

RPM

WEEKLY

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THIRTY CENTS

July 10, 1971



Warners jump ahead with Scardino and Canadian sound

MCA launches cross country promotion

MCA has launched one of the most aggressive promotion campaigns in the label's history. They are attempting to set the country up for a new trend - Afro/Indian jazz/rock, laid down by Osibisa, a new Decca discovery. The group, comprised of four West Africans and three West Indians. They've crashed up the charts in the UK and the U.S. market would appear to be having some difficulty in keeping the group from happening.

MCA's vice-president product development, Lee Armstrong, has mustered his national and regional promotion teams into a driving force to "make it" or "bust" with Osibisa. Allan Matthews, national promotion manager,

is heading up the promotion campaign and has just mailed T-shirts emblazoned with a bright red flying elephant bearing the words, "Osibisa is Heavy". These T-shirts have gone out to radio personalities, music and program directors, along with colourful posters, press kits, and Osibisa's initial album release. Matthews has also shipped Flying Elephant kites with permission to be used by radio stations, in contests etc.

MCA has also found several unused bucks in their budget to lay on heavy radio spots, trade and consumer advertising along with in-store displays.

Classical sales up for London Records

While most record companies have just completed massive delations and general bad business for classical sales, London Records comes up with encouraging news - an increase in classical record sales over the past year.

In fact, Jacques Druelle, manager of London's classical lines, reports the label as having "had the largest Classical sales in the company's history for the fiscal year ending March 31, 1971." Even the months of April and May show sales more than twice those during the same period a year ago.

London handles the Philips imported lines as well as their own and have come up with several unique methods of bringing attention to the works of the Masters. One of their most successful promotions was their Phase 4 series, which although not restricted to classical music, does present interesting packages of music by the Masters as performed by the world's greatest symphony orchestras and pianists.

Rada acquires Tabor album for Canada

Rada Record Pressings of Vancouver has acquired the Eron Tabor album from Studio 10 in San Francisco for distribution in Canada and the countries of the British Commonwealth. Tabor was the lead in the San Francisco production of "Hair" and is presently touring with the company of the musical stage production of "Jesus Christ Superstar".

On the album, Tabor is backed by jazz guitarist, Herb Ellis who did the arrangements on all but two songs in the album. The other two arranged by Oscar Castro Neves, who doubles on guitar and piano on the two cuts. Rada will service the new LP as soon as it becomes available.

Indian participation heavy at Mariposa

For the second year, the Mariposa Folk Festival on the Toronto Islands will feature extensively the arts, crafts and cultures of native Canadian Indians. One of the highlights of the Indian participation will be the opening of the festival each morning by a religious ceremony conducted by two Cree medicine men from Saskatchewan. The ceremony is seldom seen by non-Indians.

Other Indian attractions will be a thirty-five foot war canoe, drummers, carvers, weavers, snowshoe makers, and various other artisans and craftsmen.

Royal Winnipeg Ballet into 32nd year

The Royal Winnipeg Ballet, which last year sold out theatres throughout the world, opened its thirty-second season last week. The Ballet has been acclaimed for its performances of such works as "Ballet High", "Sleeping Beauty" and countless others, has four ballets lined up for the season. "The Ecstasy of Rita Joe", an all-Canadian work, went into rehearsals last week under the direction of choreographer, Norbert Vesak, from Vancouver. The three other works are; "The Last Rose of Summer", "Rondo" and an as-yet to be announced ballet.

The three announced works will be premiered during the week of July 25 at the National Arts Centre in Ottawa. Following the Ottawa appearances, the company moves on to Wolfville, Nova Scotia, and then to the Meadow Brook Theatre and Music Festival in Rochester, Michigan.

Besides performing in its home, the company is slated for a seven week American tour and an even more extensive tour of Australia.

Poppy's "Evil" over fifty thousand mark

The Poppy Family's London deck, "Where Evil Grows" has just about topped the 50,000 units sold mark in Canada and indications have it as being even bigger than their first giant, "Which Way You Goin' Billy?" Actually, "Evil" was tagged the flip side when the single was released in February of this year. Comment in RPM's NEW MAPL RELEASES for February 20/71 on the plug side, "I Was Wondering" read: "Has that familiar 'Which Way You Goin' Billy?' flavouring which should take this popular West Coast family back up into chart prominence once again. Susan carries complete side." Regarding the flip side: "will be difficult to stay away from. Has much progressive-rock appeal and utilizes both Terry and Susan on vocals."

