen Campbell. Early indications show the campaign successful in the listening area of this powerful 50,000 watt which covers Hamilton, Barrie, Oshawa, Newmarket, Orillia and Toronto.

Paul D. Loughheed, marketing director for CFGM, reports the billboards should reach a figure in excess of ninety per cent of all adults in the coverage area — by giving them the message of the station's "new music". The message is simple and direct, i.e. "Gordon Lightfoot/Is on 1310/The New Country Music-CFGM."

Last year, CFGM experimented with a similar billboard type advertising campaign in newspapers throughout their listening area. Results of this promotion were also encouraging.

## Halifax' Karr set for CBC television

Gary Karr, acclaimed as the world's top solo bassist, performs on the CBC-TV Network, August 8th, in the new series "Music To See". Taped at St. Mary's University in Halifax, the recital includes selections by Rossini-Paganini, Lorenziti and Bloch. Karr is accompanied by pianist John Summerlin.

Born in Los Angeles, Karr is now a resident of Halifax and teaches the primary grades in the Halifax public school system.

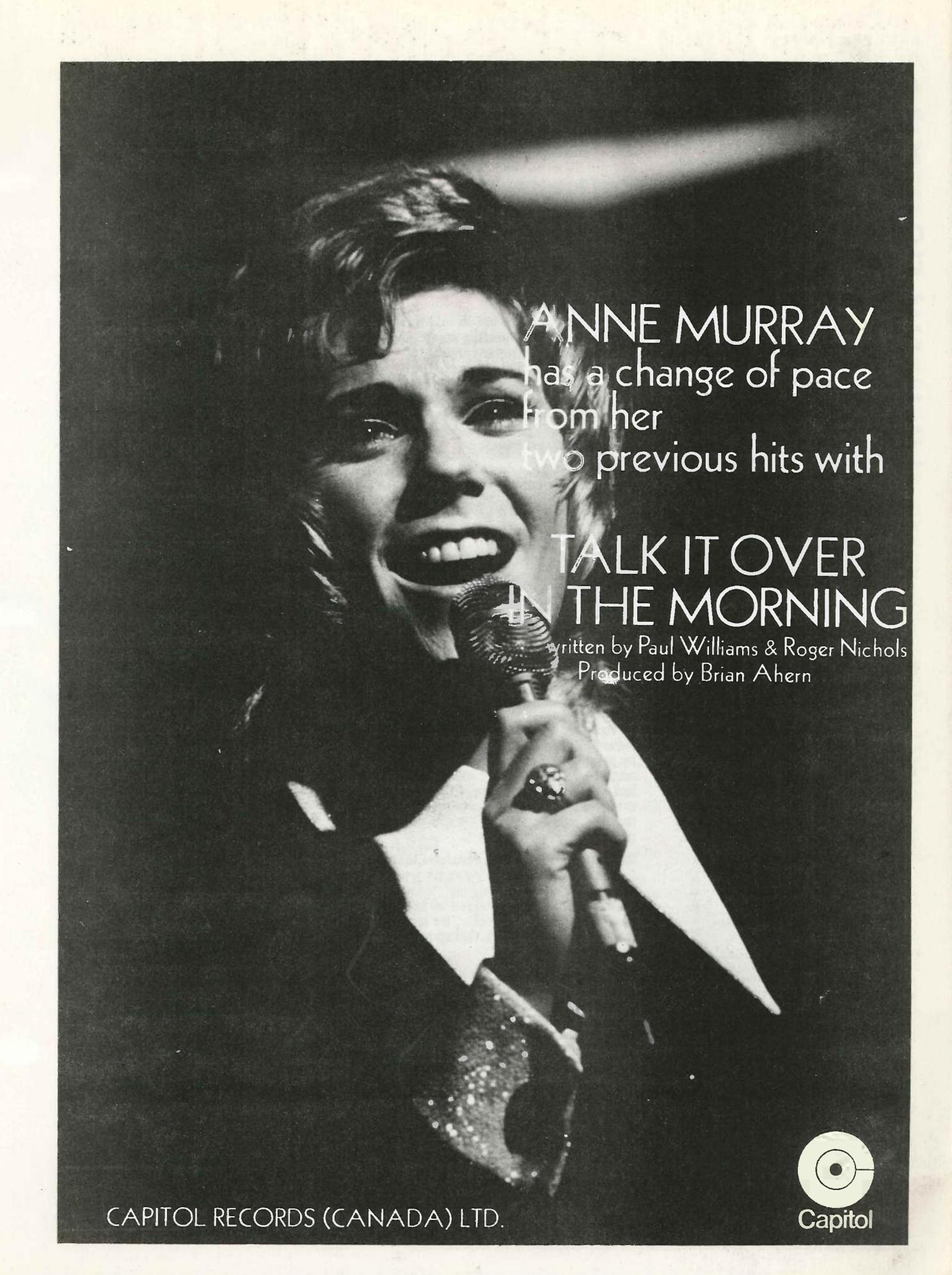
The recital was performed at St. Mary's before an audience of over four hundred.

## ABC hits Polydor Canada with 67G suit

ABC Records, on behalf of itself and its subsidiaries, Grand Award and Westminster Records, has launched an action in New York Supreme Court against Deutsche Grammophon and Polydor Records of Canada. The action alleges that Polydor breached the distribution contract for ABC's product in Canada.

The distribution contract with Polydor has been terminated and ABC product is now handled by RCA, in Canada.

The suit seeks \$67,500 in damages from Polydor.

A black and white photograph of Anne Murray singing into a vintage microphone. She is wearing a dark jacket over a light-colored top and a sparkly necklace. Her hair is styled in a classic 1970s fashion. The background is dark with a spotlight effect on her face.

ANNE MURRAY

has a change of pace  
from her  
two previous hits with

TALK IT OVER  
IN THE MORNING

Written by Paul Williams & Roger Nichols  
Produced by Brian Ahern

CAPITOL RECORDS (CANADA) LTD.



Capitol

# An unofficial reply from musicians' union

Seven and a half years ago, we assumed the responsibility of reporting to the trade. At the same time we took it upon ourselves to criticize the system and the music business. In what is sometimes called the freedom of the press — or free expression, we

## COMMENT

by **Walt Grealis**

have (to the best of our ability) attempted to improve the business, increase its sales, and further its progress.

After seven and a half years of this consistency, it is hard for me to accept the fact that we would meaningfully set out to destroy or undermine any establishment or any group or individual — just to prove it can be

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

—Pierre Juneau

# RPM

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

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

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



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

### SUBSCRIPTIONS — Canada & USA

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

### OTHER COUNTRIES

One Year — \$35.00

Advertising Rates On Request  
Second Class Mail Registration Number 1352  
PRINTED IN CANADA

done, or for some personal reason.

I preface the remarks that follow with this explanation to indicate that what you are about to read is unprecedented and the incident itself is unprecedented.

I have no idea if it is good editorial, but I do believe that the importance of placing all the facts before you could have a deep and meaningful effect on the entire Canadian cultural scene.

It was recently reported in this column on the difficulty Canadian musicians were having, obtaining permits to work in the U.S. This prompted a telephone call from Gurney Titmarsh, Secretary of the American Federation of Musicians of the United States and Canada's Toronto Musicians Association (Local 149).

Mr. Titmarsh brought to my attention the great amount of work that had been done by Alan Wood, the Canadian Vice-President of the A F of M of the United States and Canada, in attempting to improve the situation for Canadian musicians wishing to work in the United States. Mr. Titmarsh rhymed off, very quickly, the number of times Mr. Wood had approached our government in an attempt to alleviate this situation for the Canadian membership. Mr. Titmarsh then informed me that there was really no problem and that any musician who would fill out the forms properly, would be allowed a permit without any trouble. He queried my source of information regarding the difficulty experienced by musicians. I informed him that many of the members of the union had personally complained to me on the border problem. He advised me that the members didn't "know anything."

Mr. Titmarsh further complained that I should have checked my facts with the union before printing my "comments". He then proceeded to lambaste the press, generally, for misquoting and constantly taking on the union.

In all fairness, I suggested that he write a letter explaining what Mr. Wood had attempted with the government and that RPM would reprint his letter verbatim — so that he would not be misquoted. He informed me that he would not submit such a letter.

On three occasions Mr. Titmarsh called me a "liar". I again requested a letter from him, promising that same would be printed verbatim. He was emphatic in his rejection of the suggestion that he submit a letter for reprint. After impressing me with the work that Mr. Wood had done on behalf of the Canadian members of the A F of M, I could not understand why he was attempting to impress only

me with Mr. Wood's activities on behalf of the union — and why he was so earnest in accusing the press of slanting their reporting on the union. What better form of rebuttal to my comment then a letter printed verbatim, with no comment?

When we took the MLS to task, Mr. Fred Sherrat wrote a rebuttal. It was reprinted verbatim, without comment. When we took Astra Records to task, Mr. Mike Doyle took the time to tell his side of the story — again, his words, and no comment.

In the seven and a half years I have been publishing RPM, this was an outstanding confrontation.

My conversation with Mr. Titmarsh ended with his suggestion that I call Mr. Wood. I attempted to contact Mr. Wood immediately following my conversation with Mr. Titmarsh and was advised that he was busy and that I should place my call within a few minutes. I returned the call approximately ten minutes later and the girl, recognizing my voice, informed me that Mr. Wood was no longer busy and that she would put me right through.

It was at this time I was asked to identify myself and then to hold. The girl returned to the phone and advised me that Mr. Wood was again busy and that I was to call back in ten minutes. The time was 4:40 PM. My call was placed again at 4:50 PM resulting in no answer — after twelve rings. I decided they must have closed their switchboard early. I penned this report at 4:55 PM.

As well as I can remember, this was the sequence of events as they happened. Nothing here has been quoted out of context, to change its meaning. As well as memory allows, I have attempted to outline a conversation which somewhat confuses me.

## Polydor bows new bin for dealer sale

Polydor Records has unveiled a new display bin for eight track cartridges. The thirty-six inch high bin is capable of holding up to eighty-eight cartridges, of any make. It is made entirely of metal with simulated walnut grain finish. The display is key-locked and claimed to be completely theft-proof — short of lifting the complete bin.

The bin is available at a basic dealer cost of ninety dollars. With the purchase of twenty-five tape cartridges, the price is reduced to eighty dollars; with fifty cartridges, seventy dollars and with one hundred cartridges, fifty-five dollars. Legs are available at twelve dollars per set.

