

# RPM

# WEEKLY

Volume 16 No. 4

THIRTY CENTS

September 11, 1971



Ocean-Canadian group on the move



## Stampede/Osmonds vie for Fair crowd

The Stampede finally made the big time — they played the Grandstand at the Toronto Fair (Aug 30) and in front of over 20,000 of a pre-sold (Osmond) audience. They obviously stole some of the spotlight being reserved for the U.S. headliner. Their performance was real and they punched home the ingredients that made it real — a fast-paced set comprising most of their own original material and a very funny good guy/bad guy ("Along Came Jones") routine. They didn't however, allow for the tender ages of their audience and allowed a bit of dirt that could have disturbed a few of the parents in the audience. Show kicker was the performance of their Gold Leaf Award hit "Sweet City Woman" which practically brought the house down.

Elaborate arrangements had apparently been made for their Canadian Gold to be presented while they were on stage but this was zonked at the last minute. Rumours persisted that the Osmond management objected to any such on-stage presentation.

It was obvious from the screams at the mere mention of the Osmonds that a good percentage of the audience were, in fact, there to see this group perform. However, just to be on the safe side, an emcee of sorts attempted to pre-condition the pre-conditioned audience with "How would we welcome the Osmonds to Toronto?" and "When the Osmonds come on stage, what are we going to do"? He even went so far as to hustle sales for the group's giant-sized posters — ".....only \$2.00" — a paltry bit of pin money compared with what they picked up for their performance. The fill-in emcee was successful in drawing a small wave of the pre-acne crowd to the stage so as to make sure the policemen had something to do which in turn would influence the photographers to snap this pathetic rush to the stage. The Osmonds didn't help the situation. After their elaborate African-type drum roll intro they bounced on stage with what appeared to be painted on bright toothy smiles, and proceeded to play to the small, ill-mannered audience gathered in front of the stage. What they didn't see was the family man who had paid six bucks a head to bring his controlled kids to see "a dynamic young American act", of which they only saw bits and pieces. The Osmonds and the Grandstand producers were also obviously not aware of the pathetic row of wheel-chair fans of the Osmonds who were tramped on and accorded all the indecencies necessary to make their evening "one to try and forget".

One might only recall the professionalism that surrounded the recent Elvis Presley show at Detroit's Olympia when an announcement from the stage

producers threatened to stop the show and resume only after the patrons returned to their seats. Presley revealed his professionalism by allowing his fans to show their appreciation from their seats, and made this part of his performance. One word from the Osmonds could have created this same happening in Toronto. They appeared however, to be promoting the disorder.

Perhaps the Osmonds have been overlooking the big audience out there to satisfy those closest to them. Because of the excellent sound system provided by the Grandstand, it was revealed more than once that the Osmonds were not "super" in their musical talents. They were, in fact, saved many times by the excellent back-up musicians, of which there were many.

The Osmonds looked good however, and although not all together on the voice bit they moved well — and often together.

## Ocean creating waves in business

Ocean is a Toronto group which has been surrounded by controversy since their first recording. Taping for Amed Music Corporation, the group released its first single "Put Your Hand In The Hand" to mixed reaction. The gospel-tinged Gene MacLellan song had already appeared on one of Anne Murray's albums. It was also included on a number of foreign sets. Nonetheless, Ocean had their single out first and — almost entirely due to the unprecedented play which the single received on the CHUM group of stations, Kama Sutra in the U.S. picked it up and proceeded to parlay the deck into one of the biggest Canadian records of the year.

After "Put Your Hand In The Hand" reached the million mark in the U.S. it was released in several countries throughout the world — achieving good chart positions.

The vocal backbone of Ocean rests with Janice Brown, the lead; and Greg Brown, singer, keyboards and sometime producer; Dave Tamblin on guitar; Jeff Jones, bass and vocals and Chuck Slater, drums — round out the group.

As a follow-up to their "Hand" deck, "Deep Enough For Me", said by many to be a bad imitation of their successful first release, stiffed badly both in Canada and the U.S. The group themselves make no bones about it — they didn't want it released in the first place. Now they're out again with "We Got A Dream", a light summer song which is now beginning to move quite nicely in Canada.

## Guess Who pick up platinum in Montreal

Winnipeg's Guess Who were awarded their first platinum record by RCA (Canada). The Award came about through sales in excess of 100,000 units of their "American Woman" album. The presentation was made to the group (Aug 26) while they were in Montreal for an appearance at Man and His World.

To celebrate the event, RCA flew in key radio, press and industry types from across the country. They participated in a Guess Who "Clambake" at the prestigious Hotel Sonesta in downtown Montreal.

Although the relationship between the country's most popular group and clams was never firmly established, RCA did manage to pack more than one hundred industry figures into one of the hotel's ballrooms to witness the presentation and brief speech-making by the label's president Bob Cook and his national sales and advertising manager, Ed Preston.

On hand for the ceremony were RCA's top brass, the Guess Who's producer Jack Richardson, their manager Don Hunter, Andy Nagy, who heads up the new ABC/Dunhill operation under the RCA wing, Johnny Murphy and Scott Richards of the Ontario promotion force, Don Tarlton of Donald K. Donald, Tom Wilson, manager of Ocean and numerous other prominent industry figures.

The Guess Who were scheduled to perform at Man and His World, the night following the Award presentation, part of a series of gigs arranged through Donald K. Donald by the City of Montreal. Unfortunately, heavy rain caused a cancellation of the Man and His World appearance which was shaping up to dwarf their 15,000 audience pull at the Toronto Fair Aug 25.

The platinum record now rests beside nine gold records and sixteen publishing awards which Nimbus 9 has picked up in the brief years of its existence.

## U.K. release deal for Russ Thornberry

Lee Armstrong, vice president of product development, MCA Canada has negotiated with Derek J. Everett, managing director of MCA Records (England) for the UK release of the Russell Thornberry album, "One Morning Soon".

English release date has been scheduled for the fall to take advantage of the heavy selling period at that time. MCA (England) will be giving a full-scale promotional campaign to the album. Being considered now is the possibility of Thornberry going to England.



## Love's Davies to New York & U.K.

Frank Davies, president of Love Productions is presently in New York City for talks with Paramount's new president Tony Martell and the label's A&R director, Don Birkhimer. He'll also be meeting with major booking agents with regard to future bookings for Crowbar and King Biscuit Boy.

Davies has also scheduled meetings with Leslie Gould of Paramount International in the UK as well as talks with Island's Chris Blackwell and David Betteridge. While in the UK, Davies will be discussing the upcoming album release by Waldo De Los Rios. Liner notes for this set are to be put together by CFRB's music director Arthur Collins and George Wilson. Rios' initial album release, "Sinfonias" has sold in excess of 28,000 units in Canada.

## Cash packs 'em in at Ottawa Exhibition

Rodeo's Fred Dixon and songwriter Jim B. Rae scooped most of the news media last week (Aug. 25) when they were granted an exclusive interview with Johnny Cash backstage at his Ottawa Ex gig.

During his three day stay in Ottawa, Cash put on two performances daily and played to a packed grandstand of nearly 30,000 each show. (Grandstand seats were free this year after you paid your admission to the grounds which was \$1.50 — up 50 cents from last year.)

Included in the Johnny Cash Show were his regulars, June Carter, Mother Maybelle and the Carter Family, the Statler Brothers, Carl Perkins and the Tennessee Three as well as newest addition, Glen Sherley who penned "Greystone Chapel" and "Portrait of My Woman" among others.

About his latest single, "Vietnam Talkin' Blues" Cash said, "I don't think it's going to be a very big record. I did it because I felt it and just wanted to, I guess."

Cut but not yet released is a song he feels has a lot more hit potential: "Poppa Was A Good Man".

Dixon presented Cash with an album he made several years ago entitled, "Tribute to Johnny Cash". He also gave Cash a copy of his latest single "Last Fatal Duel".

While with Cash, Dixon and Rae taped an interview and dubs for radio station CJET in Smiths Falls.

## Kurt And Noah move in Maritimes

Astra's And Kurt And Noah have returned to the Atlantic Provinces where they previously scored top exposure on their initial release, "There Are Things". They opened at the Fleet Club in Halifax where they'll be from Sept. 1 through the 7th. This is a return engagement to the popular Port City club. While in Halifax they'll do the radio and television tour which should coincide with the release of "Like A Rolling Stone" culled from their album, "There Are Things", now showing signs of becoming a top MOR seller for Astra.

Their Fleet Club engagement is followed by:

Sydney (8)  
Summerside (9-11)  
Chatham (12-15)  
Gagetown (16-22)  
Moncton (23)  
Cornwallis (24)  
Barrington (25)  
Shelburne (26)  
Greenwood (27-30)

The month of October will wind up the tour when they play an Oct. 1st date at Mill Cove and move into Shearwater from Oct. 2 through the 8th.

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


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# Taking the mass out of mass media

The August 20, 1971 issue of Life Magazine contained an editorial that struck home — as the publisher of RPM. We suggest this as “recommended reading” — if you are at all interested in the survival of the print media.

To put it bluntly — THE CANADIAN POST OFFICE HAS ALL BUT SUNK RPM. At the worst possible time, they increased the second class rates. The future looked rather grim but we were

## COMMENT

by Walt Grealis

able to struggle through. Today, we are all but gift wrapping RPM in hopes that it will arrive within a reasonable time. We are forced to segregate our mailing into packets that practically take it right to your home. The cost of all the frills that go into this

“...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 Junedu

# 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
Amplex	V	Phonodisc	L
Arc	D	Polydor	O
CMS	E	Quality	M
Capital	F	RCA	N
Caravan	G	Trans World	Y
Columbia	H	WB/Antarctic	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

“gift wrapping”, plus the increase in the rates has done very little to improve the situation, when it comes to having RPM delivered either six blocks from our office or across the country to Halifax or Vancouver. The service is worse, with all the frills, and there is no indication of a fast cure — other than getting rid of the union — one of the prime obstacles. It's not possible for the post office to introduce any new methods of torture that we can go through so as to guarantee an efficient delivery of our trade's important weekly news. The sorting into small packets, the little labels, bagging of separate postal districts and the red tags are as far as the post office can go. There is just no other way they can sidestep our particular problem by further suggestions, outside of delivering the mag ourselves.

We have been aware, for some time, that it takes as long as ten to fourteen days for RPM to make its way across Canada. It takes a week for delivery six blocks from point of mailing. You can walk it in eight minutes.

Add to the above, problems of the constantly increasing cost of paper and wages and one begins to wonder if the print media will survive. Fortunately RPM has a history of surviving — almost eight years of doing just that. We do manage to sustain purely because of our ability to keep costs down. One of the consequences however, has been the slower development of RPM as an image-builder for the industry. We have managed to meet our weekly deadlines but unfortunately have not been able to develop the appearance of RPM. Those who have been close to us over the past years no doubt notice some improvement from time to time, features etc., but our development isn't happening as quickly as the industry would like. Nor is it happening as quickly as we would like.

Over these past years, the acceptance of RPM by the industry has put us in a rather unique position. We have never been as confident about our audience as we are today. We have never felt as heavy about our influence on the industry as we have this year. Our attempts to gently upgrade the industry have met with less opposition than in preceding years and, indeed, have met with success in many quarters. There are other developments on the drawing boards that will perhaps shock and hopefully impress the industry.

Our success, of course, is due to the combined efforts of the industry. It was their recognition of a need for a Canadian trade paper — to the record, music, and radio people that has made our very existence possible.

However, our chief concern is with similar publications who may be experiencing problems that RPM went through a few years ago. Many are excellent vehicles of communication to the consumer, public or trade, and most are obviously marginal. Coupled with everything else confronting them, their development is hindered by postal rate hikes, paper and printing costs and damned apathy on the part of government. Many of these fellow publishers should continue to express opinion, report news, entertain — and what have you. Most, unfortunately, are not capable of sustaining.

At RPM, we not only have a sound communication with the music people, but we have found an interesting following from the media (print and broadcasting) and although we are competitors, to a degree, we should all be concerned with just how long the print media can put up with postal and cost increases.

Government studies have tagged the “established” press as a goldmine. What we should be concerned with is the “marginal” press who have much to contribute but are finding it increasingly difficult to maintain their vehicle for expression.

It has been said that to succeed in business — and make a profit at the same time, one must supply a service that is needed — and wanted. An excellent philosophy, but “what to do” when ignorance makes that service too expensive to be afforded. The mass media can't be a luxury, or it will evolve to media only, and not mass media.