The plug side, did make it into chart action and climbed the RPM 100 Singles Chart to the No. 27 position in the April 24th issue. It was obvious by reports received that several radio stations had discovered the flip side which immediately showed up on the May 1st RPM Chart as "Where Evil Grows". The single then began to descend the charts but London's promotion team, under national promotion manager Mike Doyle, moved in to reverse the downward trend. By June 12th., the single had climbed to the No. 15 position and this week moves up to the No. 11 position.

Doyle reports request lines for "Evil" as being jammed at CHUM, CKFH, CKLC, CKWS, CFRW and many others.

Sherman to star in CBC TV series

Bobby Sherman, idol of the pre-teen set, is to play the starring role of Bobby Conway, in a new CBC TV series produced by Screen Gems. The half hour series which centres around the struggles of a composer and his lyricist, co-stars Wes Stern as Lionel Poindexter. Also in the show are Pat Carroll, Jack Burns, and Susan Heher.

Metromedia recording artist Sherman has had six gold singles and four gold albums in the United States. His dramatic rise to popularity can be accounted for by the tremendous exposure he has received from the pre-teen and teen magazines such as "Sixteen". In addition he has received heavy television exposure via "Shindig", "Here Come the Brides", guest spots on various shows and his own ABC TV special "Bobby".

SOUTHBOUND TRAIN
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CBC - MONTREAL
CFRA - MONTREAL
CKOY - MONTREAL
CKFH - TORONTO
CBC - TORONTO

CKFM - TORONTO
CKOC - HAMILTON
CHAM - HAMILTON
CJOE - LONDON
CHLO - ST. THOMAS
CKWS - KINGSTON
CKLC - KINGSTON
CKWW - WINDSOR
CKNW - VANCOUVER
CKWX - VANCOUVER

CKLF-FM - VANCOUVER
CJOR - VANCOUVER
CBC - VANCOUVER
CKUA - VANCOUVER
CKXL - CALGARY
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Too much talent, too little financing

The great search for Canadian talent is on. Record companies maintain departments to handle the demo tapes that flood their offices each week, along with many prospective "stars"

COMMENT

by **Walt Grealis**

who wander into their offices asking to be heard. Talent shows are continually being staged and are becoming a part of an A&R man's routine. Even the Ontario Government has moved in to the act of.....discovering new talent.

Everywhere you look there is talent yet the talent complains that no one will take notice. The industry is spending hundreds of thousands of dollars searching out talent — that usually remains un...recorded. The

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

—Pierre Juneau

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

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



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

SUBSCRIPTIONS — Canada & USA

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

OTHER COUNTRIES

One Year — \$35.00

Advertising Rates On Request

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money spent in the search, nets very little return — on tape or disc.

If we look at the entire talent picture, carefully, we will see there is really no need to SEARCH for talent. True talent becomes obvious by its ability to make itself known without any help from the "dogooders" — who really aren't doing much more than stirring the pot. The problem, and it's a large sized problem, isn't a need for talent. It's a need for money to record and promote existing talent.

Perhaps if someone would reroute some of the money from searching out more talent, into promoting and recording the talent that makes itself known, we would be doing a greater service to the industry.

For every NEW TALENT the industry or government discovers, there has to be at least \$5000 to \$10,000 to spend on each and every one of them before they are considered more than someone, with questionable talent.

Let those who are today discovering talent, go into a new business. The business of finding financing for recording and promotion would be far more beneficial to the industry.

So if these "dogooders" are going to hand the industry the talent to record, let them also attach a cheque to the talent they are discovering. The cheque should be equal to the amount of what the talent is worth to record or promote. Finding talent is easy. Financing it is the difficult part. Talent hunts cause trouble. They only encourage the discovered to wrongly believe the industry has the financing to record every talent dumped on the doorstep of the record-makers.

Summer means live music but a dead philosophy.

Every summer, the world comes alive with the sound of "live" music. Like the warning sound of anyone wanting to make a record, the parks are alive with litterbugs listening to various bands, singers and square dancing.

In the Toronto area parks alone, you can relax to the music of Bob Scott (Square dancing) the 48th Highlanders, Peggy Jackson & the Speltones, Shan Clifford Band, Art Hallman's Orchestra, Salome Bey with the Bernard Senensky Trio and on and on. All Canadian talent.