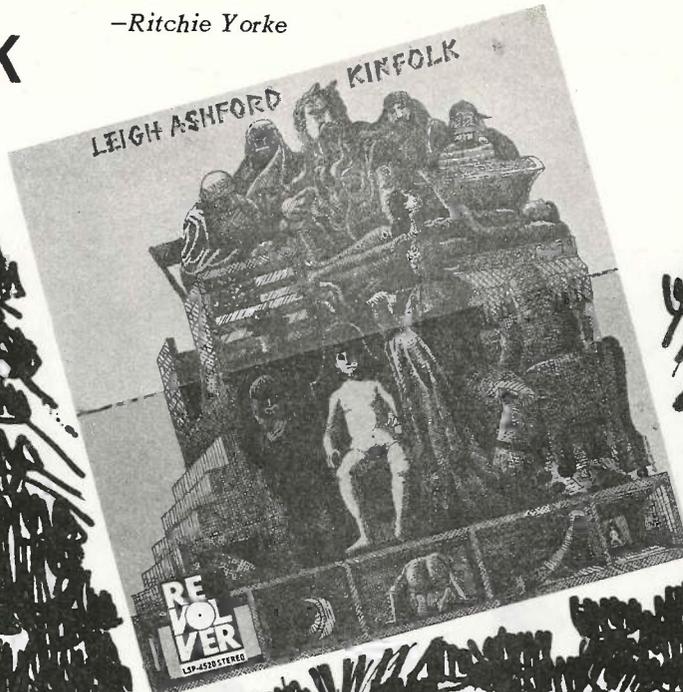
# LEIGH ASHFORD

*"Artistic Comment is unnecessary. You can dig it for yourself. Here's one of the finest albums ever to come out of the North Country. It will stay on your mind for a long time and will probably bring Leigh Ashford the international acclaim it has long deserved."*

—Ritchie Yorke

## KINFOLK

LSP - 4520



DICKENS

MIGHTY FINE COOKIN'

NEVER GIVE MYSELF

JUICY LUCY

COUNTY COUNTRY

GOOD DAY

LEE OOMPA KUM PAH PAH

LADY

SICAWINE - PART 1

SICAWINE - PART 2



*"It's amazing what incredible surprises a volcano can heave out when things start to warm up a little inside."*



LEIGH ASHFORD  
KINFOLK

# Let it POUR.

"THE RAIN CAME DOWN" By YOUNG  
(AC-1302)

**AMPEX**

2836 Slough St., Malton, Ont., (416) 677-2370.

# NEW MA PL RELEASES

RPM

## MOR PLAYLIST

### YOUNG - The Rain Came Down - Ampex AC 1302-V

(2:23) (Eddie Farhat Jr) FARHAT/MOOSEHEAD-BMI - Prod: John Driscoll.

MOT: Producer Driscoll shows fine form with this second deck from a potentially hot young big rock band. Excellent grouping of brass sounds and strong bass enhancing a heavy but very commercial up-front voice.

Flip: We Got Time (Roger Plomish/Alex MacDougall) SKYLINE NORTH-CAPAC.



Chart Probability Factor 75%

### DARRYL TESKY - I Love You - Prawn P.711-K

(1:55) (Teschke) JADELL MUSIC-CAPAC - Prod: Doell/Lundgren.

Flip: Oh Lord, What's Happening? (same credits as plug side.)

COUNTRY:



### THE MAJORITY - Love Is Makin' Me Smile - Montor MS 003-Y

(3:00) (Peter Downan) TRILLIUM-CAPAC.

Flip: Uncle Charlie's (same credits as plug side.)

MOT:



## US releases for Cockburn/Mashmakhan

Bill Eaton, national promotion for Columbia Records of Canada, reports the U.S. Epic release of album product by Mashmakhan and Bruce Cockburn.

The Cockburn set, released on the True North label in Canada, has already chalked up 20,000 units sold, which is somewhat phenomenal for a Canadian album that received little or no radio play. Trade information sent out by Epic referred to Cockburn taking top honours as folk singer in the annual RPM Juno Awards, as well as receiving Certificates of Honour

from BMI Canada for "Going To The Country" as well as for the soundtrack of the Canadian movie "Goin' Down The Road.

Mashmakhan are no strangers to the U.S. having made a good showing with their initial single release, "As The Years Go By", which sold more than 100,000 copies in Canada and made the Top 20 in the U.S. Epic recently released Mashmakhan's "Children Of The Sun" single and although it hasn't become a top seller in either country, it did sustain their image which should help album sales.

It's expected that Epic will launch a giant promotion to get these Canadian acts off the ground in the U.S. - which should affect future Canadian action. sent out by Epic referred to Cockburn readied for release in Canada and because of the trend toward more of the accoustical sound, for which Cockburn is noted, he is expected to fare much better than his first album release.

## Prior Canadian release for Guess Who deck

Jack Richardson, Nimbus 9 head and producer of the Guess Who, arranged for a Canadian release of the new Guess Who single, "Rain Dance", prior to its release in the U.S. The single has already picked up chart listings on most of the major and secondary stations and would appear to be headed for a national breakout the first week of release.

Richardson has just completed the final mix on the Guess Who's album, "So Long Bannatyne" (which refers to a pseudo-ghetto area of Winnipeg.) The album was produced at RCA's Chicago studios and is expected to be released the first part of August. The set will contain their current single release, "Rain Dance" and what should prove to be a very interesting cut, "Pain Train" they they have gone slightly electronic and employed the use of a Moog Synthesizer. Also included on the album are "Sour Suite", and "Goin' A Little Crazy". Ben McPeck does the arrangements for the album, which is heavy on strings.

## Warners issue Deer Park property

Warner Bros Records have issued the initial single for the label by Jerry Toth. The deck, "Moment Of Love" was written by Rudy and Jerry Toth and is published by the Standard Broadcasting-owned publishing house, Deer Park Music, a CAPAC affiliate.

Warners is planning a sizeable promotion push for the record which will be followed by an album under the same title.

The Toth single is receiving heavy airplay on both CFRB and CKFM and has already shown strong moves up the RPM MOR Playlist.

- 1 SWEET CITY WOMAN  
Stampeders (MWC) 1004-M
- 2 HE'S SO FINE  
Jody Miller (Epic) 5-10734-H
- 3 TALKIN' IN YOUR SLEEP  
Gordon Lightfoot (Reprise) 1020-P
- 4 RAINBOW  
Andre Gagnon (Columbia) C4-2981-H
- 5 WHAT LOVE IS  
Roger Whittaker (RCA) 74-0501-N
- 6 COUNTRY PRINCESS  
Rick Neufeld (Astra) 453000-O
- 7 TAKE ME HOME COUNTRY ROAD  
John Denver (RCA) 74-0445-N
- 8 I'VE GOT TO HAVE YOU  
Ginette Reno (Parrot) 40063-K
- 9 HEY HEY WHAT A BEAUTIFUL DAY  
Don Scardino (Reprise) 4002-P
- 10 HOW CAN YOU MEND A BROKEN HEART  
Bee Gees (Atco) 6824-P
- 11 JUST A LITTLE LOVIN'  
Hagood Hardy/Montage  
(Polydor) 2001 204-O
- 12 MOMENT OF LOVE  
Jerry Toth Singers  
(Warner Bros) 4001-P
- 13 THE LAST TIME I SAW HER  
Glen Campbell (Capitol) 3123-F
- 14 SUMMER SAND  
Dawn (Bell) 45107-N
- 15 HOW ABOUT ME (It's Over)  
Nino Tempo/April Stevens (MGM) 14266-M
- 16 DON'T PULL YOUR LOVE  
Hamilton Joe Frank & Reynolds  
(Dunhill) 4276-N
- 17 SATURDAY MORNING CONFUSION  
Bobby Russell (U.A.) 50788-J
- 18 SHE NEEDS SOMEONE TO TALK TO  
Rick Elger (Much) 1006-K
- 19 THE DAWN OF YOU  
Yan Van Hamel (RCA) 75-1053-N
- 20 LADY DAWN  
Bells (Polydor) 2065 064-O
- 21 YOU'VE GOT A FRIEND  
James Taylor (Warner Bros) 7498-P
- 22 ISLE OF SAINT JEAN  
Gene MacLellan (Capitol) 72644-F
- 23 SIX DAYS OF PAPER LADIES  
Humphrey & The Dumptrucks  
(Boot) 004-K
- 24 NEVER ENDING SONG OF LOVE  
Delaney/Bonnie/Friends (Atco) 6804-P
- 25 THERE ARE THINGS  
& Kurt & Noah (Astra) 45301-O
- 26 MIGHTY CLOUDS OF JOY  
B.J. Thomas (Scepter) 12320-J
- 27 RINGS  
Cymarron (Columbia) 7-7500-H
- 28 CRAZY LOVE  
Helen Reddy (Capitol) 3138-F
- 29 MOON SHADOW  
Cat Stevens (A&M) 1265-W
- 30 LAY ME DOWN  
Aarons & Ackley (Capitol) 72648-F
- 31 MISS JANUARY  
Russell Thornberry (MCA) 2017-J
- 32 WHERE YOU LEAD  
Barbra Streisand (Columbia) 4-45414-H
- 33 I'M LEAVIN'  
Elvis Presley (RCA) 47-9998-N
- 34 I'M A BELIEVER  
Neil Diamond (Bang) 586-T
- 35 CAN YOU SEE YOUR OWN SIGN  
Tony White (Columbia) C4-2977-H

# "One should pay for what he uses to operate his business"

(Viewpoint) John Watts

Have you ever sat down and wondered exactly how much power the broadcasters have in Ottawa? A couple of months ago I pointed up the paradox of the broadcaster/government relationship in RPM; how the government is there to regulate and control the broadcasters and, at the same time, must not tread too hard on the wrong toes or be out of a job. Besides the simple power of the broadcasters to make life uncomfortable for any government or government agency by virtue of their ability to inform or misinform the public, one cannot help but consider the number of people in high places who are connected in one way or another with broadcasting and other media holdings.

As an example of the power the broadcasters wield, take a look at two recent government decisions, affecting broadcasters, which are based on contrary principles, and both of which, by rare coincidence I'm sure, are distinctly favourable to the broadcasters. The SRL controversy came to an anti-climatic end with the awarding of substantially less than token sums to the producers of recorded music used for radio programming. A recent CRTC decision concluded that cable operators would pay television producers a negotiated fee for the use of television programming on their cable systems. One decision states that programming would be free, or almost so, by way of a minute statutory fee and the other states that programming should

be sold in a free enterprise situation through negotiation. The first decision is favourable to broadcast interests. The second, based on a diametrically opposed principle, is similarly favourable. One might well wonder how powerful an influential lobbying group must be, to con the government of a country into making two such ridiculously dissimilar decisions in their favour and keep a straight face.

The Baton Broadcasting company made two representations to the government. The first, to the Copyright Appeal Board, was against SRL, maintaining that record companies should supply programming — free of charge to radio stations and television stations. They made another representation, to the CRTC, maintaining that cable systems should pay a fee for programming that is produced by television stations and networks, such as CFTO and CTV. They won both times around. Makes you stop and think — doesn't it?

It strikes me that although the basic question is pay for play, there are differences. In television programming, the consumer bears the total cost of every penny that is spent on production — via advertising which he ultimately pays for. When fees are negotiated between the television producers and the cable systems, the consumer will again pay the price — via increased cable costs and advertising costs. He will pay twice for the same programming. In radio, the cost of production is not borne by the consumer at large. Only the one person in five hundred will buy any given record he hears on radio and thus subsidize its production. The remainder of the listeners get the entertainment at no cost. Little of the high advertising revenue which the stations collect goes toward defraying the cost of production of the program material — unless the radio station also happens to be a record producer.

Baton Broadcasting would appear to have done the triple whammy. Get paid twice for the use of their own productions and pay nothing — or next to nothing, for the use of the record companies' productions.

Finally — a quote from the CRTC in regard to the cable systems using programming free of charge; "One should pay for what he uses to operate his business." A timely adage, by anyone's standard. But shouldn't it apply to everyone?

## MUSIC PUBLICATION NEEDS



YOUNG LADY (Girl Friday-type) for one of the most interesting jobs in the music business. Must type and take shorthand or dicta and be ready to devote herself to a very interesting career. Toronto area. Send resume and state salary to: RPM — Box 1577 — 1560 Bayview Avenue — Toronto, Ontario.