As you flip through these pages, our value, to you, might become a little more obvious if you will give a little thought to all the editorial content contained here each week (98 pages a month). RPM is still reasonably priced and our ad rates are still within reach of anyone in the business. The black cloud of increased postal rates and costs, in all areas of publishing will force the subscription and advertising rates to increase.

Should this continue, and only a few choose to advertise and subscribe, a lack of circulation will cause advertisers to curtail their support.

Of great assistance would be a decrease in postal rates and an increase in service and efficiency.

Radio, television and the “established” press are, for the most part, in fine shape, but let's not drive the printed word out of business. Media information and the cultural identity of any nation depends on all methods of communication.

We'll print it — all we ask of the post office is that they supply a reasonable delivery service. There's nothing less interesting than yesterday's news — a week later.



## AM programming changes on CBC English net

Jack Crane, managing director of the CBC's English Services Division, has announced the scheduling changes for the radio services new season, beginning October 4th. One of the major changes is the mixing of the Matinee and Gerussi shows into a common network magazine to be heard daily from 9.10 AM to 12 noon. Subjects to be covered include music, talk, documentaries, poetry, prose and humour. The CBC is currently auditioning for a host for the new series. Many of the regulars on the Matinee and Gerussi shows will participate in the new program.

Radio Noon, the locally produced show, heard at 12.00 each day, will be extended to a two hour program, Monday to Friday. Max Ferguson, with his own brand of humour and music will return from 2.30 to 4.00 PM each weekday. Elwood Glover will be moved from the "going home" show on CBL, Toronto, to a half-hour of late evening music, interviews and

comment to be heard weekdays at 10.30 PM. Also included in the scheduling changes are new drama presentations, a folk-blues weekly, and numerous other alterations and additions.

Purpose of many of the changes, according to Crane, is to give local CBC stations a "better opportunity to develop their community information role and (to) lay greater emphasis on a service for consumers."

## Creamcheeze Band skedded for Hunter

Dominion's new Perth County discovery, the Creamcheeze Good-Time Band have been scheduled for Tommy Hunter's first television show of the season, Sept. 24. Taping will take place Sept. 3 and 4th.

This young group, comprised of Billy, Pat and Jimi, all from the Kell family along with Barb Payne and Dave Harwood, are experiencing encouraging sales on their initial album release for the label, "Perth County Green". Terry Regan, of Dominion Records, has culled "Uncle Jed" from the album to be released as a single with "Perth County Green" as the flip.

## Northcott tour to tie in with album

Shelly Siegel, of SOS, the Vancouver promo outfit, has announced the itinerary of Tom Northcott for his fall tour. The Vancouver based singer/songwriter/producer has seen considerable action on his "Spaceship Races" f/s "Suzanne" single.

Sept. 10	Cambrian College Sault Ste Marie
11	U of Manitoba Winnipeg
14-19	Riverboat Toronto
16	Varsity Stadium Toronto
Oct. 8	Centennial Aud. Regina
12	Jubilee Edmonton
13	Jubilee Calgary

Uni Records in the United States have released Northcott's album, "Upside Down". Included are "Suzanne" and "Spaceship Races" as well as his own "Crazy Jane" and "Iron Pines". MCA bowed his Canadian release this week (4)

### OPPORTUNITY

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# On the absence of Canadian artist promotion

(VIEWPOINT) *Jim Smith*

Recently I've been considering Canadian artist promotion. Rather, I've been considering its absence. At the same time I have been growing more aware of the awesome British and American publicity machines. The contrast between domestic and foreign promotions is rather sorry.

The first thing that should be pointed out here is that this is not intended to be a slight against the real craftsmen in domestic record companies... the promotion representatives. They work for companies whose business is to sell records — and records by all nationalities — in Canada. And they work incredibly hard.

No, the criticism is aimed at the musicians themselves. For it is the musicians who have the most to gain (and lose) from a record. If the record does well, everyone makes money. The group collects from everybody from radio to concert promoters, even ignoring the record sales royalties. The record company makes money from the record alone. Suppose the record dies; who's out pounding the streets then? Not the record company — it's turning a profit from one of its other acts.

How often have you heard acts com-

plaining that the record company didn't sell their record? "It's in the grooves," they say. Sure it is — for them and a thousand other new acts. The one that makes money is the one with the most imaginative promotion. And since the group is the partner with the most to gain from a hit record, the group is the partner that should be responsible for the most extensive promotion.

I have received as many as fifty albums in a single week. That means I have a choice; either spend all day glued to my earphones or pick out the records with the most, and this is an entirely subjective area, appeal. Sometimes the cover work can make the difference. But so often I'm waiting for specific records before they arrive. And I'm waiting because I've been hyped in advance.

The sad truth of the matter is that an honest evaluation today carries no weight whatever. The British and American agencies have refined the publicity art to the stage where every new act is a super group. Anyone who believes half the hype is considered an easy touch. So along comes the typical reserved Canadian note, which is probably a fair evaluation of the act. It doesn't bill the new act as a super group because it knows better. But after the evaluation is discounted by half, just like all the other releases, it is out of the running in the interest sweepstakes.

But, generally speaking, we're out of the running long before it gets to the hard sell stage. I've had groups, with records, in my own town who haven't bothered to call about a story. Eventually, I get around to them, and they always want to know what took so long. Somebody forgot to impress upon the musicians that they are getting free publicity out of stories and on that basis alone they should make the first move.

What Canada needs is a group of advertising agencies who specialize in artist relations. Instead of asking some over-worked guy in a record company to send information to everybody between here and London, get a team of communications specialists. Have market studies conducted to see what type of promotion works best. Let the experts develop an image. Make sure the artist's name is on everyone's tongue. Arrange some spectacular shows which are little more than showcases for the critics, then flood the world, not just Canada, with favourable reviews. Then pay the agencies well. If they helped make the act a star, they deserve every penny.

Does hype work? Look at the British and American "super groups". How many got to the top on the basis of

ability? There are probably as many good musicians in Toronto as in all of California — but unless someone starts talking, no one will ever know. And even if there aren't as many, what's wrong with turning the tables and letting the Americans think there are?

It doesn't follow that a hit in Canada will be a hit everywhere else. And it is often easier to make a Canadian record a hit outside the country than at home. Start with the Canadian media but concentrate on snowing the rest of the world. After all, in Canada a Canadian musician, even a star, is just the kid next door; in Asia he's exotic.

Which brings us to the second part of the discussion; record company involvement. In all practical terms, any promotion agency should be a profit-making organization. Yet the market for such outfits has not been bullish in Canada. So if the private investors won't put together a promotion agency there doesn't appear to be any alternative to record company-affiliated agencies. On a profit making level, of course.

Since musicians have already shown themselves incapable of launching their own promotion campaigns, and there is no reason to expect novice musicians to be accomplished public relations artists, the record industry would seem to have a moral obligation to make them promote.

It would seem to be in the best interests of the record industry to see that international promotion of our musicians is undertaken in a professional manner. No record executive has yet told me that records are being produced solely for domestic consumption. Everybody is looking for the big money that comes from foreign leasing.

But as long as the promotion of our product remains in the hands of amateurs, or in no one's hands at all, that big money really doesn't exist. So start insisting on a promotion clause in each contract with the expenses coming out of artist royalties. As long as good promotion is provided in return, it will be the best investment the group has ever made.

Maybe then we'll establish Canada as a world music power.

## Mercey Bros. on gig trail down east

Bob Gibbons, manager of the Mercey Brothers, reports that the three man act is currently in Prince Edward Island for a three-week Charlottetown club date. Following a week off, the group goes into the studios to cut their second album for RCA. Following an Ontario Place gig, the brothers leave for performances in Ottawa, Galt, Kingston and Windsor. Another CBC TVer with Tommy Hunter is now in the works.

On the disc front, RCA has released a second single, "Who Wrote the Words" as a follow-up to the highly successful "Hello Mom". Both cuts are from the "Have Mercey" album.

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# NEW RELEASES

## STOMPIN' TOM CONNORS - Tillsonburg - Boot BT. 014-K

(3:23) (Tom C. Connors) MORNING MUSIC-CAPAC - Prod: Jury Krytiuk. COUNTRY: Big Tom is ready for another trip up the charts with what should be a large sales item. Connors is doing for the Canadian scene what many U.S. writers did for their country - he's bringing attention to Canadian communities. It could catch on, and there's no reason why Tillsonburg couldn't become popular in Kansas City, Chicago, New York City or a host of other U.S. centres which have been set to music. Production on this side is superb. Voice separation excellent. Flip: "Wop" May (same credits as plug side.)

MA  
PL

Chart Probability Factor - 84%

## PEPPER TREE - You're My People - Capitol 72650-F

(3:11) (B. Quinn/T. Garagan) BEECHWOOD MUSIC CANADA-BMI  
Prod: Jack Richardson.

MA  
PL

MOT: Deck registered some disappointment with panel. A much stronger effort was expected. However, Pepper Tree and label could shake this one into a chart item. They're a popular gig group and no doubt have a "bitch" of an album on the way which should keep them up there. Flip: From A Candle (same credits as plug side.)

Chart Probability Factor - 71%

## DOCTOR MUSIC - One More Mountain To Climb - GRT 1233-07-T

(3:14) (Neil Sedaka/Howard Greenfield) DON KIRSHNER MUSIC/ATV MUSIC-BMI - Prod: Doug Riley/Terry Brown.

MA  
PL

MOT: This one will bear watching. Group has that coloured sound with a white influence which seems to be revealing itself as a new trend. Beautiful lazy soul - and with it production. Voices - right on

Chart Probability Factor - 66%

## Thecycle stops Yonge St. traffic

The City of Toronto recently went on an experimental kick to see what effect, if any, there would be to the closing of Yonge St. to vehicular traffic. A pedestrian mall was set up in conjunction with a Carnival Toronto promotion which closed the famous thoroughfare for one week.

Cancon groups were hustled into action by the committee which worked to the advantage of both.

One of the main attractions of the week's celebration was Tamarac recording artists, Thecycle, whose most recent single release "Wait For The Miracle" became a top chart item across Canada. Their appearance resulted in several thousand people converging on the downtown mall and a frenzied full hour session by the group which kept their audience asking for more.

Thecycle have just completed a session which should see another single release by mid-September

## RCA Canada picks up Spanish single

Ed Preston, national sales and promotion for RCA Canada, announces the acquisition by RCA Canada of the rights to "Help (Get Me Some Help)" by Tony Ronald. The label is now preparing a rush release of the deck to be mailed to radio stations throughout the country early this week (4).

Preston reports the single is a top of the charter in Spain. Acetates and

advance tapes have been rushed to RCA branches to aid in early promotion campaigns.

RCA is seeking to duplicate the success of A&M, who picked up a former Spanish hit, "Song of Joy" by Miguel Rios from Hispavox (Spain) and turned it into a hefty chart and sales item in Canada. Spanish records gained yet another foothold in Canada with the release by Daffodil of the Manuel de Falls Orchestra set "Sinfonias", also from Hispavox.

RCA Canada have scooped the U.S. distributor of the Ronald lid, by releasing two versions simultaneously - one in English (75-1061) and one for the French/Canadian market (75-5095). The label is preparing a giant sized promotion for both markets.