But wait. Add one more attraction to that list, The United States of America School Band and Chorus.

Ladies and gentlemen. Not only are we presenting great local talent, but international talent and all brought to you by the Toronto Parks and Recreation and co-sponsored by the Toronto

Musicians' Association, through a grant from the Trust Fund of the Recording Industries and the Toronto Daily Star.

These concerts are a leftover from the days when someone decided (and I hope the decision was made in Canada) that because records were being made, live musicians should be subsidized by the record industry to play in parks. Just why this happens in 1971 and who chooses the live musicians is a mystery to me, but one thing is definite. The CANADIAN recording industry is creating work for Canadian musicians, and I hope there is no "park tariff" on Canadian recordings to make these concerts possible. If anything, these funds should create something living, something that would endure. Possibly they should be used to record members of the union whose great talent might die with them when that final day comes. The Hall of Fame of Canadian Musicians. Think of how many people such a thing would encourage and enrich. Think of the music students of the seventies and eighties who could hear some of Canada's outstanding musicians, on record (available only to schools and institutions). What a great gift from the record industry and the Toronto Musicians' Association, to mankind. It would be a far greater gift than these park concerts where only a few hundred people can attend at a time.

Oh, by the way, if anyone is going to call and attempt to explain that this decision was made by some executive power and is uniquely a Canadian venture — we've heard that before.

And if anyone is going to tell me that this gives musicians, who don't record, a chance to be heard, I've heard that before. And one other thing. The idea that what was good enough ten years ago is good enough today is another old chestnut that I don't want to hear.

Why don't we discuss this whole matter at the next meeting and bring ourselves up to date with some NEW ideas and some modern innovations.

Progress? Why not?

COMING SOON

MANTA SOUND

Warners...taking the time to do it right

by John Watts

Ever since the announcement of the Canadian content regulations last year, observers of the music industry have been keeping close watch on the biggies of the business to see how they would react. Some of the companies went into immediate search and production, throwing numerous acts on the market. One company, Warner Brothers, can only be described as a slow starter in the game. Warners' first wholly-Canadian single "Garden of Ursh" by Karen Young, arrived months after the other companies had got off several acts each.

Was the company slow to react, did they lack the searching talent or the money? "Not so" says Warners' John Pozer "We just wanted to be sure that we were ready to do the job that had to be done in the best possible way."

Warners has of course undergone some great changes in the past few years. The company moved its head office from Montreal to Toronto last year at just about the same time as they got the Elektra label through a Kinney acquisition. Prior to that they had taken over Atlantic. Warners current A&R man, John Pozer, came to the company in June of 1970 and immediately took on the task of learning about the operation from the ground up. In January of this year, Pozer embarked on a talent acquisition program which resulted in him signing the first act to walk through the door, Karen Young, produced by Mike Irving of Baywell Associates. Pozer also did the cross-Canada tour, listening to groups in basements, churches, coffee houses, high schools and sundry other places. Pozer figures by now that he has heard over three hundred tapes and

watched over a hundred and fifty live performances.

The kind of dedication which Warners was willing to put into material released was evidenced by its action on "Garden of Ursh". Says Pozer, "We all fell in love with this single. We knew from the start that it would be hard to break it into top forty radio, but that didn't stop us. Everybody from the President down to the warehouse guys got excited about Karen. Every time a sale or chart listing came in, everybody ran around telling everybody else. An extensive trade and consumer ad campaign was launched and was extremely successful."

"The single didn't become number one by any means but we are all very gratified with the results we did get. Sales were very good and last week the single was released in Australia."

"I think one has to look at every new artist in terms of development. Is there talent there that is just beginning to surface? In Karen's case, this is most certainly true. She has everything she needs to become a major talent, and only in a year or two will we know whether or not it can be developed fully."

The signing of former Guess Who member, Randy Bachman, by Reprise in the United States brought another act to Pozer, Sun Band from Saskatoon. Bachman sent Pozer an acetate of the trio causing Pozer to fly to Saskatoon to hear the group. "After seeing them, I knew we had something, so I asked Randy to produced them for us. We flew the group to RCA's Toronto studios and as a result, six sides are finished and we will be releasing a

single soon." (The single, "Where Have You Been" is now out).