## SINGLES ALPHABETICALLY

- A Summer Prayer For Peace (93)
- Bangla Desh (94)
- Beginnings (24)
- Bring The Boys Home (39)
- Candy Apple Red (70)
- Change Partners (53)
- Chicago (19)
- Come Back Home (89)
- Country Princess (85)
- Crazy Love (72)
- Crying The Blues (90)
- Don't Let Your Pride Get you Girl (68)
- Don't Pull Your Love On Me (2)
- Double Barrell (44)
- Draggin' The Line (8)
- Follow Me (87)
- Get It On (26)
- Go Down Gamblin' (54)
- Goodbye Media Man (96)
- Good Enough To Be Your Wife (98)
- Here Comes That Rainy Day Feeling (12)
- He's Gonna Step On You Again (77)
- He's So Fine (50)
- Hey What A Beautiful Day (67)
- Hill Where The Lord Hides (65)
- Hot Pants (59)
- How Can You Mend A Broken Heart (7)
- Hymn #43 (95)
- I Been Moved (60)
- I Don't Wanna Do Wrong (30)
- If Not For You (38)
- I Hear Those Church Bells Ringing (58)
- I Just Want To Celebrate (55)
- I'll Give You The Earth (71)
- I'm A Believer (61)
- I'm Leavin' (40)
- I'm The Only One (31)
- Indian Reservation (3)
- It Don't Come Easy (56)
- It's Summer (100)
- It's Too Late (9)
- I've Got To Have You (57)
- Lady Dawn (73)
- Liar (20)
- Love Is Life (79)
- Love Means (45)
- Love The One You're With (51)
- Maggie (81)
- Mare Take Me Home (86)
- Maybe Tomorrow (48)
- Melting Pot (84)
- Mercy Mercy Me (13)
- Might Clouds Of Joy (37)
- Moon Shadow (36)
- Mother Freedom (52)
- Mr. Big Stuff (10)
- Never Ending Song Of Love (16)
- Poor Little Pearl (91)
- Rain Dance (76)
- Rainy Jane (21)
- Reason To Believe (64)
- Resurrection Shuffle (22) (43)
- Riders On The Storm (23)
- Ride With Me (41)
- Rings (46)
- Rock And Roll Band (69)
- Saturday Morning Confusion (63)
- She's Not Just Another Woman (33)
- Signs (4)
- Six Days Of Paper Ladies (92)
- Smiling Faces (47)
- So Long Marianne (74)
- Sooner Or Later (14)
- Southbound Train (49)
- Spanish Harlem (75)
- Stop, Look, Listen (66)
- Summer Sand (34)
- Sweet City Woman (1)
- Sweet Hitch Hiker (17)
- Take Me Home Country Road (11)
- Talkin' In Your Sleep (27)
- That's The Way I've Always Heard (15)
- The Last Time I Saw Her (42)
- The Story In Your Eyes (97)
- Treat Her Like A Lady (32)
- Try A Little Harder (78)
- Wait For The Miracle (83)
- Watch The River Flow (25)
- We Got A Dream (99)
- What The World Needs Now (35)
- What You See Is What You Get (80)
- When You're Hot You're Hot (28)
- Where Evil Grows (6)
- Where You Lead (62)
- Wild Horses (18)
- You're The Reason (88)
- You've Got A Friend (5)
- You Won't Get Fooled (29)

TELEX RPM — 06-22756

This week  
1 week ago  
2 weeks ago

# RPM 100 SINGLES

August 7, 1971

Gold Leaf Award For Outstanding Record Sales

ABM	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	Y
Columbia	H	WB Atlantic	P
GRT	T	World	Z
London	K		

1	3 6	<b>SWEET CITY WOMAN</b> Stampeders-MWC-1004-M	MA PL	34	22 21	<b>SUMMER SAND</b> Dawn-Bell-45-107-M		67	73 94	<b>HEY HEY WHAT A BEAUTIFUL DAY</b> Don Scardino-Reprise-CR4002-P	MA PL
2	1 3	<b>DON'T PULL YOUR LOVE ON ME</b> Hamilton Joe Frank & Reynolds-Dunhill-4276-N		35	39 60	<b>WHAT THE WORLD NEEDS NOW</b> Tom Clay-Mowest-5002-V		68	76 ...	<b>DON'T LET YOUR PRIDE GET YOU GIRL</b> Joey Gregorash-Polydor-2065 073-Q	MA PL
3	2 2	<b>INDIAN RESERVATION</b> Raiders-Columbia-45332-H		36	36 41	<b>MOON SHADOW</b> Cat Stevens-A&M-1265-W		69	74 83	<b>ROCK AND ROLL BAND</b> Brave Belt-Reprise-1023-P	
4	4 4	<b>SIGNS</b> 5 Man Elec. Band-Polydor-2065 042-Q	MA PL	37	37 40	<b>MIGHTY CLOUDS OF JOY</b> B.J. Thomas-Scepter-12320-J		70	75 ...	<b>CANDY APPLE RED</b> R Dean Taylor-Rare Earth-V	MA PL
5	5 5	<b>YOU'VE GOT A FRIEND</b> James Taylor-Warner Bros-7498-P		38	38 38	<b>IF NOT FOR YOU</b> Olivia Newton-John-Polydor-2001 156-Q		71	72 78	<b>I'LL GIVE YOU THE EARTH</b> Keith Michell-Spark-SP01-K	
6	6 7	<b>WHERE EVIL GROWS</b> Poppy Family-London-L148-K	MA PL	39	43 49	<b>BRING THE BOYS HOME</b> Freda Payne-Invictus-9092-F		72	88 93	<b>CRAZY LOVE</b> Helen Reddy-Capitol-3138-F	
7	9 13	<b>HOW CAN YOU MEND A BROKEN HEART</b> Bee Gees-Atlantic-6824-P		40	45 55	<b>I'M LEAVIN</b> Elvis Presley-RCA9998-N		73	52 11	<b>LADY DAWN</b> Bells-Polydor-2065 064-Q	MA PL
8	8 9	<b>DRAGGIN' THE LINE</b> Tommy James-Roulette-7103-T		41	49 58	<b>RIDE WITH ME</b> Steppenwolf-Dunhill-4283-N		74	77 89	<b>SO LONG MARIANNE</b> Brian Hyland-Uni-55287-J	
9	7 1	<b>IT'S TOO LATE</b> Carole King-Ode-66015-W		42	46 47	<b>THE LAST TIME I SAW HER</b> Glen Campbell-Capitol-3123-F	MA PL	75	... ..	<b>SPANISH HARLEM</b> Aretha Franklin-Atlantic-2817-P	
10	10 26	<b>MR BIG STUFF</b> Jean Knight-Stax-0088-Q		43	35 35	<b>RESURRECTION SHUFFLE</b> Tom Jones-Parrot-40064-K		76	... ..	<b>RAIN DANCE</b> Guess Who-Nimbus-74 0522-N	MA PL
11	12 17	<b>TAKE ME HOME, COUNTRY ROAD</b> John Denver-RCA-0445-N		44	41 43	<b>DOUBLE BARREL</b> David & Ansil Collins-Big Tree-115-V		77	82 84	<b>HE'S GONNA STEP ON YOU AGAIN</b> John Kongos-Elektra-45729-P	
12	16 25	<b>HERE COMES THAT RAINY DAY FEELING AGAIN</b> Fortunes-Invictus-3086-F		45	47 51	<b>LOVES MEANS</b> Sounds of Sunshine-Ranwood-896-M		78	80 92	<b>TRY A LITTLE HARDER</b> Doctor Music-GRT-1233-06-T	MA PL
13	21 33	<b>MERCY MERCY ME</b> Marvin Gaye-Tamla Motown-54207-V		46	48 48	<b>RINGS</b> Cymarron-Entrance-7500-H		79	81 91	<b>LOVE IS LIFE</b> Earth, Wind & Fire-Warner-7492-P	
14	14 16	<b>SOONER OR LATER</b> Grass Roots-Dunhill-4279-N		47	58 ...	<b>SMILING FACES</b> Undisputed Truth-Tamla Motown-7108-V		80	98 ...	<b>WHAT YOU SEE IS WHAT YOU GET</b> Dramatics-Volt-4058-Q	
15	18 18	<b>THAT'S THE WAY I'VE ALWAYS HEARD IT</b> Carly Simon-Elektra-45724-P		48	57 63	<b>MAYBE TOMORROW</b> Jackson 5-Tamla Motown-1186-V		81	93 99	<b>MAGGIE</b> Redbone-Epic-10670-H	
16	13 14	<b>NEVER ENDING SONG OF LOVE</b> Delaney & Bonnie-Atlantic-AT6804-P		49	59 74	<b>SOUTHBOUND TRAIN</b> Steel River-Tuesday-GH110-M	MA PL	82	97 ...	<b>YOU'VE GOT A FRIEND</b> R Flack & D Hathaway-Atlantic-2808-P	
17	29 34	<b>SWEET HITCH HIKER</b> Creedence Clearwater Revival-Fantasy-665-R		50	51 54	<b>HE'S SO FINE</b> Jody Miller-Epic-5 10734-H		83	53 56	<b>WAIT FOR THE MIRACLE</b> Thecycle-Tamarac-TTM642-M	MA PL
18	11 12	<b>WILD HORSES</b> Rolling Stones-Rolling Stone-19101-P		51	55 64	<b>LOVE THE ONE YOU'RE WITH</b> Isley Bros-T Neck-930-H		84	89 95	<b>MELTING POT</b> Booker T & MG's-Stax-ST30082-Q	
19	23 22	<b>CHICAGO</b> Graham Nash-Atlantic-2804-P		52	56 70	<b>MOTHER FREEDOM</b> Bread-Elektra-45740-P		85	90 96	<b>COUNTRY PRINCESS</b> Rick Neufeld-Astra-453000-Q	MA PL
20	31 37	<b>LIAR</b> 3 Dog Night-Dunhill-4282-N		53	42 44	<b>CHANGE PARTNERS</b> Stephen Stills-Atlantic-2806-P		86	95 ...	<b>MARE TAKE ME HOME</b> Matthews Southern Comfort-Decca-32845-J	
21	28 30	<b>RAINY JANE</b> Davy Jones-Bell-45111-M		54	71 ...	<b>GO DOWN GAMBLIN'</b> BS&T-Columbia-45427-H		87	78 80	<b>FOLLOW ME</b> Mary Travers-Warner Bros-7481-P	
22	27 29	<b>RESURRECTION SHUFFLE</b> Ashton, Gardner & Dyke-Capitol-3060-F		55	99 ...	<b>I JUST WANT TO CELEBRATE</b> Rare Earth-Rare Earth-5031-V		88	94 100	<b>YOU'RE THE REASON</b> Ebony's Philadelphia-3504-H	
23	34 42	<b>RIDERS ON THE STORM</b> Doors-Elektra-45738-P		56	40 36	<b>IT DON'T COME EASY</b> Ringo Starr-Apple-1831-F		89	91 , 7	<b>COME BACK HOME</b> Bobby Goldsboro-United Artists-50807-P	
24	25 24	<b>BEGINNINGS</b> Chicago-Columbia-4 45417-H		57	50 53	<b>I'VE GOT TO HAVE YOU</b> Ginette Reno-Parrot-40063-K	MA PL	90	92 98	<b>CRYING THE BLUES</b> Seeds of Time-Coast-C1975-K	MA PL
25	26 27	<b>WATCH THE RIVER FLOW</b> Bob Dylan-Columbia-4 45409-H		58	64 66	<b>I HEAR THOSE CHURCH BELLS RINGING</b> Dusk-Bell-990-M		91	96 ...	<b>POOR LITTLE PEARL</b> BJ Royal-Columbia-45406-H	
26	24 23	<b>GET IT ON</b> Chase-Epic-10738-H		59	61 71	<b>HOT PANTS</b> James Brown-People-2501-H		92	85 86	<b>SIX DAYS OF PAPER LADIES</b> Humphrey & DT's-Boot-BT004-K	MA PL
27	20 19	<b>TALKIN' IN YOUR SLEEP</b> Gordon Lightfoot-Reprise-R1020-P	MA PL	60	44 39	<b>I BEEN MOVED</b> Andy Kim-Steed-734-M	MA PL	93	87 90	<b>A SUMMER PRAYER FOR PEACE</b> Archies-Kirshner-5014-N	
28	15 8	<b>WHEN YOU'RE HOT YOU'RE HOT</b> Jerry Reed-RCA-9976-N		61	62 62	<b>I'M A BELIEVER</b> Neil Diamond-Bang-586-J		94	... ..	<b>BANGLA DESH</b> George Harrison-Apple-1836-F	
29	33 45	<b>YOU WON'T GET FOOLED</b> Who Decca-32846-J		62	100 ..	<b>WHERE YOU LEAD</b> Barbra Streisand-Columbia-45415-H		95	... ..	<b>HYMN #43</b> Jethro Tull-Reprise-1024-P	
30	32 46	<b>I DON'T WANNA DO WRONG</b> Gladys Knight & Pips-Tamla Motown-35083-V		63	69 73	<b>SATURDAY MORNING CONFUSION</b> Bobby Russell-United Artists-50788-J		96	... ..	<b>GOODBYE MEDIA MAN</b> Tom Fogerty-Fantasy-661-R	
31	30 32	<b>I'M THE ONLY ONE</b> Lobo-Big Tree-116-V		64	70 ...	<b>REASON TO BELIEVE</b> Rod Stewart-Mercury-73224-K		97	... ..	<b>THE STORY IN YOUR EYES</b> Moody Blues-Threshold-67006-K	
32	19 15	<b>TREAT HER LIKE A LADY</b> Cornelius & Rose-United Artists-50721-J		65	65 65	<b>HILL WHERE THE LORD HIDES</b> Chuck Mangione-Mercury-73208-K		98	... ..	<b>GOOD ENOUGH TO BE YOUR WIFE</b> J.C. Riley-Plantation-75-M	
33	17 10	<b>SHE'S NOT JUST ANOTHER WOMAN</b> 8th Day-Invictus-9087-F		66	60 72	<b>STOP, LOOK, LISTEN</b> Stylistics-Avco Embassy-4572-N		99	... ..	<b>WE GOT A DREAM</b> Ocean-Kama Sutra-	MA PL
								100	... ..	<b>IT'S SUMMER</b> Temptations-Tamla Motown-7109-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