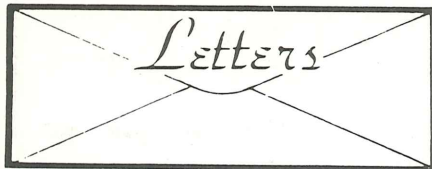
RPM

## MOR PLAYLIST

- 4 TALK IT OVER IN THE MORNING  
Anne Murray (Capitol) 72649-F
- 2 JUST A LITTLE LOVIN  
Hagood Hardy/Montage  
(Polydor) 2001 204-Q
- 3 MOMENTS OF LOVE  
Jerry Toth Singers  
(Warner Bros) 4001-P
- 4 TALKIN' IN YOUR SLEEP  
Gordon Lightfoot (Reprise) 1020-P
- 5 SPANISH HARLEM  
Aretha Franklin (Atlantic) 2817-F
- 6 THE NIGHT THEY DROVE  
OLD DIXIE DOWN  
Joan Baez (Vanguard) 35138-V
- 7 GO AWAY LITTLE GIRL  
Donny Osmond (Polydor) 14285-Q
- 8 WHERE YOU LEAD  
Barbra Streisand (Columbia) 4-4514-H
- 9 CHIRPY CHIRPY CHEEP CHEEP  
Mac/Katie Kissoon (Youngblood) 1026-Y
- 10 WEDDING SONG (There Is Love)  
Paul Stookey (Warner Bros) 7511-P
- 11 MISS JANUARY  
Russell Thornberry (MCA) 2017-J
- 12 WHO WROTE THE WORDS  
Mercury Brothers (RCA) 75-1058-N
- 13 HOW CAN I UNLOVE YOU  
Lynn Anderson (Columbia) 4-45429-H
- 14 SWEET CITY WOMAN  
Stamperders (MWC) 1004-M
- 15 GONNA BE ALRIGHT NOW  
Gayle McCormick (Dunhill) 4281-N
- 16 NOW I'M IN LOVE  
Tobias (MGM) 14273-M
- 17 LOVING HER WAS EASIER  
Kris Kristofferson (Monument) 8525-K
- 18 LATIN AFTERNOON  
The Gentlemen (Astra) 45306-Q
- 19 COME BACK HOME  
Bobby Goldsboro (U.A.) 50807-J
- 20 WE GOT A DREAM  
Ocean (Kama Sutra) 529
- 21 SWEET SOUNDS OF MUSIC  
Bells (Polydor) 2065 077-Q
- 22 RAINBOW  
Andre Gagnon (Columbia) C4-2981-H
- 23 DO I LOVE YOU  
Paul Anka (Buddah) 252-M
- 24 WOKE UP IN LOVE THIS MORNING  
Partridge Family (Bell) 45-130-M
- 25 SOMETHING IN YOUR FACE  
Donna Ramsay (Astra) 45305-Q
- 26 LOVING HER WAS EASIER  
(Than Anything I'll Ever Do Again)  
Roger Miller (Mercury) 73230-K
- 27 I'D RATHER BE SORRY  
Ray Price (Columbia) 4-45425-H
- 28 WHERE EVIL GROWS  
Poppy Family (London) 148-K
- 29 SATURDAY MORNING CONFUSION  
Bobby Russell (U.A.) 50788-J
- 30 LONG AGO AND FAR AWAY  
Johnny Mathis (Columbia) 4-45415-H
- 31 HIWAY CHILD  
Rick Neufeld (Astra) 45311-Q
- 32 ANOTHER TIME ANOTHER PLACE  
Engelbert Humperdinck (Parrot) 40065-K
- 33 AMANDA  
Dionne Warwick (Scepter) 12326-J
- 34 WHAT LOVE IS  
Roger Whittaker (RCA) 75-0501-N
- 35 HE'S SO FINE  
Jody Miller (Epic) 5-10734-H

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





## CONFUSION OVER OCEAN DISTRIBUTION

I would like to have Ocean's "We Got A Dream", but can't get it. I have ordered it twice from Quality, once as Kama Sutra 529, and once as Buddah 529.

Would you please phone someone and ask them to send two copies to:

Iona Terry  
Radio Station CKNX  
Wingham, Ontario.

(Ed: Join the crowd, but I do believe you'll receive a copy shortly.)

## LATE AGAIN IN FORT ST. JOHN

I just received your August 21 edition of RPM Weekly and, as usual, I find it very useful and informative.....but 9 days late? It seems they are getting later and later. Maybe it is the mails, but would it be at all possible to shoot ours out as soon as you can? After all, in order for us to keep on top of the music scene in Canada it is a must to consider RPM's choice.

We may seem to be "up in the bush" to you, but there is mail service up here and not stage coach....right on.

Gord Vance  
CKNL Fort St. John, B.C.

(Ed: Your letter dated the 30th tells us that you received the 21st issue approximately two weeks after it was mailed. See this week's "Comment" on page 4.)

## Richards fetes BB King at Stratford Theatre

RCA Records last week launched its first major campaign for ABC since acquiring the line a short time ago. RCA's Scott Richards co-ordinated the affair which saw forty radio and press types bussed to Stratford, Ontario, home of the famed Stratford Festival, for a performance by legendary blues great, B.B. King.

The affair was previewed by an elaborate promo kit which went out to the trade and pop press and record

### PROGRAM DIRECTOR

ARE YOU READY TO MOVE UP? Medium market is looking for an announcer or writer with administrative ability to take complete charge of programming MOR and announce staff. Send tape or copy along with resume to: RPM Box 1651 - 1560 Bayview Avenue, Toronto 17, Ontario.

## Stax sound show set for Royal York

Toronto's Royal York, in its attempt to fly the people banner, have set Sept. 12 as the day they intro a new look and sound. Promoter Billy Arnold will lay an all Memphis show on the RYH's usually placid show-bar goers.

Some of the big soul noise brought in to loosen the hotel's cool image will be Rufus Thomas, the Bar-Kays, Emotions, Soul Children, Dramatics, Albert Green and Laura Lee. Wilson Pickett and Sam and Dave will appear as special guests.

Polydor Records' artist promotion touter, Lori Bruner, has set a large sized promotion in motion which includes AM-FM radio time, in-store displays and colourful posters to blanket the city.

## Sea Dog on heavy tour schedule

Much's Sea Dog, now with a new single out, have been engaged on a heavy schedule of bookings across Canada which continues through until the end of the month. The group has already appeared at Sault Ste. Marie, Thunder Bay, Winnipeg, Sauble Beach and Bala. Upcoming are gigs at Carleton University in Ottawa (September 13-18), Brock University, St. Catherines (19), Laurentian University, Sudbury (20), Strathroy Collegiate (24), Brantford (25) with a capper at Hamilton's McMaster (26).

London, distributor of Much product, is hopeful that the group's extensive touring will have a favourable influence on their new deck, "It's A Hot Night".

dealers. Those who took the chartered bus ride were treated to King's performance at the Stratford Festival Theatre topped off by dinner and a press conference. Among the RCA heavies in attendance were Andy Nagy, account executive for ABC/Dunhill, Ed Preston, Richards and others. Label execs credits much of the success of the affair to the cooperation extended by the Stratford Festival staff.

Coming in  
OCTOBER  
THE  
CANADIAN MUSIC  
INDUSTRY DIRECTORY

October						
S	M	T	W	T	F	S
						1
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

## RPM SINGLES ALPHABETICALLY

Ain't No Sunshine (22)  
All Day Music (50)  
Annabella (42)  
Another Time Another Place (32)  
Bangla Desh (15)  
Beginnings (30)  
Bringing On Back The Good Times (78)  
Build A Tower (81)  
Carey (28)  
Chirpy Chirpy Cheep Cheep (25)  
Crazy Love (54)  
Creators Of Rain (73)  
Down By The River (69)  
Do You Know What I Mean (39)  
Draggin' The Line (14)  
Get It While You Can (68)  
Ghetto Woman (97)  
Gimme Shelter (65)  
Go Away Little Girl (2)  
Go Down Gamblin' (9)  
Good Enough To Be Your Wife (67)  
High Time We Went (60)  
How Can I Unlove You (59)  
How Can You Mend A Broken Heart (3)  
I Ain't Got Time Anymore (24)  
I Believe In You (96)  
I'd Rather Be Sorry (77)  
If Not For You (18)  
I Hear Those Church Bells Ringing (51)  
I Just Want To Celebrate (12)  
Indian Reservation (40)  
Indian Summer (82)  
It's For You (70)  
It's Too Late (83)  
I've Found Someone Of My Own (91)  
I Woke Up In Love This Morning (11)  
Just A Little Lovin' (48)  
K-Jee (98)  
Koko Joe (66)  
Liar (4)  
Love The One You're With (93)  
Loving Her Was Easier (43)  
MacArthur Park (86)  
Maggie (88)  
Maggie May (19)  
Marianne (33)  
Maybe Tomorrow (37)  
Mercy Mercy Me (20)  
Mighty Clouds Of Joy (47)  
Military Madness (95)  
Miss January (84)  
Moon Shadow (53)  
Mother Freedom (79)  
Mr. Big Stuff (44)  
Never Ending Song Of Love (36)  
Now I'm In Love (87)  
One Fine Morning (90)  
Rain Dance (13)  
Resurrection Shuffle (56)  
Ride With Me (49)  
Riders On The Storm (5)  
Rings (57)  
Rock And Roll Band (76)  
Saturday Morning Confusion (46)  
Signs (41)  
6 O'Clock In The Morning (92)  
Smiling Faces (8)  
So Far Away (34)  
So Long Marianne (89)  
Southbound Train (52)  
Spanish Harlem (23)  
Stagger Lee (35)  
Stick Up (61)  
Summer Side Of Life (26)  
Superstar (45)  
Surrender (58)  
Sweet City Woman (29)  
Sweet Hitch Hiker (1)  
Sweet Sounds Of Music (74)  
Take Me Home, Country Road (6)  
Talk It Over In The Morning (27)  
The Love We Had (100)  
The Night They Drove Old Dixie Down (16)  
The Story In Your Eyes (17)  
Think His Name (94)  
Tired Of Being Alone (85)  
Trapped By A Thing Called Love (55)  
Try A Little Harder (80)  
Uncle Albert, Admiral Halsey (7)  
Understanding Is Sorrow (64)  
Waiting At The Bus Stop (38)  
Wedding Song (71)  
We Got A Dream (63)  
What The World Needs Now (21)  
What You See Is What You Get (75)  
Where Evil Grows (72)  
Where You Lead (62)  
You've Got A Friend (31)  
You Won't Get Fooled (10)  
Yo Yo (99)



This week  
1 week ago  
2 weeks ago

# RPM 100

## SINGLES

September 11, 1971


























Gold Leaf Award For  
Outstanding Record Sales

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

W  
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MCA  
Musimar  
Phonodisc  
Polydor  
Quality  
RCA  
Trans World  
WB Atlantic  
World