"Once again, with Sun Band we are looking as much to future potential as we are to present talent. These guys are great, there's no doubt about that."

While in western Canada, Pozer also took in a group known as Next. He asked them for a demo tape which they delivered by special Kharmann Ghie to him in Toronto. "Guys, you've got yourselves a recording contract," said Pozer after hearing it. Within a month Next had completed an album at Eastern Sound in Toronto with Pozer producing. It is now in the final mixing stages. As with their other acts, Warners is putting a hefty trade and consumer push behind the group.

One of the company's brightest young hopes is an American now residing in Canada, Don Scardino. Scardino, a veteran of the theatre, was discovered in the Don Shebib movie "Rip Off". Scardino's producer, Andrew Melzer, submitted a tape of "Hey, Hey What a Beautiful Day" which was accepted immediately and has now been released on the Reprise label.

Not forgetting the MOR field, Warners have contracted with the CBC for an album by Jerry Toth. The album, "Moment of Love" has been guaranteed the same push that the company would apply to a rock artist. Artwork for the LP is currently being done in Burbank by Ed Thrasher, head of the WB art department.

In describing the future of the A&R department, Pozer says "Well, right at the moment we're looking for a house downtown, so we can move the A&R department. The same rules will

WARNERS continued on page 20



Reprise recording unit, Brave Belt, off and running with single, "Rock And Roll Man" and album.



Winnipeg's Next have just completed taping a session at Toronto Eastern Sound, soon to be released.

Skip Prokop. . .into it body and soul

Skip Prokop looked straight into my eyes. He never blinked as he said, with all the fervour of a gospel preacher, "As far as I was concerned, this was going to be the last shot with Lighthouse." He was referring to the new Lighthouse album called *One Fine Morning*.

Then he relaxed marginally and noted that "I'm an extremist. If you say

A CONTINUING SERIES

The Producers

by Jim Smith

you've got another three or four albums to develop, it's easy to let things slide until the next time. I wanted to put everything into this one and then if it didn't work at least I'd know I'd done everything possible. Everybody, man, in the group put a lot of their soul into this album and I think it's really paid off." Skip is given to conversing in the jargon of the day, punctuating his sentences with words like man or hip. It's enough to make a staid reporter feel very old and out of touch.

It is frequently difficult to separate what is truly important for Prokop from the trivialities. Skip is always so, well, intense. With an energy level that is almost inhuman, Prokop throws himself, body and soul, into everything he undertakes. It is safe to conclude that without Prokop's drive, which extends far beyond his drumming for Lighthouse, the 11 man mini-orchestra could never have survived the last two frustrating years.

Nonetheless, Prokop had to be sincere about the importance of *One Fine Morning*. After three previous albums which failed miserably in the stores, where it counts, *One Fine Morning* must be regarded as much more than just another album which can be ignored if it fails. With 11 musical mouths to feed, a group normally has to succeed in a hurry or join the welfare rolls.

Prokop believes there were two problems with their earlier work. The first problem was themselves; the second the record company with which Lighthouse was associated.

"It would have been nice if success could have happened earlier for us," Prokop noted, "but I don't think the first three albums were very good. The production quality was way below average. Everyone right down the line will tell you that records of this band are never as good as the live show. The depth of the sound just wasn't

there on those records. On stage, *Chest Fever* is 180 times better than the record."

Prokop is right about the records. It is possible to get an argument from many quarters, including this one, the Lighthouse ranks with the very best live bands in the world today. But almost nobody will accept the first three albums as great recording works.

The second problem was RCA. Skip makes a sharp distinction between the Canadian and American branches of the company. For the Canadian branch there is nothing but praise. But Prokop would rather walk on hot coals than say anything good about the American parent. We won't go into that here.

Lighthouse set up its own company to lease its self-produced products. Producer Jimmy Ienner, a New York whizz kid who, at age 26, has already spent 12 years in the recording business with results ranging from the Dovells and the Duke of Earl through the Four Seasons to Isaac Hayes and Wilson Pickett, was imported to supervise the new album. Ienner has two virtues. First, as *One Fine Morning* proves, he can produce a large group without losing the essence of the presentation. *Chest Fever* might have been a classic if Ienner had recorded the number. At the same time, Ienner is one of the few people who really understands each of the several ways a musician can be legally robbed by the music business — and is thus capable of building defenses.