August 7, 1971



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

Gold Leaf Award For Outstanding Record Sales

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

1	1	1	<b>TAPESTRY</b> Carole King-Ode-SP77009-W CS77009-W 8T77009-W	34	31	28	<b>SHE'S A LADY</b> Tom Jones-Parrot-XPAS7 1046-K M79646-K M79846-K	67	56	41	<b>CLASSIC LIGHTFOOT</b> Gordon Lightfoot-United Artists-UAS510-J 73 5510-J 6 5510-J
2	2	2	<b>JESUS CHRIST SUPERSTAR</b> Decca-DXSA7206-J 73 6000-J 6 6000-J	35	30	31	<b>NATURALLY</b> Three Dog Night-Dunhill-DSX50088-N N/A N/A	68	72	83	<b>BYRDMANIA</b> Byrds-Columbia-KC30640-H N/A N/A
3	3	3	<b>STICKY FINGERS</b> Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P 8COC-59100-F	36	32	32	<b>STAY AWHILE</b> Bells-Polydor-2424 0 22-Q 3176 019-Q 3821 022-Q	69	83	89	<b>NEW YORK CITY (You're a Woman)</b> Al Kooper-Columbia-C30506-H N/A N/A
4	4	4	<b>SUMMER SIDE OF LIFE</b> Gordon Lightfoot-Reprise-MS2037-P CRX2037-P 8RM2037-P	37	37	44	<b>LOVE IT TO DEATH</b> Alice Cooper-Warner-WS1883-P CWX1883-P 8WM1883-P	70	73	79	<b>ANCIENT AND MODERN</b> Keith Michell-Spark-SRLP106-K N/A N/A
5	5	5	<b>MUD SLIDE SLIM</b> James Taylor-Warner Bros.-BS2561-P CWX2561-P 8WM2561-P	38	38	45	<b>EMERSON, LAKE AND PALMER</b> Cotillion-SD9040-P AC9040-P A8TC9040-P	71	80	...	<b>BEST OF THE CARLTON SHOWBAND</b> RCA-LSP2483-N CAS2483-N C8S2483-N
6	6	6	<b>RAM</b> P&L McCartney-Apple-SMAS3375-F 4XT3375-F 8XT3375-F	39	39	39	<b>CHICAGO III</b> Columbia-C2 30110-H CT30110-H CA30110-H	72	74	78	<b>WRITER</b> Carole King-Ode-77006-W CS77006-W 8T77006-W
7	7	7	<b>AQUALUNG</b> Jethro Tull-Reprise-MS2035-P CRX2035-M 8RM2035-P	40	47	55	<b>WHAT'S GOING ON</b> Marvin Gaye-Tamla Motown-TS310-V N/A N/A	73	82	88	<b>HERE COMES THAT RAINY DAY FEELING</b> Fortunes-Invictus-ST809-F 4XT809-F 8XT809-F
8	10	11	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart-Mercury-SRM1609-K N/A N/A	41	45	50	<b>PARANOID</b> Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P	74	78	97	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell-6050-M C-6050-M 8TC-6050-M
9	9	9	<b>CARPENTERS</b> A&M-SP3502-W CS3502-W 8T3502-W	42	44	42	<b>LOVE STORY</b> Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M	75	76	77	<b>MARY</b> Mary Travers-Warner Bros-WS1907-P N/A 8WM 1907-P
10	8	8	<b>FOUR WAY STREET</b> Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P A8TJ-902-P	43	34	34	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P	76	89	...	<b>A BETTER ROAD</b> Steel River-Tuesday-LPGHL1003-M N/A N/A
11	11	12	<b>SONGS FOR BEGINNERS</b> Graham Nash-Atlantic-SD7204-P AC7204-P A8TC7204-P	44	43	51	<b>AARONS &amp; ACKLEY</b> Capitol-ST6362-F N/A N/A	77	...	...	<b>ONE WORLD</b> Rare Earth-Rare Earth-RS520-V N/A N/A
12	12	17	<b>TARKUS</b> Emerson, Lake & Palmer-Cotillion-SC9900-P AC9900-P A8TC9900-P	45	51	54	<b>MAYBE TOMORROW</b> Jackson 5-Tamla Motown-MS735-V N/A N/A	78	...	...	<b>THE SILVER TONGUED DEVIL AND I</b> Kris Kristofferson-Monument-A30679-K N/Z N/A
13	13	27	<b>BS&amp;T 4</b> BS&T-Columbia-KC30590-H N/A N/A	46	53	73	<b>HOMEMADE</b> Osmonds-Polydor-2424 027-Q N/A N/A	79	70	74	<b>C'MON EVERYBODY</b> Elvis-Presley-Camden-CAL 2518-N N/A N/A
14	14	16	<b>BLUE</b> Jani Mitchell-Reprise-MS2038-P CRX2038-P 8RM2038-P	47	40	38	<b>STRAIGHT, CLEAN AND SIMPLE</b> Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	80	69	68	<b>BURT BACHARACH</b> A&M-SP3501-W CS3501-W 8T3501-W
15	15	15	<b>AGAINST THE GRAIN</b> Stamperders-MWC-MWCS701-M N/A MWCS8-701-M	48	42	40	<b>ABRAXAS</b> Santana-Columbia-KC30130-H CT30130-H CA30130-H	81	68	46	<b>WOODSTOCK TWO</b> Various-Cotillion-2SD-400-P ACJ-400-P A8TJ-400-P
16	48	85	<b>STEPHEN STILLS 2</b> Atlantic-SD7206-P AC7206-P A8TC7206-P	49	41	33	<b>WHEN YOU'RE HOT YOU'RE HOT</b> Jerry Reed-RCA-LSP4506-N N/A N/A	82	71	75	<b>LOVE'S LINES, ANGLES &amp; RHYMES</b> Fifth Dimension-Bell-6060-M 4-6060-M 8-6060-M
17	18	19	<b>CARLY SIMON</b> Elektra-EK574082-P N/A 8EK74082-P	50	52	47	<b>OSIBISA</b> MCA-5285-J 73 5285-J 6 5285-J	83	77	76	<b>LEE MICHAELS FIFTH</b> A&M-SP4302-W CS4302-W 8T4302-W
18	19	20	<b>POEMS, PRAYERS AND PROMISES</b> John Denver-RCA-LSP4499-N N/A N/A	51	66	...	<b>THE DONNY OSMOND ALBUM</b> Polydor- N/A N/A	84	59	53	<b>I DON'T KNOW HOW TO LOVE HIM</b> Helen Reddy-Capitol-ST762-F 4XT762-F 8XT762-F
19	20	35	<b>LIVE AT THE FILLMORE</b> Aretha Franklin-Atlantic-SD7205-P AC7205-P A8TC7205-P	52	65	59	<b>GLEN CAMPBELL'S GREATEST HITS</b> Capitol-SW752-F 4XT752-F 8XT752-F	85	79	63	<b>BLOODROCK III</b> Capitol-ST765-F N/A N/A
20	16	10	<b>11-17-70</b> Elton John-Uni-93105-J 2-93105-J 8-93105-J	53	64	65	<b>I WON'T MENTION IT AGAIN</b> Ray Price-Columbia-30510-H CT30510-H CA32510-H	86	81	72	<b>IF YOU SAW THRO' MY EYES</b> Ian Matthews-Vertigo-1002-K N/A N/A
21	21	26	<b>INDIAN RESERVATION</b> Raiders-Columbia-30768-H CT30768-H CA30768-H	54	46	52	<b>FRIENDS AND LOVE</b> Chuck Mangione-Mercury-SRM2-800-K N/A N/A	87	75	36	<b>MANDRILL</b> Polydor-244 050-Q N/A N/A
22	22	14	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter-SW8903-F N/A N/A	55	54	58	<b>CLOSE TO YOU</b> Carpenters-A&M-4271-W CS4271-W 8T4271-W	88	84	71	<b>PUT YOUR HAND IN THE HAND</b> Ocean-Kama Sutra-KSBS2033 N/A N/A
23	23	23	<b>TEA FOR THE TILLERMAN</b> Cat Stevens-A&M-SP4200-W CS4200-W 8T4200-W	56	85	...	<b>WHAT YOU HEAR IS WHAT YOU GET</b> Ike & Tina Turner-United Artists-UAS9953-J N/A N/A	89	88	...	<b>CURTIS LIVE</b> Curtis Mayfield-Curtom-CRS8008-2(F)-M N/A N/A
24	24	13	<b>HAMILTON, JOE FRANK &amp; REYNOLDS</b> Dunhill-DS50103-N N/A N/A	57	49	43	<b>MAN IN BLACK</b> Johnny Cash-Columbia-C30550-H CA30550-H CT30550-H	90	...	...	<b>RELICS</b> Pink Floyd-Capitol-SW759-F N/A N/A
25	17	18	<b>LOVE LETTERS FROM ELVIS</b> Elvis Presley-RCA-LSP4530-N N/A N/A	58	55	48	<b>SURVIVAL</b> Grand Funk Railroad-Capitol-SW764-F 4XT764-F 8XT764-F	91	90	91	<b>MESSAGE TO THE PEOPLE</b> Buddy Miles-Mercury-SR61334-K N/A N/A
26	26	24	<b>UP TO DATE</b> Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	59	50	62	<b>PEACEFUL WORLD</b> Rascals-Columbia-G30462-H N/A N/A	92	95	99	<b>INTRODUCING LOBO</b> Lobo-Big Tree-BTS2003-V N/A N/A
27	27	22	<b>GOLDEN BISCUITS</b> Three Dog Night-Dunhill-DS50098-N DHX55098-N DHM8 5098/N	60	57	57	<b>STEPHENWOLF GOLD</b> Dunhill-DS50099-N N/A N/A	93	91	90	<b>THIS IS A RECORDING</b> Lily Tomlin-Polydor-2425 064-Q 3177 042-Q 3827 037-Q
28	29	29	<b>L.A. WOMAN</b> Doors-Elektra-EKS75011-P CEK-75011-P 8EK-75011-P	61	61	66	<b>JAKE THE PEG</b> Rolf Harris-Capitol-ST6363-F N/A N/A	94	93	96	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P
29	25	25	<b>CHASE</b> Epic-E30472-H N/A N/A	62	62	67	<b>SLY &amp; THE FAMILY STONE GREATEST HITS</b> Epic-KE30325-H CT30325-H CA30325-H	95	86	92	<b>JOHNNY WINTER AND</b> Columbia-C30475-H N/A N/A
30	33	37	<b>HOT TUNA ELECTRIC RECORDED LIVE</b> RCA-LSP4550-N N/A N/A	63	58	56	<b>BROKEN BARRICADES</b> Procol Harum-A&M-SP4294-W CS4294-W 8T4294-W	96	87	87	<b>ROSE GARDEN</b> Lynn Anderson-Columbia-C30411-H CT30411-H CA30411-H
31	36	49	<b>ONE FINE MORNING</b> Lighthouse-GRT-9230 1002-T N/A N/A	64	60	61	<b>LOVE STORY</b> Andy Williams-Columbia-KC30497-H CT30497-H CA30497-H	97	94	93	<b>SKY'S THE LIMIT</b> Temptations-Tamla Motown-GS957-V G75 957-V G8 957-V
32	28	30	<b>PEARL</b> Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	65	63	64	<b>TUMBLEWEED CONNECTION</b> Elton John-Uni-73096-J N/A N/A	98	96	80	<b>GRAND FUNK LIVE</b> Capitol-SWBB633-F 4XT633-F 8XT633-F
33	35	21	<b>BEST OF THE GUESS WHO</b> RCA-LSPX1004-N TK1710-N T8S1710-N	66	67	69	<b>NORTH COUNTRY FUNK</b> Joey Gregorash-Polydor-2424 925-Q N/A N/A	99	98	81	<b>CRY OF LOVE</b> Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM2034-P
								100	...	...	<b>SWEET REPLIES</b> Honeycone-Hot Wax-HA706-M N/A N/A

## CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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

## Melhuish and Yorke bow out of Pop Mag

The editorial board of POP Magazine announced this week that they had pulled out of that particular paper. RPM has been informed that POP former editor and editor-at-large, Martin Melhuish and Ritchie Yorke are forming a new company to publish an international rock newspaper out of Toronto every two weeks.

At press time, Melhuish and Yorke had not revealed the name of the new paper. Melhuish was in New York finalizing details of U.S. distribution for the first issue of the new paper. A detailed announcement is expected within the next few days. All correspondents from the first two issues of POP have apparently announced their intention of remaining with Melhuish and Yorke.

## First Yukon release on Sussex label

Yukon, the Kitchener-based rock sextet, have released their first single on the Ampex distributed Sussex label. Titled "Understanding Is Sorrow" and "Save My World", both sides are group penning.

Yukon is comprised of Vern McDonald, lead guitar; Wayne Dietrich, bass; Bob Becker, organ; Mike Lehman, lead singer; Ted Zawadzki, lead guitar; and Tom Hishon, drums.

All members of the group were born in and around the Kitchener area with the exception of McDonald who is a native of Cape Breton. Booking arrangements are handled through Dram Productions of Waterloo.

## Yorkton's CJGX wins with London's Stratus

Greg Laurence of CJGX, Yorkton, Saskatchewan reports the highly successful completion of a station promotion for the appearance of the Stratus Singers and Stratus Faction in Yorkton, a few weeks ago. Stratus Faction, consisting of twenty-six young Canadian musicians, singers and dancers, reportedly captured the Saskatchewan audience — completely, with their musical styling and humour. The Stratus Singers, a London recording unit, based in Calgary also drew an enthusiastic round of applause from the capacity house.

The Stratus Singers played to capacity houses in Edmonton, Calgary and Regina prior to their Yorkton gig. They then set out on tour for the Calgary Stampede, Regina's Buffalo Days and the opening of Disney World in Florida.

Regarding the Yorkton engagement, Laurence noted: "CJGX was both

# STAMPEDERS

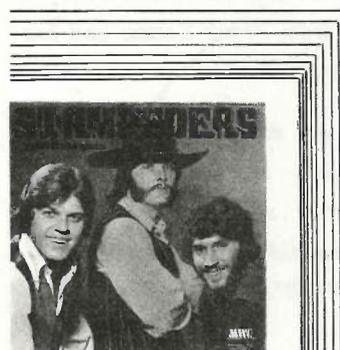
"Sweet  
City  
Woman"

MWC 1004X MA  
PL



Currently #1 on the RPM 100

from their first album.....



against  
the  
grain

MWCS 701 MA  
PL

**MWC**  
MUSIC WORLD CREATIONS

Carry Me; Train To Nowhere; Gator Road; Only A Friend; Oklahoma Country; You Got To Go; Sweet City Woman; Sunday Prayin'; Tuscaloosa Women; With You I Got Wheels; I Didn't Love You Anyhow; Man From P.E.I.

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

## Hunter Rock Ork releases on Vintage

The Hunter Rock Orchestra, based in London Ontario, has released its first single on the Vintage label. Vintage is part of Ron Dykhof's Montor Records complex and is distributed in Canada by Trans World.

Hunter is a fifteen piece rock band

proud and pleased to bring this exceptionally large contingent to the people of Saskatchewan and hope that they continue to provide the professional, dramatic and comical class of entertainment as they cross our continent."

which has been playing and performing as a unit for more than eighteen months. They use a wide variety of instrumentation including piano, violin, viola, guitars, sax, organ, percussion instruments, bass and cello. The large sized group is equally at home with avant-garde, jazz, classical, folk, blues and rock.

Their initial release, "Genesis" and "Each and Every Day, was taped at Toronto's Sound Canada studios, with arrangements by Randy Kumano. Both sides are original group material, published by Troika Music-BMI.

Hunter appeared recently in concert at the Ontario Music Educators' Conference at Geneva Park, Orillia.

# Everyone has a stake in the Maple Music Junket

Here's the latest grease on the Maple Music Junket. We have made semi-formal approaches to the government regarding the subsidizing of such an event, and a complete proposal is now being put together.

By next week, we should have full details on costs involved, and exactly how much will be required from private sources to get this junket off the ground.

It would seem at this early stage that the sum of \$25,000 is not far removed from reality. We've already had pledges of \$2000 from Don Hunter and Tom Wilson, plus talent support from Hunter, Wilson, True North's Bernie Finklestein and Frank Davies of Love. The CRTC is "extremely interested"

in the idea, and has offered moral support.

The Maple Music Junket now needs



(Viewpoint) Ritchie Yorke

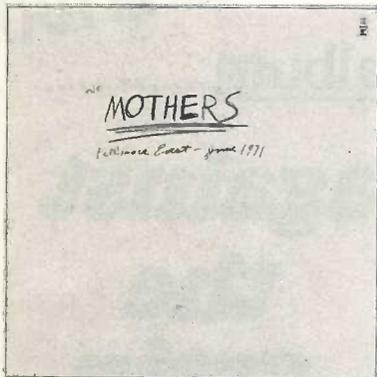
concrete financial backing from those parties involved in profiting from the success of Canadian music internationally. If you're a record company, a producer, a publisher, a performing

rights society, a writer or an artist, you have a stake in the success of the junket we suggested in RPM of July 17.

We mentioned at that time that the junket would conclude with a huge all-star Canadian talent concert at Varsity Stadium. If this location was decided upon, the junket would obviously have to take place either before or after the winter. We're in favor of this Fall.

On the other hand, if Massey Hall could be the venue, then the junket could be scheduled in the winter months. We still prefer the Fall.

Either way, we've got to get cracking. Next week we'll have a complete breakdown of the junket. Meantime, spend some time feeling around in your pocket, and follow the leaders. If we are to make Canadian music an international entity, we must take positive action. We must do it now and we must do it properly.



MS - 8RM - 2042

## The Story Behind The Story

A few weeks ago CKGM-FM in Montreal had the pleasure of a visit from Frank Zappa and his Merrie Men.

With the microphone on, Frank and his lads, sang, talked, cavorted and performed other unspeakable acts, enthralling CKGM-FM's otherwise unen-

thralled audience for several hours.

Displaying his innate good sense Frank also played an acetate of his new album "The Mothers Live At Fillmore East".

That airing plus additional plays by CKGM-FM's other Mother lovers caused somewhat of a sensation in and around the Montreal area.

Being ever sensitive to sensations we at Warner Bros (The Mother Company) rush released said Mother album in Canada. The sensation is now national, and no doubt will soon be international.

Cause a sensation at your home - play with your new Mothers.

**Warner Bros. Records of Canada Limited**

## AND ALSO...

Any Torontonians starting to feel a bit cocky about the hits that have been coming out of Hogtown recently would be well advised to take a trip to the musical bigtime. We were in New York and Los Angeles briefly last week, and the over-riding impression was that Toronto still means next to nothing on the global front.

We might think that Toronto is where it all happens, but most of the music people in L.A. haven't even heard of CHUM. Nor have they heard of most of the other things that are an integral part of the local scene. Toronto just doesn't rate with the people who hang out on Sunset Strip.

Nevertheless the last week in Los Angeles gave one the distinct impression that it's becoming the new capital of the Canadian music scene. Between the Continental Hyatt Hotel and the Whisky a Go Go, the faces to be seen looked like a who's who of Canadian music circa '71.

We flew in to catch Crowbar's press party at the Whisky, but we had no idea that the club would be deluged with the Maple Music brigade. Artists who turned out to catch Crowbar included the Five Man Electrical Band (who have just moved to L.A. to beat that murky visa problem), David Clayton Thomas of B S & T, John Kay and Goldie St. John of Steppenwolf, Don Troiano, late of Bush, Smithie, late of Motherlode, and to top it all off, in waltzed Don Hunter with Ocean's manager, Tommy Wilson, in tow.

Like ourselves, Hunter and Wilson

YORKE continued on page 19

# Loudon Wainwright...the next superstar

People are beginning to pick up on what many of us have felt all along...that Loudon Wainwright III is going to be a big star in the 1970's. The singer/songwriter appeared this week at the Village Gaslight for the first time in many months; he had just returned from a tour of several cities to promote his new Atlantic LP, before that he had spent several months in London. "Some-

and good quality was ten years - now a performer gets famous, and then after a few records or a few years, can get torn apart."

"I don't want that to happen to me, so I know that I have to draw back a bit. I know my limitations and try not to overextend myself. When you lose sight of your limitations, you can create problems."

For awhile, Loudon was appreciated by a relatively small cult of fans in the New York and Boston area. But this is all changing, and watch for him to get the national recognition that he deserves - very soon.

Columbia Records have signed John McLaughlin. Considered by many to be one of the finest guitarists around, McLaughlin has played with Ginger Baker, Miles Davis, The Four Tops and Wilson Pickett. Clive Davis said about signing, "John McLaughlin is one of the most sought after and admired musicians on the scene today and has been a major force in bridging the gap between rock and jazz. We are delighted to have him with us on Columbia." An interesting fact about McLaughlin is that he is deeply involved with spiritual devotion, is under the guidance of a guru and has performed with various Eastern religious musical groups.

PopWire

LISA ROBINSON



one once said that Loudon Wainwright III was Bob Dylan the 449th," he laughingly told me last week. "When I saw that I put it up on my wall, cause I kind of understood it. He's influenced everyone." But even though people may still be making Dylan comparisons (most recently the New York Times who called him "brilliant" and said that "Mr. Wainwright's music is an isolated case of magnificence"), there is no doubt that Loudon is a totally original, and very major talent.