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1	4 4	<b>SWEET HITCH HIKER</b> Creedence Clearwater Revival-Fantasy-665-R	34	46 55	<b>SO FAR AWAY</b> Carole King-Ode-66019-W	67	72 69	<b>GOOD ENOUGH TO BE YOUR WIFE</b> J.C. Riley-Plantation-75-M
2	5 17	<b>GO AWAY LITTLE GIRL</b> Donny Osmond-Polydor-14285-Q	35	49 58	<b>STAGGER LEE</b> Tommy Roe-ABC-11397-Q	68	74 ...	<b>GET IT WHILE YOU CAN</b> Janis Joplin-Columbia-45417-H
3	1 1	<b>HOW CAN YOU MEND A BROKEN HEART</b> Bee Gees-Atlantic-6824-P	36	20 6	<b>NEVER ENDING SONG OF LOVE</b> Delaney & Bonnie-Atlantic-AT6804-P	69	99 ...	<b>DOWN BY THE RIVER</b> Joey Gregorash-Polydor-2065 073-Q 
4	6 9	<b>LIAR</b> 3 Dog Night-Dunhill-4282-N	37	34 27	<b>MAYBE TOMORROW</b> Jackson 5-Tamla Motown-1186-V	70	... ...	<b>IT'S FOR YOU</b> Springwell-Parrot 359-K 
5	7 8	<b>RIDERS ON THE STORM</b> Doors-Elektra-45738-P	38	47 64	<b>WAITING AT THE BUS STOP</b> Bobby Sherman-Metromedia-222-L	71	80 87	<b>WEDDING SONG</b> Paul Stookey-Warner Bros-7511-P
6	3 3	<b>TAKE ME HOME, COUNTRY ROAD</b> John Denver-RCA-0445-N	39	56 72	<b>DO YOU KNOW WHAT I MEAN</b> Lee Michaels-A&M-1262-W	72	60 47	<b>WHERE EVIL GROWS</b> Poppy Family-London-L148-K 
7	17 20	<b>UNCLE ALBERT/ADMIRAL HALSEY</b> P&M McCartney-Apple-1837-F	40	37 19	<b>INDIAN RESERVATION</b> Raiders-Columbia-45332-H	73	76 79	<b>CREATORS OF RAIN</b> Ian & Sylvia-Columbia-4-45430-H 
8	15 14	<b>SMILING FACES</b> Undisputed Truth-Tamla Motown-7108-V	41	31 18	<b>SIGNS</b> 5 Man Elec. Band-Polydor-2065 042-Q 	74	87 89	<b>SWEET SOUNDS OF MUSIC</b> Bells-Polydor-2065 077-Q 
9	9 15	<b>GO DOWN GAMBLIN'</b> BS&T-Columbia-45427-H	42	52 77	<b>ANNABELLA</b> Hamilton, Joe Frank & Reynolds-Dunhill-4287-N	75	79 86	<b>WHAT YOU SEE IS WHAT YOU GET</b> Dramatics-Volt-4058-Q
10	13 13	<b>YOU WON'T GET FOOLED</b> Who Decca-32846-J	43	54 74	<b>LOVING HER WAS EASIER</b> Kris Kristofferson-Monument-8525-K	76	64 67	<b>ROCK AND ROLL BAND</b> Brave Belt-Reprise-1023-P 
11	14 22	<b>I WOKE UP IN LOVE THIS MORNING</b> Partridge Family-Bell-45130-M	44	33 24	<b>MR BIG STUFF</b> Jean Knight-Stax-0088-Q	77	90 96	<b>I'D RATHER BE SORRY</b> Ray Price-Columbia-45429-H
12	16 16	<b>I JUST WANT TO CELEBRATE</b> Rare Earth-Rare Earth-5031-V	45	70 ...	<b>SUPERSTAR</b> Carpenters-A&M-1289-W	78	94 100	<b>BRINGING ON BACK THE GOOD TIMES</b> Fast Eddy-Nimbus-NN59015-N 
13	25 22	<b>RAIN DANCE</b> Guess Who-Nimbus-74 0522-N 	46	53 57	<b>SATURDAY MORNING CONFUSION</b> Bobby Russell-United Artists-50788-J	79	63 66	<b>MOTHER FREEDOM</b> Bread-Elektra-45740-P
14	2 2	<b>DRAGGIN' THE LINE</b> Tommy James-Roulette-7103-T	47	26 26	<b>MIGHTY CLOUDS OF JOY</b> B.J. Thomas-Scepter-12320-J	80	81 ...	<b>TRY A LITTLE HARDER</b> Doctor Music-GRT-1233 06-T 
15	19 21	<b>BANGLA DESH</b> George Harrison-Apple-1836-F	48	55 65	<b>JUST A LITTLE LOVIN'</b> H. Hardy & Montage-Polydor-2001 204-Q 	81	82 ...	<b>BUILD A TOWER</b> Brahman-Mercury-73235-K 
16	22 25	<b>THE NIGHT THEY DROVE OLD DIXIE DOWN</b> Joan Baez-Vanguard-35138-V	49	39 30	<b>RIDE WITH ME</b> Steppenwolf-Dunhill-4283-N 	82	88 90	<b>INDIAN SUMMER</b> Audience-Elektra-45732-P
17	23 37	<b>THE STORY IN YOUR EYES</b> Moody Blues-Threshold-67006-K	50	58 71	<b>ALL DAY MUSIC</b> War-United Artists-50815-J	83	59 51	<b>IT'S TOO LATE</b> Carole King-Ode-66015-W
18	21 23	<b>IF NOT FOR YOU</b> Olivia Newton-John-Polydor-2001 156-Q	51	51 60	<b>I HEAR THOSE CHURCH BELLS RINGING</b> Dusk-Bell-990-M	84	89 93	<b>MISS JANUARY</b> Russell Thornberry-MCA-2017-J 
19	24 38	<b>MAGGIE MAY</b> Rod Stewart-Mercury-73224-K	52	38 29	<b>SOUTHBOUND TRAIN</b> Steel River-Tuesday-GH110-M 	85	91 98	<b>TIRED OF BEING ALONE</b> Al Greene-Hi-2194-K
20	10 12	<b>MERCY MERCY ME</b> Marvin Gaye-Tamla Motown-54207-V	53	35 28	<b>MOON SHADOW</b> Cat Stevens-A&M-1265-W	86	... ...	<b>MACARTHUR PARK</b> Four Tops-Tamla Motown-1189-V
21	11 11	<b>WHAT THE WORLD NEEDS NOW</b> Tom Clay-Mowest-5002-V	54	65 68	<b>CRAZY LOVE</b> Helen Reddy-Capitol-3138-F	87	95 ...	<b>NOW I'M IN LOVE</b> Tobias-MGM-14273-M 
22	28 35	<b>AIN'T NO SUNSHINE</b> Bill Withers-Sussex-219-V	55	75 85	<b>TRAPPED BY A THING CALLED LOVE</b> Denise LaSalle-Westbound-182-T	88	86 88	<b>MAGGIE</b> Redbone-Epic-10670-H
23	30 40	<b>SPANISH HARLEM</b> Aretha Franklin-Atlantic-2817-P	56	48 43	<b>RESURRECTION SHUFFLE</b> Ashton, Gardner & Dyke-Capitol-3060-F	89	92 91	<b>SO LONG MARIANNE</b> Brian Hyland-Uni-55287-J 
24	50 59	<b>I AIN'T GOT TIME ANYMORE</b> Glass Bottle-Avco-4575-N	57	41 42	<b>RINGS</b> Cymarron-Entrance-7500-H	90	... ...	<b>ONE FINE MORNING</b> Lighthouse-GRT-1230-10-T 
25	36 50	<b>CHIRPY CHIRPY CHEEP CHEEP</b> Mac & Katie Kissoon-Youngblood-YB1026-Y	58	78 84	<b>SURRENDER</b> Diana Ross-Tamla Motown-1188-V	91	... ...	<b>I'VE FOUND SOMEONE OF MY OWN</b> Free Movement-Decca-32818-J
26	29 39	<b>SUMMER SIDE OF LIFE</b> Gordon Lightfoot-Reprise-1035-P 	59	66 70	<b>HOW CAN I UNLOVE YOU</b> Lynn Anderson-Columbia-45429-H	92	96 ...	<b>6 O'CLOCK IN THE MORNING</b> James John & Francois-Aquarius-5016-K 
27	32 36	<b>TALK IT OVER IN THE MORNING</b> Anne Murray-Capitol-3159-F 	60	45 49	<b>HIGH TIME WE WENT</b> Joe Cocker-A&M-1258-W	93	57 41	<b>LOVE THE ONE YOU'RE WITH</b> Isley Bros-T-Neck-930-M
28	27 31	<b>CAREY</b> Joni Mitchell-Reprise-1029-P 	61	69 76	<b>STICK UP</b> Honeycone-Hot Wax-7106-M	94	... ...	<b>THINK HIS NAME</b> Johnny Rivers-United Artists-50822-J
29	12 5	<b>SWEET CITY WOMAN</b> Stamperders-MWC-1004-M 	62	44 48	<b>WHERE YOU LEAD</b> Barbra Streisand-Columbia-45415-H	95	... ...	<b>MILITARY MADNESS</b> Graham Nash-Atlantic-2827-P
30	8 10	<b>BEGINNINGS</b> Chicago-Columbia-4 45417-H	63	73 78	<b>WE GOT A DREAM</b> Ocean 	96	... ...	<b>I BELIEVE IN YOU</b> Rita Coolidge-A&M-1271-W
31	18 7	<b>YOU'VE GOT A FRIEND</b> James Taylor-Warner Bros-7498-P	64	68 75	<b>UNDERSTANDING IS SORROW</b> Yukon-Sussex-SU X220-V 	97	... ...	<b>GHETTO WOMAN</b> B.B. King-ABC-11310-N
32	40 54	<b>ANOTHER TIME ANOTHER PLACE</b> Engelbert Humperdinck-Parrot-40065-K	65	77 ...	<b>GIMME SHEL TER</b> Grand Funk-Capitol-3160-F	98	... ...	<b>K-JEE</b> Nite Liters-RCA-0461-N
33	42 52	<b>MARIANNE</b> Stephen Stills-Atlantic-2820-P	66	100 ..	<b>KOKO JOE</b> Jerry Reed-RCA-1011-N	99	... ...	<b>YO YO</b> Osmonds-Polydor-4295-Q
<b>CANADA'S ONLY NATIONAL 100 SINGLE SURVEY</b> <i>Compiled from record company, radio station, and record store reports.</i>			100	... ...	<b>THE LOVE WE HAD</b> Dells-Cadet-5683-T	100	... ...	<b>THE LOVE WE HAD</b> Dells-Cadet-5683-T



This week  
1 week ago  
2 weeks ago

RPM 100

# ALBUMS



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

Gold Leaf Award For  
Outstanding Record Sales

A&M  
Allied  
Amper  
Arc  
CMS  
Capitol  
Caravan  
Columbia  
GRT  
London  
W  
C  
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MCA  
Musimart  
Phonodisc  
Polydor  
Quality  
RCA  
Trans World  
WB Atlantic  
World  
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September 11, 1971