The whole idea of the new company is for the Lighthouse to control the entire scene. Prokop feels that the group has been mishandled long enough and the only way to succeed is to look after themselves. "I'm not into any front money," Prokop explained. "After all, what is front money? When a company puts out \$50,000 for front money, it stands a pretty good chance of getting it back out of the group, if the group is any good at all. And the group has to take lower percentages to get that front money. No, I believe in Lighthouse, man.

"We went after massive percentages instead. It isn't costing the record companies anything in front money. But we have the biggest percentage of any rock group in the world. If the record does well, we do well. If it doesn't then we haven't got any front money but we still have our integrity.

"Jimmy is co-ordinating our promotion in the States. He's an incredible cat, knows everything about promotion. In Canada GRT is helping us to promote ourselves. I think GRT is really a boss record company, man.

It's the first time we've ever had a top-ten record (*Hats Off To The Stranger*)

so they must be doing something right."

Skip is warming to his favourite subject: the relationship between musicians and the rest of the business.

"Let me tell you, man. Getting your music together is the easiest part of this business. The day of the musician saying 'I just want to play my music man, Don't bother me with the details.' is long gone" Skip is growing more intense as he gets into the meat of the matter, becoming more agitated as he recalls the number of times he has been on the losing end of business deals because he was naive in the ways of the business world.

"I've got to the point where I don't count on anything in business anymore. It may be a callous way of looking at it, but that's business. I trust less people now than I've trusted in my entire life. I say 'That's fine. Put it



SKIP PROKOP

all down on paper and sign it. Otherwise don't bother telling me'. When I go into negotiate business contracts now, I know it's the other guy against me. Maybe his wife is sick or he's just broken his arm — I don't want to know about it. I just hate having to be that way but it's the only way to survive today.

"The overbearing cats are the least dangerous. I watch the ones who are going out of their way to be nice to me. They'll buy you dinner, a few drinks, and a chick. Then they will steal you blind.

"I just found out that I lost the copyrights to 30 of my songs because I didn't realize what I was signing. So if anyone is reading this and they think that I don't know what I'm talking about, let them get on the phone to me. If Lighthouse hits and those songs become valuable, they can go out and sell them for \$100,000 and I'll never get a penny of it.

PROKOP continued on page 22

NEW MA PL RELEASES

BRAVE BELT – Rock And Roll Band – Reprise REP - 1023-P
(3:52) (Chad Allan) DUNBAR/RANBACH MUSIC-BMI – Prod: Randy Bachman.
MOT: Should be the one to establish this great talented foursome as the next big group from north of the 49th. Bachman, Bachman, Bachman and Allan – how can you go wrong? Culled from their first album release.
Flip: Any Day Means Tomorrow (Randy Bachman) TOP SOIL/RANBACH
Chart Probability Factor – 70%

RICK ELGER – She Needs Someone To Talk To – Much CH 1006-K
(2:01) (Rick Elger) SUMMERLEA MUSIC-BMI – Prod: Bill Hill.
MOT: If you're a middle of the roader, don't be too quick to pass over Elger's effort. He's good for both MOT and MOR. Should move.....soon.
Flip: Melodie-Ann (same credits as plug side).
Chart Probability Factor – 60%

SUNSHINE – Here Today – Celebration CEL 2007X-M
(2:12) (B.Wilson) SEA OF TUNES MUSIC-BMI – Prod: Dave Bleakney.
MOT: Strong strong lead-in vocals with an exceptionally tight and creative instrumental back-up. Very commercial – today stuff.
Flip: Should Be Easy (Burron/Bryans & Clackett) HORN MUSIC-CAPAC.
Chart Probability Factor – 60%

FRED DIXON – All Over Again – Rodeo RO 3351-K
(3:05) (Fred Dixon) BANFF MUSIC-BMI – Prod: Dougie Trineer.
COUNTRY
Flip: The Last Fatal Duel (same credits as plug side).

AL HOOPER – Waiting For My Hanging – Paragon PA 1039-C
(3:57) (Al Hooper) TWO BROTHERS MUSIC-BMI.
COUNTRY
Flip: The Apartment (same credits as plug side).

HOUSTON – Mucho Gusto – Tuesday GH 109X-M
(2:54) (J.Houston) BLUENOSE MUSIC-CAPAC – Prod: Greg Hambleton.
MOT
Flip: Fast Thinkin' Sam (same credits as plug side).