His second album, titled "Loudon Wainwright III: Album 1", is as magnificently underproduced and insightful as was the first. Songs like "Plane Too", "Suicide Song", "Motel Blues", "Be Careful There's A Baby In The House", "Samson and the Warden" and many others on the record show Loudon's ability to mix wisdom, whimsy and pain in an incredibly engaging manner, and to convey all of this to the listener with his unusually piercing voice. All of the songs on the lp were written by Loudon himself, with the exception of the traditional "Old Paint".

About a year ago Loudon was the talk of the music business when he performed for the first time at the Gaslight. All the record company executives came to see him, and after competitive bidding, he signed with Atlantic. "I wasn't really ready for all that attention," he said. "I hadn't been around that much. It all happened so quickly - almost too quickly for me. I didn't feel strong enough to handle that, and that's the tragedy with these things. With Dylan and the Beatles, their span of influence

*On page 23 of this issue is a form to fill out if you wish to be listed in the Canadian Music Industry Directory. There is no charge for a listing. It is important that you fill out this form. It might surprise you later to find that you have been left out.*

## "RAIN DANCE"

74-0522



# GUESS WHO

ANOTHER CHART TOPPER FROM  
CANADA'S TOP GROUP

DON'T SPARE  
AIRPLAY FOR  
RAINY DAYS

Produced by  
Jack Richardson



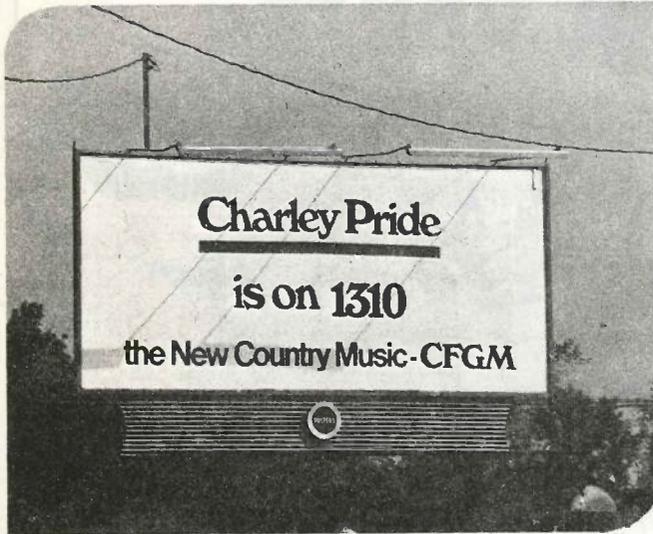
DISTRIBUTED BY RCA



Billy Kell (left) leader of the Creamcheeze Good-Time Band, brought his young klan to Toronto's Grumbles



for a highly entertaining evening of Perth County folk-rock/country/gospel sounds now waxed on Dominion.



CFGM, Canada's most successful full-time country outlet has utilized 162 billboards throughout their listen-



ing area to promote their "New Country Music" with the aid of Canadian and U.S. top country names.



Mike Flicker (engineer) Al Reusch and Jack Herschorn check out Aragon's new 16 track - Vancouver's first.



CFGX personalities Ron Waddell (l) and Greg Laurence (r) with London recording group, the Stratus Singers.

# The Commission "with a difference"

STAGE ONE.....of the coup d'etat is complete, and as predicted in this column, this is only the beginning. Broadcasters are going to discover that if they want any "favours" from the CRTC, they're going to have to pat the CRTC's baby on the.....head, and the CRTC's baby is the 30% Canadian content ruling, and it is going to work.....REGARDLESS of anything and everything. They are making decisions...with a "difference".

A CERTAIN RECORD COMPANY... ..has been accused of handling their masters outside of Canada.....very badly. Word has reached me that they are nervously "giving away Canadian masters". It might be a good idea...to have some faith in Canadian masters and.....remember.....they are worth as much as the deal you can make. That could mean they are worth.....next to

## RPM NEW ON CANADIAN CHARTS

VIA TELEX - July 28th, 1971

**CHED** Edmonton, Alta  
Wayne Bryant

Go Down...B S & T (Columbia)  
Do You Know...Lee Michaels (A & M)  
Dream...Ocean (Kama Sutra)  
Rain Dance...Guess Who (Nimbus 9)  
Celebrate...Rare Earth (Rare Earth)

**CKOC** Hamilton, Ont.  
Nevin Grant

Chicago...Graham Nash (Atlantic)  
Ain't No Sunshine...Bill Withers (Sussex)  
Ain't Got Time...Glass Bottle  
Spanish Harlem...Aretha Franklin (Atlantic)  
Celebrate...Rare Earth (Rare Earth)

**CHUM** Toronto, Ont.  
J. Robert Wood

Ain't Na Sunshine...Bill Withers (Sussex)

**CJCH** Halifax, N.S.  
Danny Roman

Smiling Faces...Undisputed Truth (Motown)  
Try A Little...Dr. Music (GRT)  
Chicago...Graham Nash (Atlantic)

**CKXL** Calgary, Alta.  
Greg Haraldson

Rain Dance...Guess Who (Nimbus 9)  
Riders On...Doors (Elektra)  
Fooled...Who (Decca)  
Bangla Desh...George Harrison (Apple)  
Church Bells...Dusk (Bell)

**CKGM** Montreal, P.Q.  
Jahn Mackey

Go Away...Donny Osmond (Polydor)  
Woke Up...Partridge Family (Bell)  
Love Means...Sounds Sunshine (Ranwood)  
Saturday...Bobby Russell (United Artists)  
Ain't No Sunshine...Bill Withers (Sussex)  
Moon Shadow...Cat Stevens (A & M)  
Rain Dance...Guess Who (Nimbus 9)

nothing.

A NUMBER OF STATIONS ARE SO CANCON CONSCIOUS.....that you could really recommend them for a power increase.....or approve their



purchase of a new station (Ed: Or two!!!) One comes to mind, but unfortunately, they promote dances and concerts and as good as they are with the play of 30% PLUS, they seem to spoil it all by letting their jocks %\$#& around with their license...to make themselves some money. (Ed: Oh the deep and powerful words of our lady of the evening. Gems! Gems!.....of wisdom!!!)

## Van's Rada releases air race single

Vancouver's Rada Record Pressings, last week, released "Ballad of Punch Hannagan", a rock ballad of the exploits of Hannagan, the disqualified entry in the British Columbia Centennial Air Race. The race, a popular attraction of the B.C. centennial celebrations, drew entrants from all over the world to take on the London to Victoria course. Hannagan drew headlines around the world for punching his co-pilot and completing the race with a Montreal girl.

Contract for the release was signed with Happiness-Freedom Company, of Portland, Oregon. Lyrics for the "Punch" deck were written by Roger "Punch" Hannagan in collaboration with Ansel J. Krutsinger and Douglas A. Snider.

## Al Hooper forms own talent agency

Al Hooper, currently happening on the RPM Country Fifty with his Paragon deck "Waiting For My Hanging", has formed his own booking agency.

Flying the banner of The Al Hooper Talent Agency, the Toronto-based firm has already signed several acts including The Cabbage Show Band, The Cantors, Gary Hooper and The Whips and Shirley Eikhard. The latter wrote the Anne Murray/Gary Buck hit, "It Takes Time".

Hooper's agency will deal with acts in all fields of music. The newly-signed Miss Eikhard is preparing a composition for Hooper's next album release.

IN VIEW OF THE DECLINING.....

.....record sales, one company is planning to go into production.....in a big way and make their money on making hits.....they own.....as opposed to selling someone else's for the penny-profits!!!

WATCH FOR A "LOOK".....into just how much certain companies are spending on Canadian content. Watch for a look at who really calls the shots on how much sessions COST in Canada. Watch for a look at how much of Canada's cultural progress is controlled or SUPPRESSED.....OUTSIDE.....OF .....THIS.....GREAT.....DOMINION. (Ed: Spell that, won't you?)

## "Little Lovin'" - Screen Gems publishing

Dick Jacobs of Screen Gems-Columbia Music, Inc., has brought it to our attention that "Just A Little Lovin'", recorded by Hagood Hardy and the Montage, on Polydor, is published by that company. The recording was the top voted selection in RPM's New Releases feature of July 17, 1971. Publishing credit was not given in the label copy. The tune was written by Barry Mann and Cynthia Weil.

"BRINGING ON  
BACK THE  
GOOD TIMES"  
NNS-9015



FAST BECOMING A HIT!

**FAST EDDY**

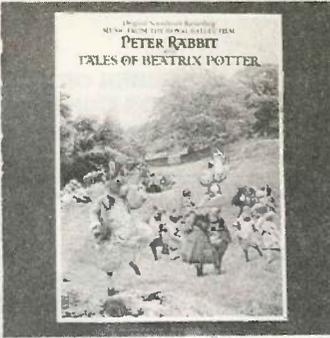


DISTRIBUTED BY RCA

## NEW ALBUMS

### RAINBOW RACE

Pete Seeger  
(Columbia) C 30739-H  
Seeger has been telling it like it is for what seems to be decades and continues in that fine tradition with "Rainbow Race". Simple, direct and piercing folk songs have something to say to all of us.



### PETER RABBIT AND TALES OF BEATRIX POTTER

Soundtrack (Angel) S-36789-F  
With the flick opening across Canada, this soundtrack from the Royal Ballet's version of the Beatrix Potter fairy tales will be assured a ready market. Orchestra of the Royal Opera House, London, brings to life the original score by John Lanchbery.

### BACH FESTIVAL OF HITS

(Deutsche Grammophon) 2538 118-0  
Masters of classical sounds kick off their classics for the working man series with this fine set of excerpts. Although the choral bit might not go over too well with the non-classical buyer, the rest should spread the joy of the classics a little wider.

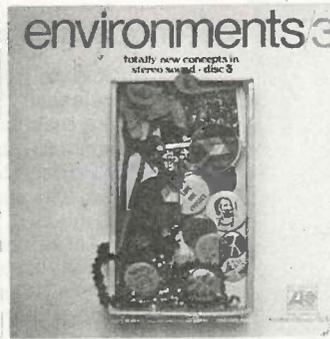
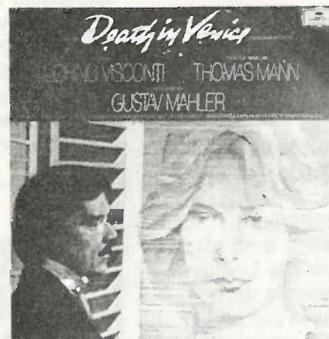


### HELIOTROPE BOUQUET

William Bolcom  
(Nonesuch) H 71257-P  
This delightful collection of piano rags from the early twentieth century will find many willing adoptive homes with fans of Joplin, Turpin and the other great ragtime composers.

### THEMES FROM DEATH IN VENICE

(Deutsche Grammophon) 2538 124-0  
Nothing is so beautiful and penetrating as a tragic love story put to music. Gustav Mahler mastered this art. Movements from his Symphony 3 and 5 are particularly touching as interpreted by the Bavarian Radio Symphony.



### ENVIRONMENTS 3

(Atlantic) SD 66003-P  
As far as we know, no one has yet established whether or not the Environments series has any real psychological benefit for the listener, but in the meantime they remain a calming influence to some degree. A "be-in" and lusk are the subjects.

### THE WATER WHEEL

Hamza El Din  
(Nonesuch) H 72401-P  
The sitar came out of ancient obscurity to take its place in modern music, and the oud, an Egyptian stringed instrument has an equal chance of success. This set of unfamiliar melodies and strange progressions will be a curiosity item.