1	4	6	RAM P&L McCartney-Apple-SMAS3375-F 4XT3375-F 8XT3375-F
2	1	1	TAPESTRY Carole King-Ode-SP77009-W CS77009-W 8T77009-W
3	3	4	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P ICWX2561-P 8WM2561-P
4	8	5	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A N/A
5	2	2	STICKY FINGERS Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P 8COC-59100-P
6	5	3	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P 8RM2037-P
7	7	8	BS&T 4 BS&T-Columbia-KC30590-H N/A N/A
8	6	7	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J
9	14	14	CARPENTERS A&M-SP3502-W CS3502-W 8T3502-W
10	9	11	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M 8RM2035-P
11	18	25	WHO'S NEXT The Who-Decca-DS79182-J N/A N/A
12	26	60	EVERY GOOD BOY DESERVES FAVOUR Moody Blues-Threshold-THS5-K N/A N/A
13	15	20	L.A. WOMAN Doors-Elektra-EKS75011-P ICEK-75011-P 8EK-75011-P
14	16	17	ONE FINE MORNING Lighthouse-GRT-9230 1002-T 5230 1002-T 8230 1002-T
15	10	10	AGAINST THE GRAIN Stampeders-MWC-MWCS701-M N/A MWCS8-701-M
16	11	12	STEPHEN STILLS 2 Atlantic-SD7206-P AC7206-P A8TC7206-P
17	17	15	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P A8TJ-902-P
18	22	25	SO LONG BANNATYNE Guess Who-RCA-LSP4574-N N/A N/A
19	12	13	TARKUS Emerson, Lake & Palmer-Cotillion-SC9900-P AC9900-P A8TC9900-P
20	13	9	BLUE Joni Mitchell-Reprise-MS2038-P CRX2038-P 8RM2038-P
21	19	18	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W CS4280-W 8T4280-W
22	23	33	THE SILVER TONGUED DEVIL AND I Kris Kristofferson-Monument-A30679-K N/Z N/A
23	20	16	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A N/A
24	21	19	SONGS FOR BEGINNERS Graham Nash-Atlantic-SD7204-P AC7204-P A8TC7204-P
25	24	23	INDIAN RESERVATION Raiders-Columbia-30768-H CT30768-H CA30768-H
26	27	34	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M 8-6059-M
27	29	31	HOMEMADE Osmonds-Polydor-2424 027-Q N/A 3821 025-Q
28	25	22	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SW8903-F N/A N/A
29	30	27	LIVE AT THE FILLMORE Aretha Franklin-Atlantic-SD7205-P AC7205-P A8TC7205-P
30	32	26	WHAT YOU HEAR IS WHAT YOU GET Ike & Tina Turner-United Artists-UAS9953-J N/A N/A
31	40	38	THE DONNY OSMOND ALBUM Polydor-2424 208-Q N/A N/A
32	28	21	CARLY SIMON Elektra-EKS74082-P N/A 8EK74082-P
33	46	45	BEST OF THE GUESS WHO RCA-LSPX1004-N TK1710-N T8S1710-N
34	36	36	ONE WORLD Rare Earth-Rare Earth-RS520-V N/A N/A
35	35	35	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N DHX55098-N DHM8 5098-N
36	34	28	CHASE Epic-E30472-H N/A N/A
37	31	30	HAMILTON, JOE FRANK & REYNOLDS Dunhill-DS50103-N N/A N/A
38	37	40	BYRDMANIX Byrds-Columbia-KC30640-H N/A N/A
39	33	29	11-17-70 Elton John-Uni-93105-J 2-93105-J 8-93105-J
40	38	32	EMERSON, LAKE AND PALMER Cotillion-SD9040-P AC9040-P A8TC9040-P
41	52	50	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F
42	42	41	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P
43	63	70	HIGH WINDS WHITE SKY Bruce Cockburn-True North-TN3-H N/A N/A
44	41	39	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M
45	60	59	WHAT'S GOING ON Marvin Gaye-Tamla Motown-TS310-V N/A N/A
46	48	48	SURVIVAL Grand Funk Railroad-Capitol-SW764-F 4XT764-F 8XT764-F
47	43	42	STAY AWHILE Bells-Polydor-2424 022-Q 3176 019-Q 3821 022-Q
48	39	37	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A
49	47	46	CHICAGO III Columbia-C2 30110-H CT30110-H CA30110-H
50	53	53	BURT BACHARACH A&M-SP3501-W CS3501-W 8T3501-W
51	45	44	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P
52	65	68	STEPPENWOLF GOLD Dunhill-DS50099-N N/A N/A
53	64	77	SUMMERTIME Herb Alpert & TJ-A&M-SP4314-W N/A N/A
54	50	55	THE MOTHERS AT FILLMORE EAST Bizarrre-MS2042-P CRX2042-P 8RM2042-P
55	44	43	ABRAXAS Santana-Columbia-KC30130-H CT30130-H CA30130-H
56	66	78	MR BIG STUFF Jean Knight-Stax-ST52045-Q N/A N/A
57	55	51	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P CWX1883-P 8WM1883-P
58	54	49	HOT TUNA ELECTRIC RECORDED LIVE RCA-LSP4550-N N/A N/A
59	70	81	JUST AS I AM Bill Withers-Sussex-SXBS7006-M N/A N/A
60	74	72	LEE MICHAELS FIFTH A&M-SP4302-W ICS4302-W 8T4302-W
61	77	...	FIREBALL Deep Purple-Warner Bros-BS2564-P CWX2564-P 8WM2564-P
62	78	83	DEATH WALKS BEHIND YOU Atomic Rooster-Elektra-EKS74094-P CEK74094-P 8EK74094-P
63	72	71	OSIBISA MCA-5285-J 73 5285-J 6 5285-J
64	88	66	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H CA30325-H
65	67	69	RELICS Pink Floyd-Capitol-SW759-F N/A N/A
66	80	74	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M
67	87	92	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-ST762-F 4XT768-F 8XT762-F
68	86	...	AND SO ON Jimmie Webb-Reprise-RS6448-P N/A N/A
69	68	73	FRIENDS AND LOVE Chuck Mangione-Mercury-SRM2-800-K N/A N/A
70	56	56	BEST OF THE CARLTON SHOWBAND Camden-CAS2483-N CAS2483-N C8S2483-N
71	62	52	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H
72	51	47	LOVE LETTERS FROM ELVIS Elvis Presley-RCA-LSP4530-N N/A N/A
73	71	94	JULY 4, 1900 - JULY 6, 1971 Louis Armstrong-RCA-VP6044-N N/A N/A
74	59	61	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-LSP4506-N N/A N/A
75	...	...	PARTRIDGE FAMILY SOUND MAGAZINE Bell-6064-M 4-6064-M 8-6064-M
76	73	75	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A
77	49	54	DEATH IN VENICE Soundtrack-Deutsche Grammophon-2538 124-Q 3300 113-Q 3850 040-Q
78	58	62	AARONS & ACKLEY Capitol-ST6362-F N/A N/A
79	57	63	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W 8T4271-W
80	75	67	A BETTER ROAD Steel River-Tuesday-LPGHL1003-M N/A N/A
81	61	57	SHE'S A LADY Tom Jones-Parrot-XPAS71046-K M79646-K M79846-K
82	76	79	MONA BONE JAKON Cat Stevens-A&M-SP4260-W CAS4260-W 8T4260-W
83	85	80	LOVE STORY Andy Williams-Columbia-KC30497-H CT30497-H CA30497-H
84	...	...	MASTER OF REALITY Black Sabbath-Warner Bros-WS2562-P N/A N/A
85	69	68	WRITER Carole King-Ode-77006-W ICS77006-W 8T77006-W
86	89	85	I WON'T MENTION IT AGAIN Ray Price-Columbia-30510-H CT30510-H CA32510-H
87	81	84	CONTACT Freda Payne-Invictus-SMAS7307-F N/A N/A
88	90	86	MAN IN BLACK Johnny Cash-Columbia-C30550-H CA30550-H CT30550-H
89	...	...	GODSPELL Soundtrack-Bell-1102-M N/A 4-1102-M
90	92	98	HAPPY & ARTIE TRAUM Capitol-ST586-F N/A N/A
91	...	...	THE LAST TIME I SAW HER Glen Campbell-Capitol-SW733-F N/A 8XT733-F
92	91	99	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P
93	...	...	SURRENDER Diana Ross-Tamla Motown-MS723-V N/A N/A
94	100	100	NORTH COUNTRY FUNK Joey Gregorash-Polydor-2424 925-Q N/A N/A
95	82	64	SWEET REPLIES Honeycone-Hot Wax-HA706-M N/A N/A
96	94	89	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F
97	83	82	JOHNNY WINTER AND Columbia-C30475-H N/A N/A
98	95	90	MAYBE TOMORROW Jackson 5-Tamla Motown-MS735-V N/A N/A
99	96	95	FROG CITY Southern Comfort-Capitol-ST800-F N/A N/A
100	84	93	BROKEN BARRICADES Procol Harum-A&M-SP4294-W N/A 8T4294-W

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

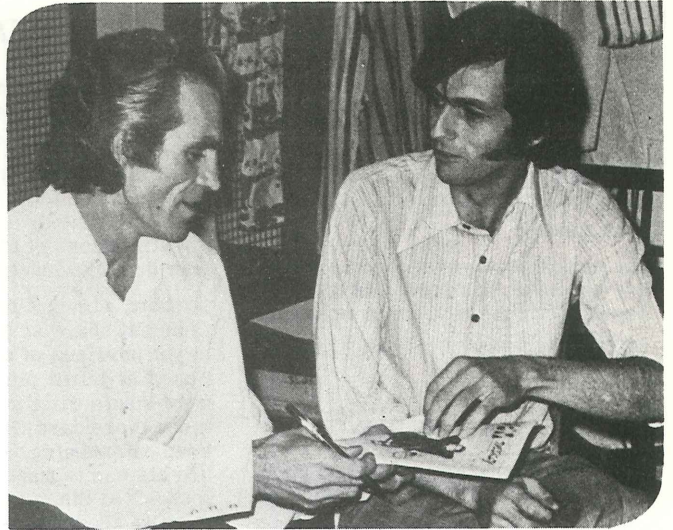
Compiled from record company, radio station, and record store reports.

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





Johnny Cash discovery, Glen Sherley (l) with Rodeo recording artist Fred Dixon backstage at Ottawa Fair.



Johnny Cash granted songwriter/performer Fred Dixon and Jim B. Rae exclusive interview at Ottawa Fair.



GRT (Canada) president Ross Reynolds (l) signs Moe Koffman to recording contract for label.



Decca's Osibisa with MCA promo Rich Simons during successful showing at Seattle Coliseum (Aug 21).



Donny Osmond of the famous brother team on stage at the Toronto Fair (Photo John Rowlands).



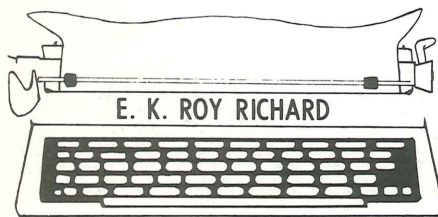
ABC/Dunhill account executive Andy Nagy gave giant assist to B.B. King's Stratford Festival trip.



# On white elephants and air raids

Over the past few months, there has been a large volume of discussion and dissent about the broadcast producers -- those radio stations which have allegedly tried to twist the CRTC Canadian content regulation into a farce.

This magazine, as every reader will have observed, has been foremost in concentrating the industry's attention



on the most awesome problem that the industry and the government has faced since the introduction of legislated domestic content.

Some of the most influential members of the Canadian music industry have fired themselves up into a regal rage on the issue. There have been eloquent speeches about freedom and conflict of interest, and there have been some savage attacks on a number of deserving individuals.

We have watched and listened to the rhetoric which rages through our mailbox and our telephones. We have had very little to add to the subject lately. We have not even bothered to comment on all those wordy press releases, several of which have lifted the medium of hype to an unprecedented level of absurdity.

A day or two ago, the subject happened to be flying by our mind and we dropped down into our favorite imitation leather sofa to ponder awhile. Before the next phone call had shrilled its arrival (and they've been coming at the rate of 30 an hour in daylight periods), we suddenly realized why broadcast producers had seldom been among our favorite hates in recent months. We hadn't been taking much notice of them because there wasn't much happening.

All of us were continually in fits of rotten temper when certain radio station records were getting undue over-exposure, but that hasn't been happening too much lately. In fact, nothing has been happening lately.

The two in question, (which have been in operation for 12 and 6 months respectively, if not respectfully) are about as cold as you can get.

The more pessimistic observer might even say they are downright failures. First let's look at #1. The company has put out about 15 singles without getting close to one national hit. Even their biggest record was, we're

told, a lease deal. #1 has also had a couple of albums, which didn't even fare as well as the singles.

There have been U.S. releases on a few of #1's singles, but again, the strength of the deal seemed to lie in the affiliations of the lessor rather than the actual merit of the music.

In short, #1 might be in a pretty shaky financial shape at present. All those sweet promises of a goldmine in the Canadian talent pie must be sounding more than a little sour in the ivory tower these days. How long can you keep on dreaming, waiting for that one big one to make up for all the losses? At the current rate, #1 would seem to need a two-million seller plus publishing to get its balance sheet out of the red. Maybe they could use some colored artists. Certainly they could use something they haven't got now.

We doubt if a man as financially shrewd and cost-conscious as #1's broadcast media mogul will want to stay in the record production scene much longer. It may be a business tax loss, but it isn't helping the company's profit numbers. One thing's for sure -- no other Canadian record company would have remained hitless and still solvent for this long. So #1 gets 10 out of 10 for durability, if nothing else.

Montreal based #2 on the other foot, must be also causing more than a patter of concern in radio station directors' meetings. For all those velvet promises and pearly financial predictions, #2 has made about as big an impression on the English Canadian music scene as the French-Canadian music scene. Everybody knows about it, but who cares?

#2's man of words, whom we hereby designate the "Super Hyper", surely deserves some sort of award for his efforts. Anyone who can't manage to come up with one hit with at least 50 radio stations as shareholders must really be churning out some super bombs.

Remember Super Hype's golden claims of #2 being the only truly Canadian record company? Well, we can name six legitimately Canadian record companies without radio station ownership which have sold more records this year than #2. (You might bear in mind that there can't be much more than six other Canadian record companies, besides #2's.

So #2 has been slinging the bread around like it was a record harvest. One journalist of our acquaintance actually received three separate packages containing their latest LP in one mail. He couldn't believe it. "Man, I know I'm really super important, but why three records? They

could have at least sent a cassette and 8-track. Anyway, I don't even like the artist."

Such are the misfortunes of the music business. These are hazards which clearly Super Hyper couldn't have been anticipating when he was serenading across the country on the tremendous monies to be had in Canadian talent production.

If we were a radio station (heaven forbid), with an interest in #2 (hell forbid), we wouldn't waste any time asking for an up front trial balance sheet of the year's business. Super Hyper may be hitless today, but tomorrow, who knows? Who cares? One thing's for absolute rinky dink -- we'll hear about it. Right now, a hit at #2 would be like a hit in the mouth and a belt in the balls, all at once.

What we're trying to say is that both #1 and #2 are not only artistic flops, but they're fast shaping into white elephants financially. They might look good, but try and make money out of them.

There have been many rumors that the CRTC is currently conducting an investigation into the pros and cons (especially the latter) of broadcast producers. We're thinking of suggesting to them that they drop the issue. What's the point? There isn't much need to try and kill these potential conflict-of-interest license holders. They're getting the job done themselves. Rather convincingly.

We'd be willing to put down ten green ones that #1 will be unloaded by Christmas, and that #2 will be feeling like an air raid shelter come the spring. Promises and predictions may look good for a while, but the glow begins to fade as the months slip by without any results.

One hopes that out of the entire quagmire will come an appreciation by broadcasters of just what is involved in being an independent production company in Canada. If they thought it was rough doing the gig while having access to public airwaves, then they should try and get by without them, they way everyone else has been doing.

The irony of it all is that a disc jockey, Johnny Mitchell, managed to come up with one single record (Ocean's Put Your Hand in the Hand) which has sold ten times more copies than all of the releases of #1 and #2 put together.

Ain't it funny how time and tide slips right on away? What goes up must come down. (Ed: Shades of Elvira Caprese???)