### WHERE DID THEY GO

Peggy Lee  
(Capitol) ST-810-F  
While today's music scene passes many of the past greats by, Peggy Lee remains a soothing reminder of what it was like to really communicate with talent. An exquisite set of music of today - performed professionally. A just or middle of the roaders.

### HUGH MASKELA AND THE UNION OF SOUTH AFRICA

(Tamla Motown) CS 808-V  
These three displaced South Africans drift from some really compelling rhythmic work to dismal re-creations of Sly and the Family Stone. Although the market in Canada is not available for this type of set, it will probably garner a good bit of progressive airplay.



### 8TH DAY

(Invictus) ST 7306-F  
Other than sounding like it was recorded in a Chicago laundromat, the 8th Day's "She's Not Just Another Woman" winner, introduced the group to the public in a big way. Album sales may follow. Next single is anyone's guess.

# RPM TOP 25

## TAPE SELLERS

- 1 **1 STICKY FINGERS**  
Rolling Stones (Rolling Stone)  
COCX 59100-P 8 COC 59100-P
- 2 **2 FOUR WAY STREET**  
Crosby/Stills/Nash/Young (Atlantic)  
ACJ 902-P A8TJ 902-P
- 3 **3 SHE'S A LADY**  
Tom Jones (Parrot)  
M 79646-K M 79846-K
- 4 **4 MUD SLIDE SLIM**  
James Taylor (Warner Bros)  
CWX 2561-P 8 WM 2561-P
- 5 **7 RAM**  
Paul McCartney (Apple)  
4XT 3375-F 8XT 3375-F
- 6 **5 THE CARPENTERS**  
(A&M)  
CS 3502-W 8T 3502-W
- 7 **6 LOVE LETTERS FROM ELVIS**  
Elvis Presley (RCA)  
TK 4530-N T8S 4530-N
- 8 **8 TAPESTRY**  
Carole King (Ode '70)  
CS 77009-W 8T 77009-W
- 9 **10 L.A. WOMAN**  
Doors (Elektra)  
CEK 75011-P 8EK 75011-P
- 10 **11 WHEN YOU'RE HOT YOU'RE HOT**  
Jerry Reed (RCA)  
TK 4506-N T8S 4506-N
- 11 **12 TARKUS**  
Emerson Lake & Palmer (Cotillion)  
AC 9900-P A8TC 9900-P
- 12 **9 BEST OF THE GUESS WHO**  
(RCA)  
TK 1710-N T8S 1710-N
- 13 **18 JESUS CHRIST SUPERSTAR**  
(Decca)  
73 6000-J 6 6000-J
- 14 **20 ONE FINE MORNING**  
Lighthouse (GRT)  
5230 1002-T 8230 1002-T
- 15 **21 SUMMER SIDE OF LIFE**  
Gordon Lightfoot (Reprise)  
CRX 2037-P 8RM 2037-P
- 16 **13 DID YOU THINK TO PRAY**  
Charley Pride (RCA)  
TK 4513-N 8TS 4513-N
- 17 **16 WE SURE CAN LOVE EACH OTHER**  
Tammy Wynette (Epic)  
CA 30685-H CT 30685-H
- 18 **15 MAN IN BLACK**  
Johnny Cash (Columbia)  
CA 30440-H CT 30440-H
- 19 **17 TEA FOR THE TILLERMAN**  
Cat Stevens (A&M)  
CS 4200-W 8T 4200-W
- 20 **19 SNOWBIRD**  
Anne Murray (Capitol)  
4XT 579-F 8XT 579-F
- 21 **22 PEARL**  
Janis Joplin (Columbia)  
CA 30322-H CT 30322-H
- 22 **14 SURVIVAL**  
Grand Funk Railroad (Capitol)  
4XT 764-F 8XT 764-F
- 23 **25 THE MOM AND DADS**  
(Apex)  
AL73 1563-J AR6 1653-J
- 24 **23 ROSE GARDEN**  
Lynn Anderson (Columbia)  
CT 30411-H CA 30411-H
- 25 **24 JOSHUA**  
Dolly Parton (RCA)  
TK 4507-N T8S 4507-N

# When the minors become majors

by Kenneth M. Smookler

We interrupt this series on inhuman people such as corporations to discuss the results of a recent flash from Queen's Park. Mr. Davis is planning to drop the age of majority from 21 to 18.

I am sure that most of my readers who will be affected are thrilled by the idea that, pretty soon, anyone born after mid-1953 can drink, vote, make a will, (Haven't you all been dying to make your own wills?) and do anything else that strikes your happy little fancies which you could not do before because you weren't old enough. Let me point out one tiny flaw in all of this, from your point of view.

Anyone born after mid-1953 who enters into a contract, is going to be stuck with it. All you 18 and 19 and 20 year olds are not only going to get a whole new batch of rights - you are going to wind up handling a marvelous new group of liabilities, as well.

Early in this series, I tried to pound into your heads the problems and some of the loop-holes, that are involved when one of the parties to a contract is an infant. A lot of entertainers are in the 18 to 20 age range and it is that group that has until now had a built-in protection

YORKE continued from page 12

had just defied all the rules of civilized living by spending a working day in New York, and then boarding the 747 flight across the continent to L.A. to catch the opening set at the Whisky. Unlike ourselves, Messrs. Hunter and Wilson elected to spend the remainder of the evening boozing and touring most of the bars in town with publicist Bob Gibson and agent Jerry Heller. We watched The Brain That Wouldn't die.

A handful of our U.S. counterparts (Columbia's Clive Davis, Johnny and Edgar Winter and the Chambers Brothers, writer Lester Bangs and the Beach Boys) were out boogie-ing in the same spots, but we are duty bound to report that their efforts were out-distanced by the Canadian contingent.

Hunter was in L.A. to grease more Guess Who business, and Wilson was along to catch Ocean playing with Steppenwolf and to watch Hunter in action. Wilson apologized on behalf of his record company for not keeping the press supplied with the flow of Ocean releases, and promised to set the record straight in the near future.

All told, it was a nice treat to see so many Canadians making it so promi-

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.

through statute law, common law and the Courts. To put it simply, a contract with an infant usually is unenforceable except under certain given circumstances (which we need not go into).

Soon that entire group of entertainers, i.e. the 18 to 20 year old group, will no longer be a bunch of infants but, as soon as the new legislation passes will be (from a contractual point of view) a group of mature, sound, legally contracting adults.

To all of you let me offer one piece of advice - don't sign anything as casually as you might have before. It's going to be a lot harder to get out of your responsibilities and you could find yourselves in debt up to your eyeballs at a time when you can least afford it i.e. the beginning of your career. You've had the brotherly hand of the Official Guardian (and the other aspects of the Ontario Government) looking after you up until now, but that hand is soon going to be gone.

Big Brother will no longer be watching you.

nently on the L.A. music scene. Now, the English.

## AND FINALLY...

While we're on the subject of Canadian success, we'd like to take a few short sentences to congratulate two long-established groups on their current American hits. We refer, of course, to the Five Man Electrical Band and the Stampeders.

Signs is still roaring up the U.S. charts, and it marks the first sign of real success for a band which has been out there battling for eight years. The Stampeders have been busting their arses for almost as long, and they too have a smash in the States with Sweet City Woman.

While it is admittedly pleasant to see newer Canadian acts like Ocean, and The Bells getting off in the States, it is even more rewarding to watch as the guys who have been knocking on the door for so long finally get their chops off. Have a drink or take a toke on the long overdue and so thoroughly deserved success of the Stampeders and the Five Man Electrical Band. And may they have a heck of a lot more of it. As we said before, now the English! Let's hear from you.

# True North and the Finklestein saga

by Walt Grealis

The story of Bernie Finklestein and his True North company, to be told properly, would fill several volumes. But, because we are a trade paper and our readers are only after the facts (as briefly as possible) we herewith do Finklestein and company an injustice — by condensing him down to a mere few hundred words.

Some of our readers might remember when the noted son of a Toronto publisher and a few of his henchmen, tied in with a radio station and book-



**BERNIE FINKLESTEIN**

ing agency to bring about the "Toronto Sound". This, like so many other greedy-type exploitations of the gullible Canadian public, stiffed. However, the Canadian sound was being established — just about that time — and no one gave credit where credit was due. Bernie Finklestein, Skip Prokop, Denny Gerrard and a couple of others, members of and helpers to, the Paupers, had created a unique sound — in the U.S. However, because they were Canadians and unfortun-

ately regarded as belonging to a colony of the American music industry, the sound was never properly tagged, as it should have been.

The Paupers' sound was even more obvious when Prokop and Gerrard,



**BRUCE COCKBURN**

drums and bass respectively, helped revive Peter, Paul and Mary with their giant-sized hit, "I Dig Rock and Roll". But — like so many other energetic Canadian happenings, it was swept under the border carpet, helped by the apathy of the Canadian programmers and public.

Finklestein was responsible, for the most part, of the short success of the Paupers. He made money on them — and re-invested this money into another group — The Kensington Market. Between Finklestein and Market member, Gene Martyne, and the fantastic up-front voice of Keith McKie, the group became a very successful recording unit. However, it was just a token gesture. The Cana-

dian market just wasn't ready for the Market — as they weren't ready for the Paupers.

Finklestein disappeared from the scene for several months. Whether it was disappointment in the frustratingly and painful progress being made by the Canadian recording industry — or his seventh sense cautioning him to cool it until a more opportune time — Finklestein won't say.

However, what did happen was that Finklestein and Luke Gibson gathered together what shekles they had between themselves and purchased 100 acres of "century" land and buildings in Killaloe, Ontario — which is about 240 weather miles north of Toronto.



**MURRAY McLAUCLIN**

This was an excellent retreat, if you were so inclined, and Finklestein will admit he had a lot of thinking to do. There were other thinkers in the Killaloe community and they, in turn, strengthened Finklestein's

TRUE NORTH continued next page



Bernie Finklestein and Luke Gibson purchased the above "Century" farm near Killaloe, Ontario.



Syrinx and the Toronto Repertoire Orchestra with Milton Barnes conducting, tape "Music To See".

belief that Canada was really a trend-setting nation. Unfortunately, the trend setters were looking only for inward peace — not national recognition. It was in the Killaloe district where domes were common — long before they became known throughout the world. Music in Killaloe was plain, simple — and acoustic — now almost a prerequisite for a hit.

Finklestein finally moved back into the recording industry with a unique — to Canada — act. He doesn't believe in formula hit records and is firmly convinced that this is what is spoiling the Canadian industry.

Cockburn was Finklestein's first big try — on his second go 'round. Cockburn was one of the first to use plain acoustical backing, and one of his selections, "Thoughts On A Rainy Afternoon" referred to Jesus — now a common happening in the world disc market. Cockburn didn't become a big singles artist but he did land a berth on the RPM 100 Albums Chart which lasted for several months. Topping this, of course, was his being voted, by the industry, as the Top Folk Singer of 1970, in the Annual RPM Juno poll. Cockburn's album, now released in the U.S. on the Epic label, has sold in excess of 20,000 units — and much of it due "word of mouth" spread.

When Finklestein hit the giant Colum-

bia Records with his demands, including releasing on his own label, most thought he was out of his mind. But, the Finklestein magic bowled over the Columbia top management. He got his own label plus the respect from the marketing, promotion and sales people of Columbia.

Finklestein's next unique move was the bowing of a three man group and an album featuring a Moog Synthesizer. The group, Syrinx, were so far out in left field it was hard to imagine they could ever crack the market. Their album dangled between bust and go for several weeks. Columbia hired Toronto's Art Gallery for the biggest wine and cheese party of the year. The results were more than disappointing. In the meantime Syrinx laid down the theme for CTW's "Here Come The Seventies", which they titled "Tillicum". Toronto, the plum of the market, proved once again they couldn't pick a hit if they fell over it. It was Columbia's man in the boondocks, John Davies who heads up the Calgary branch, who plucked the television goodie and pressured for a single release. Between Davies and Arnold Palmer, the latter being the biggest and most progressive of all Canadian one-stops, they spread the Syrinx story the length and breadth of the province. Spillover into British Columbia and eastward began to take shape. Intense play

by middle of the roaders interested MOT programmers and finally "Tillicum" was established. This brought much attention to the Syrinx album, now regarded as a top seller. Finklestein has bigger and better happenings shaping up for Syrinx. Now that their name has been established nationally, they will shortly release their second album that could shake the foundations of the Canadian recording industry. Leader of Syrinx, John Mills Cockell, was recently commissioned by the Canada Council to write a piece for Syrinx, to include strings. When Mills got it all together with the Toronto Repertoire Orchestra, they appeared in concert at Toronto's St. Lawrence Centre of the Arts (Town Hall). Milton Barnes conducted the combined musical efforts of Syrinx and the Repertoire Orchestra. Barnes was so impressed with the concert, as were other important media dignitaries that Syrinx and their 18 piece string backup have been scheduled for CBC-TV's "Music To See", a fall series. An album release, titled "String Space" should be on the market to coincide with this series.

Meanwhile, Finklestein is excited over the final recognition of his very close friend, Luke Gibson. Unfortunately this recognition didn't come from the record industry. While many are hoping for a break in the

TRUE NORTH continued on page 22

## RPM COUNTRY 50

- |    |  |  |   |
|----|--|--|---|
| 1  | 1 COUNTRYFIED                                  | George Hamilton IV (RCA) 74-0469-N         |   |
| 2  | 3 GWEN (Congratulations)                       | Tommy Overstreet (Dot) 17375-M             |   |
| 3  | 6 PLEASE DON'T TELL ME HOW THE STORY ENDS      | Bobby Bare (Mercury) 73203-K               |   |
| 4  | 4 HE'S SO FINE                                 | Jody Miller (Epic) 5-10734-H               |   |
| 5  | 5 JUST ONE TIME                                | Connie Smith (RCA) 9981-N                  |   |
| 6  | 8 BRIGHT LIGHTS BIG CITY                       | Sonny James (Capitol) 3114-F               |   |
| 7  | 7 SKIP A ROPE                                  | Mike Graham (Rodeo) 3348-K                 | ⊕ |
| 8  | 2 R.R. #2                                      | The Family Brown (MCA) 2014-J              | ⊕ |
| 9  | 9 SHE DON'T MAKE ME CRY                        | David Rogers (Columbia) 45383-H            |   |
| 10 | 10 I'M JUST ME                                 | Charley Pride (RCA) 9996-N                 |   |
| 11 | 11 INDIAN LAKE                                 | Freddie Weller (Columbia) 45388-H          |   |
| 12 | 13 SOMEDAY WE'LL LOOK BACK                     | Merle Haggard (Capitol) 3112-F             |   |
| 13 | 28 RIGHT WON'T TOUCH A HAND                    | George Jones (Musicor) 1440-J              |   |
| 14 | 15 SIX DAYS OF PAPER LADIES                    | Humphrey & The Dumptrucks (Boot) 004-K     | ⊕ |
| 15 | 20 GOOD LOVIN' (Makes It Right)                | Tammy Wynette (Epic) 10759-H               |   |
| 16 | 22 I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING | Conway Twitty (Decca) 32842-J              |   |
| 17 | 19 FEDERAL GRAIN TRAIN                         | Russ Gurr (Rodeo) 3349-K                   | ⊕ |
| 18 | 12 RISE 'N' SHINE                              | Dick Damron (MCA) 2011-J                   | ⊕ |
| 19 | 23 TAKE ME HOME COUNTRY ROAD                   | John Denver (RCA) 0445-N                   |   |
| 20 | 25 WHEN HE WALKS ON YOU                        | Jerry Lee Lewis (Mercury) 73227-K          |   |
| 21 | 27 THE LAST TIME I SAW HER                     | Glen Campbell (Capitol) 3123-F             |   |
| 22 | 44 QUILTS                                      | Bill Anderson (Decca) 32850-J              |   |
| 23 | 46 SATURDAY MORNING CONFUSION                  | Bobby Russell (U.A.) 50788-J               |   |
| 24 | 14 THE BRIDGE CAME TUMBLING DOWN               | Tom Connors (Boot) 003-K                   | ⊕ |
| 25 | 26 PARLIAMENT HILL                             | Angus Walker (Rodeo) 3345-K                | ⊕ |
| 26 | 17 WHEN YOU'RE HOT YOU'RE HOT                  | Jerry Reed (RCA) 9976-N                    | ⊕ |
| 27 | 34 LOVE GETS SWEETER                           | Gleasonnaires (Boot) 006-K                 | ⊕ |
| 28 | 29 PAGES OF TIME                               | Gene MacLellan (Capitol) 72644-F           | ⊕ |
| 29 | 16 (The Whole World's) DOWN ON YOU             | Jack Bailey (GRT) 1230-07-T                | ⊕ |
| 30 | 32 NASHVILLE                                   | David Houston (Epic) 5-10748-H             |   |
| 31 | 31 WAITING FOR MY HANGING                      | Al Hooper (Paragon) 1039-C                 | ⊕ |
| 32 | 21 TAKE MY HAND                                | Mel Tillis/Sherry Bryce (MGM) 14255-M      |   |
| 33 | 45 PLEDGING MY LOVE                            | Kitty Wells (Decca) 32840-J                |   |
| 34 | 18 THE CHAIR                                   | Marty Robbins (Columbia) 45377-H           |   |
| 35 | 35 SCHOOLDAYS                                  | Willie Dunn (Summus) 2504-K                | ⊕ |
| 36 | 33 YOU'RE MY MAN                               | Lynn Anderson (Columbia) 45356-H           |   |
| 37 | 43 WHEN WE TRIED                               | Rainvilles (Melbourne) 3364-K              | ⊕ |
| 38 | 48 ALL OVER AGAIN                              | Fred Dixon/Friday Afternoon (Rodeo) 3351-K | ⊕ |
| 39 | 50 THE PHILADELPHIA FILLIES                    | Del Reeves (U.A.) 50802-J                  |   |
| 40 | 40 I'LL NEVER BE A COUNTRY BOY AGAIN           | Johnny Farago (London) 17412-K             | ⊕ |
| 41 | 38 SHIP OF LOVE                                | Ron Perkins (Snocan) 103-K                 | ⊕ |
| 42 | 41 THIS WORLD GOES ROUND AND ROUND             | Dan Peden (Cynda) 002-K                    | ⊕ |
| 43 | 49 A HIT IN ANY LANGUAGE                       | Carroll Baker (Columbia) C4-2983-H         | ⊕ |
| 44 | ... YOU'RE LOOKING AT COUNTRY                  | Loretta Lynn (Decca) 32851-J               |   |
| 45 | ... MY BLUE TEARS                              | Dolly Parton (RCA) 9999-N                  | ⊕ |
| 46 | ... MAIL ORDER BRIDE                           | Jimmy Orde (Damon) 010-J                   | ⊕ |
| 47 | ... VOLKSWAGEN MICRO-BUS                       | Earl Morin (Barry) 3527 X-M                | ⊕ |
| 48 | ... MISS JANUARY                               | Russell Thornberry (MCA) 2017-J            | ⊕ |
| 49 | ... THE MOODS OF MY MAN                        | Honey West (Marathon) 1042-C               | ⊕ |
| 50 | ... 6218                                       | Stone Hand (Track) 003                     | ⊕ |

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 KING JAMES VERSION  
 ALLAN SISTERS  
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 PEACHES  
 KAREN SILVER  
 IAN AND SYLVIA  
 GARY BUCK  
 STOMPIN' TOM CONNORS  
 ALLAN THICKE  
 ARLENE GORDON  
 SHEILA GUTHRIE  
 MOE KOFFMAN  
 PAT RICCIO JR.  
 and many more

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why don't you?

TRUE NORTH continued from page 21  
 disc business — the movie industry becomes stronger. Possibly because of the handouts they've been receiving from the Government. However, Festival Award winning Paul Almond has been named as the director of a new Canadian film, "Journey" to star his wife Genevieve Bujold with Gibson taking a feature role. Besides acting, which he has been tagged as a "natural", he will perform several of his own compositions. It has been strongly rumoured that Gibson may be commissioned to score the complete musical soundtrack for the movie. September has been skedded for the release, and giant promotion push on Gibson's first album release on the True North label.

Speaking about soundtracks for movies, Bruce Cockburn wrote the music for the Don Shebib movie, "Goin' Down The Road" and rumours are running high that Gene Martynec, True North's house producer, and Murray McLauchlan, may do the soundtrack for the next Shebib movie.

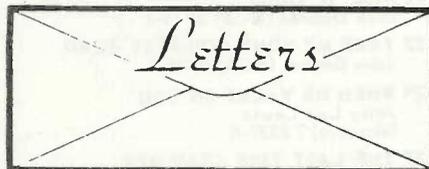
McLauchlan will soon bow his unique talent with his initial album release for True North. Like most of Finklestein's finds, McLauchlan has been around for sometime. He has been discovered, lost and discovered again. This time however, under the aegis of the Finklestein klan, he is really ready for the marketplace. His album, supercharged without the electric crutch, should put McLauchlan right up with — and maybe even ahead of the Dylans, Donovans and other creative trendsetting voices.

Typical of the "real" McLauchlan sound is his "Honky Red", now a favourite on his gigs, and included on his new album. It's possible this cut could be McLauchlan's first single release.

Writers associated with Finklestein's music publishing houses, Golden Mountain Music-BMI; Moonrider Music-CAPAC; and Sand Pebble-CAPAC have had their material recorded by some of the world's top recording acts including: Anne Murray, Ian & Sylvia, Judy Landers, Chet Atkins, George Hamilton IV, Tom Rush, Rene Claude and Bobby Neuwirth, to name just a few.

Finklestein is as unique as the artists he associates himself with. He's not on an ego trip, pointed up by the fact he pressures for top recognition of his people while remaining in the background exercising his bargaining talents, which are second to none. He doesn't push to make money from both ends, which gives his people the feeling of security and a good return on their efforts. Much of the work with his people is done on a gentleman's agreement and he is one of the most outspoken critics of artist/management/booking complexes which, he feels takes everything from the artist and has been responsible for the progress lag in the Canadian entertainment business.

There's a charisma about Bernie Finklestein, many are aware of but can't quite put their finger on. Obviously time is on his side — at least he made the front cover of the highly respected Saturday Night.



## WADDELL CHEERS FOR YORKE

It has been very interesting reading the different reactions to Ritchie Yorke's columns in RPM. I thought I had better let myself cool down, take my vacation, and think them all over before throwing in my two cents worth, because, like him or not, Yorke is one of the best columnists going.

I thought his "UNCENSORED" four letter word column was very unnecessary. Sure, I read that kind of garbage, but I read it in papers like Rolling Stone or Georgia Straight where I expect it, and don't think it should be in RPM.

Ritchie's story about the seal hunt and Donovan's record was a masterpiece, but it should have been in the National Geographic magazine or

daily papers, not RPM.

As for his hassles travelling on the airlines; I could care less about his personal problems in life. I read Ritchie's RPM columns for his knowledge about the music industry, not for his pet peeves about life.

Ritchie's coverage of the music industry, when he sticks to it, is second to none; but I can't help thinking in the back of my mind that his periodic submission of "GARBAGE" is doing just what he wants; causing interest.

In closing I would just like to say to Ritchie....."Don't feel insecure Ritchie Yorke, we think you're interesting without the garbage."

Ron Waddell  
 Promotion Manager  
 C J G X Yorkton, Saskatchewan.

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