**ASTONISHING !  
SURPRISE !  
INCREDIBLE !**

**SO SAYS NEVIN GRANT  
- CKOC Hamilton**

Mr. Jack Feeney  
RCA Victor of Canada  
1450 Castlefield Ave.  
Toronto 15, Ontario

Dear Jack:

Just prior to leaving on a three-week vacation, I received a copy of the RCA Victor album "MORSE CODE TRANSMISSION". I could hardly have prepared myself for the incredible surprise within. It is as if everything RCA Victor has hoped for since opening their new Toronto recording facilities finally came together on this session. Superb production — an excellent

selection of material from talented writers — and — four young French-Canadian musicians whose artistry and sensitivity will astonish all who listen to their work. I say "astonish", because the question immediately comes to mind, "Where have Christian, Jocelyn, Michel and Raymond been hiding?" Now we'll have a common task: to see that everyone has the opportunity of appreciating MORSE CODE TRANSMISSION. CKOC will do her part.

Congratulations to RCA Victor of Canada for a superb album ..... one that should attract much International attention to your fine Toronto studios and the people who give it life.

My "IN TOUCH WITH TODAY" editorial for Tuesday, August 17/71, aired in Hamilton, Winnipeg and Regina, will concern MORSE CODE TRANSMISSION.

Regards,  
Nevin E. Grant  
Music Director  
CKOC — Hamilton

P.S.

Ed Preston has asked that I select a possible single from the Album. I might as well pick TEN. However, there are five cuts which seem — on repeat listening — to indicate the heaviest potential as automatic hits. In order of preference, I list:

Souvenirs Of Our Days  
Time  
It's Never Ever Easy To Do  
Oh Lord  
One To One



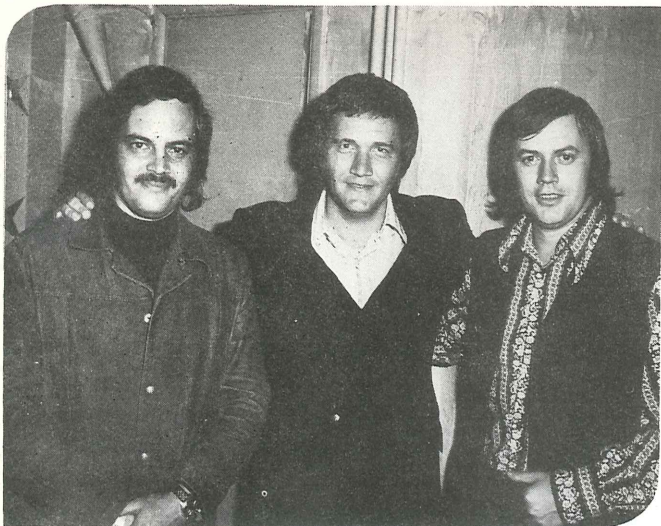
**MORSE CODE TRANSMISSION**

ALBUM - LSP4575



**RCA**





Roger Miller is back on the scene and London rolled out the red carpet for the Mercury star's Vancouver



appearance. (Left) with CKLG's Roy Hennessy (r) and Darryl B. Right with CJOR's Jim Nielson.



London promo Ray Pettinger (l) set up visit for Roger Miller with CKNW's Jack Cullen.



Pettinger, his wife Barbara, CKLG's Hennessy and Jane Phillips with Mercury's Roger Miller.



Sam's Adeline holds attention of Motown's Jackson 5 with Ed Mirvish and label's Skip Fox looking on.



Ampex promo Skip Fox, A&R director John Driscoll, Jackson 5, their father and manager Rick Jones.



## Warners intro new fall product to trade

Warner Bros. Records of Canada Ltd. hosted a well-attended cocktail party at Toronto's Eastern Sound (Aug 26) to present a preview of their new Fall releases. The party featured a screening of new product expected shortly from the label.

Ken Middleton, president of the Canadian operation, welcomed dealers and media people to the typically fine spread for which Warners have become known. Also on hand to add importance

to the proceedings were national sales manager Gord Edwards, Mike and Tom (Mike Reed/Tom Williams), John Pozer, director of A&R, and Ontario branch manager Armand Beaudin as well as other staff members from both the head office and Toronto branch.

Surprise guests were the Reprise recording unit, Brave Belt, who were in town for a recording session at



**KEN MIDDLETON**

RCA's Toronto studios. Leader of the group, Randy Bachman, who wrote much of the material for the Guess Who while he was with that successful group, is producing the session. While in Toronto they played the Toronto Fair for a soft drink company.

Among the new releases unveiled at the Warner party were bits and pieces of new Donovan product, Deep Purple, Labelle, Randy Newman, Paul (Paul Stookey of PP&M), Gordon

Lightfoot, Norman Greenbaum, Fanny, The Kinks and the big punch of the evening - The Beach Boys.

Edwards will be taking the film on the road for presentation at branch offices across Canada.

This was another unique product presentation from Warners. One observer noted: "I've been to them all since Warners became independent and each year they offer a new twist. This one was beautiful." Reaction from the guests was exceptional. Edwards has already been approached for film clips of the presentation to be used at gatherings of school reps and other functions where the audiences are to be predominantly the young sophisticates - an indication that whoever puts these Warner presentations together, is right on

The new Atlantic/Atco product and their allied labels will be unveiled in a similar presentation during the next few weeks.

## RPM NEW ON CANADIAN CHARTS

VIA TELEX - September 2nd, 1971

### CHUM - Toronto, Ont.

Doug Rawlinson

Super Star...Carpenters (A&M)  
Talk It Over...Anne Murray (Cap)  
Fine Morning...Lighthouse (GRT)  
Stick Up...Honeycone (Qua)  
So Far Away...Carole King (A&M)  
Love Me...Stevie Wonder (Amp)

### CHEX - Peterboro, Ont.

Ron Johnston

Superstar...Carpenters (A&M)  
Bangla Desh...Geo Harrison (Cap)  
Talk It Over...Anne Murray (Cap)  
Someone...Free Movement (MCA)  
Sweet Sounds...Bells (Pol)  
Chirpy...Mac & Katie (Trns. World)  
For You...Springwell (Lon)

### CHED - Edmonton, Alta

Wayne Bryant

Annabella...HJF&R (RCA)  
Faces...Undisputed Truth (Amp)  
Madness...Graham Nash (WB)  
Crazy Love...Helen Reddy (Cap)  
Sour Suite...Guess Who (RCA)

### CFNB - Radio Atlantic

Larry Dickinson

Surrender...Diana Ross (Amp)  
Ain't Got Time...Glass Btle (RCA)  
Funky...James Brown (Pol)  
Feel So Bad...Ray Charles (Pol)  
Stagger Lee...Tommy Roe (Pol)

### CKXL - Calgary, Alta

Greg Haraldson

Mountain...Dr. Music (GRT)  
Sweet Sounds...Bells (Pol)  
Child Of Mine...Merrilee Rush  
His Name...Johnny Rivers (MCA)  
Loving Her...Kristofferson (Lon)

### CKGM - Montreal, P.Q.

John Mackey

Yo Yo...Osmonds (Pol)  
Someone...Free Movement (MCA)  
What You See...Dramatics (Pol)  
Chirpy...Mac & Katie (TrnsWrld)  
Super Star...Carpenters (A&M)  
Carey...Joni Mitchell (WB)  
River...Joey Gregorash (Pol)  
Grey Day...Guess Who (RCA)  
Road To L.A...Black & Ward  
For You...Springwell (Lon)

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PUBLISHER - Walt Grealis

EDITOR - John Watts

SUBSCRIPTIONS - Pat Jones

AD CONSULTANT - Stan Klees  
(MusicAd&Art)  
(416) 487-5812

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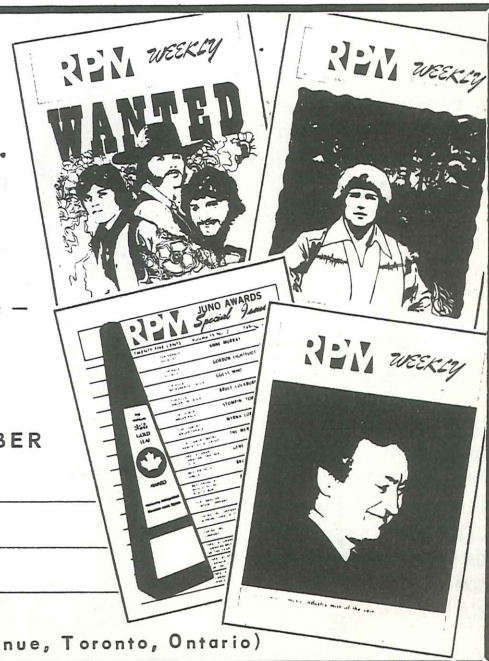
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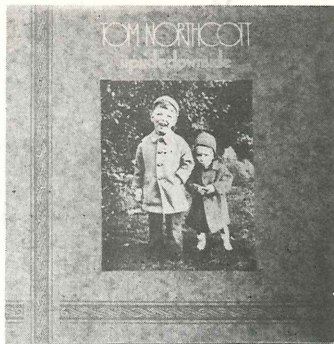
## NEW ALBUMS

## UPSIDE DOWNSIDE

Tom Northcott

(UNI) 73108-J

Recorded at Vancouver's Studio 3, Northcott's album ranks with anything else you've received this year. "I Think It's Going To Rain Today" and "Iron Pines" get the nod. You already know about "Suzanne".



## WAR WAR WAR

Country Joe McDonald (Vanguard) VSD79315-V

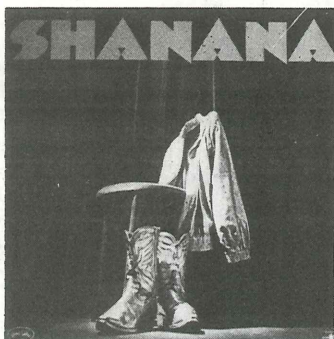
If you know Country Joe only for the Fish cheer, this album will be an awakening. His music behind Robert Service's stark anti-war poetry is one of the finest uses the LP has ever been put to. Ampex don't know it yet but it's Canadian content from beginning to end.



## SHANANA

(Kama Sutra) KSBS2034-M

In these days of everybody trying so hard to be so very forward, Sha Na Na comes as a welcome breath of fresh air. Crowbar may be boogie but these guys are real grease. "Tell Laura I Love Her" will break your heart.



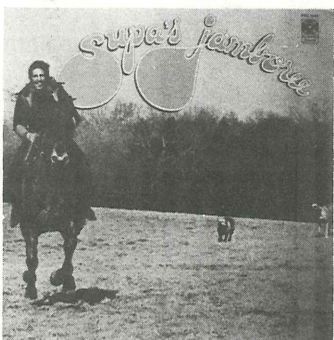
## PARTRIDGE FAMILY SOUND MAGAZINE

(Bell) 6064-M

Some of the best studio guys in the business do the music (Mike Melvoin, Larry Knechtel) and little David and Mom do the vocals. You already know about "I Woke Up In Love This Morning" so just stick it on the shelves.

## SUPA'S JAMBOREE

Supa (Paramount) PAS6009-M Country-rockish material will please more than a few ears. "Country Boo" and "Burned" have a nice feel to them. Muddy production in places could do harm to a set which otherwise is very easy to hang on to.



## TOUCH

Original Cast Recording The Plowright Players

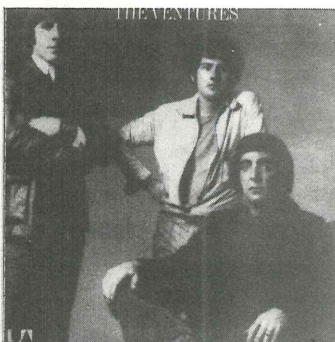
(Ampex) A50102-T Shades of what made Broadway — Broadway. An exciting package of overwhelming "life" that only a boo at the actual show could perhaps surpass. If it hits the road — look out.

## THRESHOLD

Paul Carney

(Mercury) SR61345-K

Carney has a powerful, sometimes surprisingly melodic voice which should find its measure of favour with the MOT programmers. "There We Were Together" and "Hangover" are two of our favourites.



## THE VENTURES

(United Artists) UXS80.J

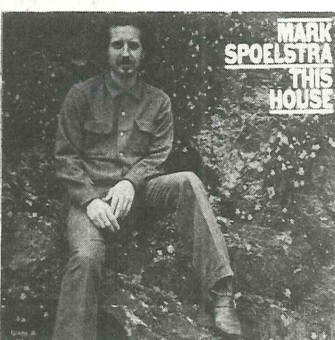
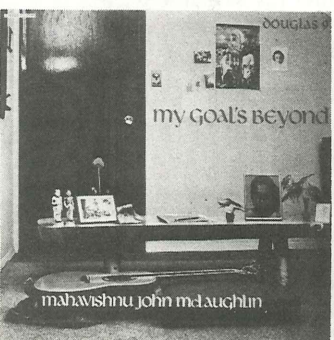
As the liner notes indicate, yes there still are Ventures. Basically a re-packaging, this double album contains "Telstar", "Hawaii Five-O" plus "Classical Gas", "Georgy Girl" and others. Loyal fans will love it.

## MY GOAL'S BEYOND

John McLaughlin

(Douglas) 9-H

If you thought John was weird on his last album, take this one home for an evening. Oriental classic guitar is as close as we can come. Nonetheless very entertaining and interesting late night stuff.



## THIS HOUSE

Mark Spoelstra (Fantasy) 8412-R

Down-homey music is in for the big Fantasy push via Spoelstra. He's one of those guys who has the potential to build a cult-like following if given half a chance. "Another Mother For Peace" is our choice.



## RPM TOP 25 TAPE SELLERS

- 1 **2 RAM**  
Paul McCartney (Apple)  
4XT 3375-F 8XT 3375-F
- 2 **4 ONE FINE MORNING**  
Lighthouse (GRT)  
5230 1002-T 8230 1002-T
- 3 **3 MUD SLIDE SLIM**  
James Taylor (Warner Bros)  
CWX 2561-P 8WM 2561-P
- 4 **5 STICKY FINGERS**  
Rolling Stones (Rolling Stone)  
COCX 59100-P 8COC 59100-P
- 5 **6 TAPESTRY**  
Carole King (Ode '70)  
CS 77009-W 8T 77009-W
- 6 **25 BLOOD, SWEAT & TEARS 4**  
(Columbia)  
CT 30590-H CA 30590-H
- 7 **1 MAN IN BLACK**  
Johnny Cash (Columbia)  
CA 30550-H CT 30550-H
- 8 **9 INDIAN RESERVATION**  
Raiders (Columbia)  
CT 30768-H CA 30768-H
- 9 **11 LYNN ANDERSON'S GREATEST**  
(Chart)  
M 51040-L M 81040-L
- 10 **7 NORTH COUNTRY**  
George Hamilton IV (RCA)  
CAS 4517-N C8 4517-N
- 11 **8 SUMMER SIDE OF LIFE**  
Gordon Lightfoot (Reprise)  
CRX 2037-P 8RM 2037-P
- 12 **10 DID YOU THINK TO PRAY**  
Charley Pride (RCA)  
TK 4513-N 8TS 4513-N
- 13 **15 SNOWBIRD**  
Anne Murray (Capitol)  
4XT 579-F 8XT 579-F
- 14 **20 BLUE**  
Joni Mitchell (Reprise)  
CRX 2038-P 8RM 2038-P
- 15 **12 AQUALUNG**  
Jethro Tull (Reprise)  
CRX 2035-P 8RM 2035-P
- 16 **13 WE SURE CAN LOVE EACH OTHER**  
Tammy Wynette (Epic)  
CA 30685-H CT 30685-H
- 17 **14 FOUR WAY STREET**  
Crosby/Stills/Nash/Young (Atlantic)  
ACJ 902-P A8TJ 902-P
- 18 **17 JESUS CHRIST SUPERSTAR**  
(Decca)  
7 36000-J 6 6000-J
- 19 **19 NASHVILLE REBEL**  
Waylon Jennings (RCA)  
P8S 1735-N PK 1735-N
- 20 **16 SHE'S A LADY**  
Tom Jones (Parrot)  
M 79646-K M 79846-K
- 21 **18 TARKUS**  
Emerson Lake & Palmer (Cotillion)  
AC 9900-P A8TC 9900-P
- 22 **... LEON RUSSELL/SHELTER PEOPLE**  
(Capitol)  
4XT 8903-F 8XT 8903-F
- 23 **22 WHEN YOU'RE HOT YOU'RE HOT**  
Jerry Reed (RCA)  
TK 4506-N T8S 4506-N
- 24 **... TEA FOR THE TILLERMAN**  
Cat Stevens (A&M)  
CS 4280-W 8T 4280-W
- 25 **24 THE CARPENTERS**  
(A&M)  
CS 3502-W 8T 3502-W

## Lush Ampex reception for Jackson 5

In conjunction with the Aug 31 engagement of the Jackson 5 at the Toronto Fair, Ampex hosted a lavish cocktail party at the recently opened upstairs dining lounge of the famous Ed's Warehouse, the evening prior to their Toronto engagement. (Mirvish is the owner of the Toronto legit house, The Royal Alexandra).

Joe Pariselli, who heads up the Canadian operation for Ampex, distributors of the Tamla Motown line, was on hand to welcome the large

gathering of dealers and media people. John Driscoll, A&R director and Skip Fox, Ontario promotion for Ampex, also gave a hand with the arrangements.

A large plus for the young travelling group is their manager, Tony Jones, a rarity among those chaperoning top acts. Both he and the Jackson 5 were exceptional in their PR with the press and radio types which resulted in excellent media coverage during their Toronto stay.

Ampex recently acquired the Tamla-Motown line and have worked very closely with Detroit promoting artists and product, effectively, throughout Canada.

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# WHO'S NEXT



Who's next



**THE  
WHO**

ALBUM/DL 79182; 8-TRACK/6-9182; CASSETTE/73-9182

MCA RECORDS (CANADA)



## CFGM doubles audience in two years

Allan Slaughter, president and general manager of CFGM, Canada's top country station, has revealed the results of an analysis of the latest BBM ratings taken in July of this year. The most heartening fact, as far as the station is concerned is a 92% growth rate of total audience since July of 1969 (no figures were available for 1970). The station increased its power to 50,000 watts in the fall of 1969 and changed its transmitter location. GM's total weekly reach now stands at 279,800, according to the BBM.

The same comparison sees CHUM as making the only sizeable two-year jump with 26%. The figures for CKFH and CBL are distressing, the former dropping a disastrous 26% of its total reach and the CBC outlet losing 30%.

One of Slaughter's big selling points for the station is the percentage of audience who are adults. The station is now reaching some 194,000 people in the eighteen to forty-nine bracket and is nearing the quarter million mark in total adults.

## GRT's Reynolds signs Moe Koffman to pact

Ross Reynolds, president, GRT of Canada, has announced the signing of Moe Koffman to the label. First off will be an album which GRT expects to have in the stores within a month. It is described as "the heaviest thing he's ever done (and) is a combination of rock, jazz and classical with several cuts which are suitable for top forty programming."

Koffman is well-known both with the public and the industry. His "Swinging Shepherd Blues" is his best known record. In addition to recording activity, Koffman has been active in the television and personal appearance spheres over the past few years.

## CKOC leads Hamilton "total listeners"

The new BBM ratings, recently released for the month of July, show CKOC, the tight top forty outlet, outstripping both its rock and MOR competition in the steel city. The "total listeners for Hamilton" show CKOC with 309,400, CHML with 295,800 and CHAM with 194,300. CKDS, the FM outlet checks in with 128,100.

Interesting areas of the results are

## Sherley now regular with Cash road show

Released from Folsom Prison in March of this year, Glen Sherley has kept himself busy writing and recording new songs and travelling on-the-road with the Johnny Cash Show.

Having spent 11 of his 35 years behind bars, Sherley writes and sings with a conviction that is rare.

In Ottawa recently to perform with Cash at the CCEA Grandstand Show, Glen took time out to chat with Rodeo recording artist, Fred Dixon who had recorded Sherley's "Greystone Chapel" song on his last album.

Sherley says he's really impressed with Canada and hopes to return soon. He was very taken with Fred's acoustic guitar which was made in Canada by Norman Boucher of La Petrie, Quebec.

Sherley has a new single just released in the U.S. on the Mega label. It's a novelty song about the adventures of an outlaw called, "Puddin' Tang".

## Japanese record live on west coast

"Young Japan" a package tour made up of currently popular Japanese folk and rock artists, recently began their North American visit with a specially recorded performance, live, in the Richmond Arena near Vancouver. In front of a selected audience, largely Japanese-Canadian, the troupe, which comprises about twenty singers and musicians, performed a selection of contemporary pop and rock music, both in English and Japanese for a long playing album slated for release in Japan when the group returns home in the Fall.

The recording venture, under the sponsorship of the Canada-Japan Society and aided by the massive Toshiba Industrial group, was carried out by Aragon Recorders of Vancouver on special mobile multi-track equipment leased from independent Toronto producer Merv Buchanan. Buchanan is currently making Jack Herschorn's Aragon Studios the base for his Western Canadian

the 52,000 person gain by CKOC over CHML from the March rating, and a widening of 'OC's lead on rock competitor CHAM in the teen ratings. Interestingly enough the ratings give the station credit for having more adults 18-49 than any other station in Hamilton. CKOC is particularly happy about the figures since they not only have strong top forty competition from CHAM but are up against an MOR giant, CHML.

## Canadian group wows Nashville audience

The King James Version, the most successful Canadian gospel group, recently wound up a well-received engagement at the International Gospel Festival in Nashville. They were the only Canadians to appear at the Festival. The two night-time concerts both drew between twelve and fifteen thousand people. The King James Version was regarded as the least country-oriented group among the twenty five or so who participated. The Festival was promoted in Nashville's War Memorial Auditorium by J.G. Whitfield, one of the busiest promoters on the lucrative U.S. gospel circuit.

The Version has an extensive set of Canadian dates including their recent Ontario Place gig (September 3) and a Kingston fair date backing Gordie Tapp on September 8th. After Kingston, the group embarks on a four week tour of western Canada with venues in Vancouver, Edmonton and Winnipeg. A new album, "Jesus is Alright", recorded at Sound Canada in Toronto, is set for mid-September release on the Word label.

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operations.

The album features material by the Japanese rock group "Brown Rice" and a number of vocal groups and singles including several selections by Japanese pop star, Osamu Kitayama.

Following their Vancouver concerts, "Young Japan" visits New York, Boston, Toronto, Los Angeles, Mexico City, Honolulu and a number of other cities before returning to Japan.

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# TV brings some "contemporary" music

by Lisa Robinson

Television shows in recent weeks have aired some "contemporary" music to the viewers. "Contemporary" is what music is called when it is not rock, but the image attempted is a bit more swinging than "pop". So we were treated to special shows by the Fifth Dimension, Sonny & Cher, and "Good Vibrations — The Sounds of Central Park" — a show produced by Schaeffer Music Festival producer Ron Delsener and featuring the Beach Boys, Ike and Tina Turner, Boz Scaggs, Kate Taylor and Carly Simon. Of the three programs, the Central Park one was the only one relevant to young people. The Fifth Dimension's show, with guest star Dionne Warwick, who didn't look very happy to be there, was just so much jive, commercial nonsense. I wonder who has told the Fifth Dimension that they're hip — their choreography, costumes, and attempts to be funky are so embarrassing. And the lip-synching was way out of time. Sonny & Cher were a bit more together on their special, although the scene with guest star Merv Griffin singing "Get Together" and cops in the background beating up hippies was highly offensive. As for the Central

Park Show — the groups came on, sang their songs, the sound was excellent and there was some feeling of energy. Although the presentation wasn't highly creative, there was no pretense, or nonsense about the entire production. Kate Taylor was especially cute and bouncy doing "Barefootin'". She sure has a lot

more energy than brother James. The Beach Boys did a few numbers to the delight of the crowd, so did Ike & Tina Turner (Although I wish they would get a new act together), and Carly Simon and Boz Scaggs both sang their hits. Hopefully rock music can be given more exposure of this sort in the future.

## Parrot's Springwell deck national breakout

The hottest Parrot single at the moment is "It's For You" by Springwell from Detroit. Causing the national stir in this country is the fact that the session was done at Eastern Sound, Toronto's only twenty-four tracker. Due to the Canadian content aspect of the deck, stations across the country have been quick to move the single onto their playlists and charts. Top dog stations airing the single include: CHUM, CKOC, CKXL and CKLW. The latter was the breaking station.

The London-distributed record was accorded a pick in the Bill Gavin tip sheet of Aug 20 where he noted: "Another Canadian production that shows a high level of professional skill from start to finish. Looks like a winner."

## Kershaw sells out western Jubilee

Doug Kershaw, Cajun fiddler, sold out Edmonton's Jubilee Auditorium last week. With over two hundred people outside the auditorium, those inside gave Kershaw two standing ovations. The Edmonton Journal accorded Kershaw a rave review. The next night, Kershaw moved on to Calgary's Jubilee for another sold out performance. In Calgary, he was backed by a local group, Snow.

While in the city, the Warner Bros. artist appeared on CFAC TV's "About Town" show, hosted by Barbara Kelly. In addition a number of radio interviews with CFAC, CFCW and CHMF were conducted. Herb Bradley, Warner Bros. man in Calgary, reports increased action on Kershaw tape and album product following the stints.

## RPM COUNTRY 50

- |   |  |  |
|---|--|--|
| 1 2 I'M JUST ME<br>Charley Pride (RCA) 9996-M                                       | 16 23 WHO WROTE THE WORDS<br>Mersey Brothers (RCA) 75-1058-N                 | 34 45 THE MARK OF A HEEL<br>Hank Thompson (Dot) 17385-M  |
| 2 5 SOMEDAY WE'LL LOOK BACK<br>Merle Haggard (Capitol) 3112-F                       | 17 10 COUNTRYFIED<br>George Hamilton IV (RCA) 74-0469-N                      | 35 36 FLY AWAY AGAIN<br>Dave Dudley (Mercury) 73225-K  |
| 3 7 GOOD LOVIN' (Make It Right)<br>Tammy Wynette (Epic) 10759-H                     | 18 21 PITY PITY PATTY<br>Susan Raye (Capitol) 3129-F                         | 36 25 PLEASE DON'T TELL ME<br>HOW THE STORY ENDS<br>Bobby Bare (Mercury) 73203-K                     |
| 4 1 SWEET CITY WOMAN<br>Stampede (MWC) 1004-M                                       | 19 18 PARLIAMENT HILL<br>Angus Walker (Rodeo) 3345-K                         | 37 37 WHEN WE TRIED<br>Rainville (Melbourne) 3364-K  |
| 5 6 I WONDER WHAT SHE'LL<br>THINK ABOUT ME LEAVING<br>Conway Twitty (Decca) 32842-J | 20 19 PLEDGING MY LOVE<br>Kitty Wells (Decca) 32840-J                        | 38 38 MAIL ORDER BRIDE<br>Jimmy Arthur Orde (Damon) 010-J  |
| 6 8 WHEN HE WALKS ON YOU<br>Jerry Lee Lewis (Mercury) 73227-K                       | 21 22 HERE I GO AGAIN<br>Bobby Wright (Decca) 32839-J                        | 39 40 MOODS OF MY MAN<br>Honey West (Marathon) 1042-C  |
| 7 9 QUILTS<br>Bill Anderson (Decca) 32840-J   | 22 29 GOOD ENOUGH TO BE YOUR WIFE<br>Jeannie C. Riley (Plantation) 75-M      | 40 41 A HIT IN ANY LANGUAGE<br>Carroll Baker (Columbia) C4-2983-H                                    |
| 8 3 HE'S SO FINE<br>Jody Miller (Epic) 5-10734-H                                    | 23 34 TALK IT OVER IN THE MORNING<br>Anne Murray (Capitol) 72649-F           | 41 42 VOLKSWAGEN MICRO-BUS<br>Earl Morin (Barry) 3527-M  |
| 9 4 INDIAN ALKE<br>Freddie Weller (Columbia) 45388-H                                | 24 33 I'D RATHER BE SORRY<br>Ray Price (Columbia) 45425-H                    | 42 44 BEHIND THAT LOCKED DOOR<br>Drylanders (Barry) 3526-M   |
| 10 11 SKIP A ROPE<br>Mike Graham (Rodeo) 3348-K                                     | 25 35 HOW CAN I UNLOVE YOU<br>Lynn Anderson (Columbia) 4-45429-H             | 43 48 WHERE DO WE GO FROM HERE<br>Hank Smith (Quality) 2012-M  |
| 11 12 MY BLUE TEARS<br>Dolly Parton (RCA) 9999-N                                    | 26 26 THE RIGHT COMBINATION<br>Porter Wagoner & Dolly Parton<br>(RCA) 9994-N | 44 50 I'M A TRUCKDRIVER<br>Tevedore Steve (Boot) 005-K   |
| 12 14 FEDERAL GRAIN TRAIN<br>Russ Gurr (Rodeo) 3349-K                               | 27 15 RIGHT WON'T TOUCH A HAND<br>George Jones (Musicor) 1440-J              | 45 49 CRAZY LOVER<br>Terry Hynes (Ame) 107-M   |
| 13 13 SATURDAY MORNING CONFUSION<br>Bobby Russell (U.A.) 50788-J                    | 28 28 THE YEAR THAT CLAYTON<br>DELANEY DIED<br>Tom T. Hall (Mercury) 73221-K | 46 46 BRAND NEW MISTER ME<br>Mel Tillis & The Statesiders<br>(MGM) 14275-M                           |
| 14 17 YOU'RE LOOKING AT COUNTRY<br>Loretta Lynn (Decca) 32851-J                     | 29 27 TAKE ME HOME COUNTRY ROADS<br>John Denver (RCA) 0445-N                 | 47 47 TOO MANY TAVERNS<br>Jack Rea (Far North Int'l) 131   |
| 15 20 EASY LOVING<br>Freddie Hart (Capitol) 3115-F                                  | 30 30 LEAVIN' AND SAYIN' GOODBYE<br>Faron Young (Mercury) 73220-K            | 48 ... ROLLIN' MY SWEET<br>BABY'S ARMS<br>Buck Owens (Capitol) 3164-F                                |
|   | 31 31 MISS JANUARY<br>Russell Thornberry (MCA) 2017-J                        | 49 ... CEDARTOWN, GEORGIA<br>Waylon Jennings (RCA) 1003-N  |
|   | 32 16 JUST ONE TIME<br>Connie Smith (RCA) 9981-N                             | 50 ... LOVING HER WAS EASIER<br>(Than Anything I'll Ever Do Again)<br>Roger Miller (Mercury) 73230-K |
|   | 33 24 BRIGHT LIGHTS BIG CITY<br>Sonny James (Capitol) 3114-F                 |  |



# Tide goes out, Canadian group washed up

I DON'T WANT TO ROCK THE BOAT .....but a certain group.....is not only .....making waves, turning the tide, floating and also about to change boats in mid-stream. That is the rumour, and it was impossible to contact any representative of the record

at the disreputable dailies for a job.)

NOW THAT.....John Watts is the new editor of RPM, I guess I should be referring to Old Ed: as Old Pub: (Ed: NO YOU DON'T!!!) on the other hand, Mr. Watts being a 21 year old wonder boy (yes, editor of RPM at

21) I really think that Old Ed: will still be Old Ed: and John will always be Young Ed: at least to me. Anyway .....when you are looking for the EDITOR of RPM from now on, it's John Watts. (JW: How would you like two sets of side comments to your silly column?)



company in question (Ed: OH! HO! "Record company in question.")

RESENTMENT.....on the part of one very great group to another up-and-coming group (and the management of the party of the first part) is growing to the detriment of the great group. They are very big in the sales end, but small in the eyes of the fraternity of the record business.

TALK AROUND RPM.....is that the magazine (Ed: Paper!) is about to experience a complete overhaul. Presently in the throws (Ed: throes) of some pretty awful growing pains, RPM will probabaly emerge as being very different from what you are reading (Ed: putting up with) me in now. (Ed: A couple of snippy columnists may find themselves applying

## Sonny & Cher to open York's Imperial Room

Sonny and Cher, Kapp recording artists who have made a valuable impression with their Toronto-produced TVer, are booked into the Imperial Room of the Royal York Hotel in Toronto to kick off the room's new season on September 17th. A new single, by Cher has been released; "Gypsies, Tramps and Thieves". The single is from her MCA-distributed album, "Cher", skedded for release within ten days. Also included in the LP are "Fire and Rain" and "He Ain't Heavy, He's My Brother".

Upcoming also, is a Sonny and Cher album, recorded live at the Century Plaza Hotel in Los Angeles. Included are "I Got You Babe", "The Beat Goes On" plus standards such as "Danny Boy" and "Hey Jude".

CAN WE BE OF SERVICE? RPM maintains a team of knowledgeable people who will go out of their way to help you with information. It's all part of the institutional approach that we have maintained and you can thank the advertisers and supporters of RPM for this service.

## Farrell to represent Rain in United States

Greg Hambleton of September Productions has announced that the Wes Farrell Organization of New York will represent the group Rain in the United States. Rain, a five-piece group from Kitchener, Ontario are currently happening with their London single "Out Of My Mind". This deck is the first to be promoted by Farrell's Coral Rock Productions, under the agreement. Plans between September and Coral Rock call for closer ties between the two over the coming year.

The Farrell Organization is responsible for work on two Bell acts, the Partridge Family and Dawn. Upcoming for September is an album by Fergus. Negotiations for a release in early fall are underway.

## Diane Landry signs with Columbia Records

Ben Kaye has announced the signing of Diane Landry to a recording contract with Columbia Records. Miss Landry, a former Miss Canada, is completely bilingual and will record in both English and French. Kaye, Miss Landry's manager, negotiated for an immediate single release by Columbia to tie in with the Columbia sales convention held in Toronto (19-20).

The rush release is titled "A Corner of Your Heart" f/s "I'm Gonna Get Out". Both sides were written by Marty Butler and Bob Bilyk, both from Montreal who were responsible for the Bells' "Fly Little White Dove Fly". The single is 100% Canadian and was produced by Kaye and Joe Zito.



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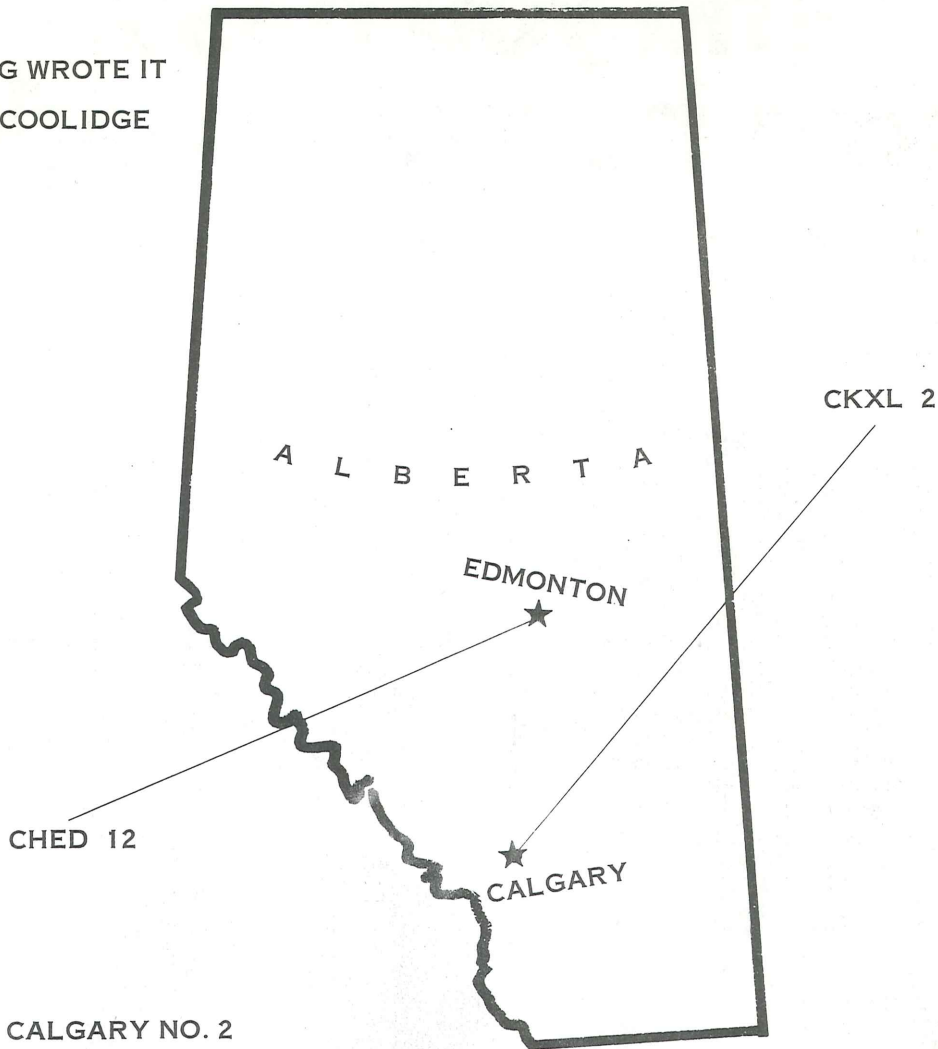
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