BERNIE HUGHES – Poor Old Charlie – Quality 2009X-M
(2:27) (Michael Fogarty) BEECHWOOD MUSIC CANADA-BMI
COUNTRY
Flip: Stop Before We Start (Ollie Strong) (same publishing as plug).

DAVE BOYER/THE MUSTANGS – If I Had A Penny – Rada RR - 166
(2:05) (Dave Boyer) DANBORO PUB-BMI.
COUNTRY
Flip: The Blues Keep Comin' Back For More (Bob Ruzicka).

ALL WE CAN GIVE – Everything's Gonna Be All Right – Summus SR. 2507-K
(2:55) (Sara Ellen Dunlop/Buster Fykes) SKINNERS POND MUSIC-BMI.
Prod: David Kalmbach – MOT.
Flip: I'm So Happy (Buster Fykes) (same publishing as plug side).

STRANGE MOVIES – Summer In The City – Van 2100 103-O
(3:14) (Sebastian/Boone/Sebastian) NO PUBLISHING LISTED.
MOT.
Flip: Christine (Campbell) NO PUBLISHING LISTED.

ANDY DE JARLIS – Swinging Bells & Bows – London M. 17414-K
(2:59) (Andy De Jarlis) FELSTED MUSIC-BMI.
COUNTRY (Instrumental)
Flip: Apple Blossom Waltz (same credits as plug side).

THE SANDERLINGS – Don't Try To Please – Summus SR. 2503-K
(2:30) (Shirley Eikhard) BEECHWOOD MUSIC-BMI – Prod: Dave Thomas.
MOT.
Flip: I'll Float Away (Doug Billard) (same publishing as plug side).

THE RYAN BROTHERS – Ride My Horse – RCA 75-1052-N
(2:30) (Sebastian Agnello) SUNBURY-CAPAC – Prod: Sebastian Agnello.
MOT
Flip: Master's House (same credits as plug side).

NEW MOR PLAYLIST

- 1 IT'S TOO LATE
Carole King (Ode) 66015-W
- 2 RAINY DAYS AND MONDAYS
Carpenters (A&M) 1260-M
- 3 I DON'T KNOW HOW TO LOVE HIM
Yvonne Elliman (Decca) 32785-J
- 4 CAN YOU SEE YOUR OWN SIGN
Tony White (Columbia) C4-2977-H
- 5 LADY DAWN
Bells (Polydor) 2065 064-O
- 6 I'LL GIVE YOU THE EARTH
Keith Michell (Spark) 01-K
- 7 COUNTRY PRINCESS
Rick Neufeld (Astra) 453000-O
- 8 THE KEY
Roger Rodier (Columbia) C4-2970-H
- 9 TALKIN' IN YOUR SLEEP
Gordon Lightfoot (Reprise) 1020-P
- 10 THERE ARE THINGS
& Kurt & Noah (Astra) 45301-O
- 11 IF NOT FOR YOU
Olivia Newton-John (Polydor) 2001 156-O
- 12 SKIP A ROPE
Mike Graham (Rodeo) 3348-K
- 13 ISLE OF SAINT JEAN
Gene MacLellan (Capitol) 72644-F
- 14 DON'T PULL YOUR LOVE ON ME
Hamilton Joe Frank & Reynolds (Dunhill) 4276-N
- 15 RINGS
Cymarron (Columbia) 7-7500-H
- 16 SIX DAYS OF PAPER LADIES
Humphrey & The Dumptrucks (Boot) 004-K
- 17 HE'S SO FINE
Jody Miller (Epic) 5-10734-H
- 18 INDIAN RESERVATION
Raiders (Columbia) 4-45332-H
- 19 WHAT LOVE IS
Roger Whittaker (RCA) 74-0501-N
- 20 WHERE EVIL GROWS
The Poppy Family (London) 148-K
- 21 TAKE ME HOME COUNTRY ROADS
John Denver (RCA) 74-0445-N
- 22 WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA) 47-9976-N
- 23 TILlicum
Syrinx (True North) 104-H
- 24 YOU'VE GOT A FRIEND
James Taylor (Warner Bros) 7498-P
- 25 I DON'T KNOW HOW TO LOVE HIM
Helen Reddy (Capitol) 3027-F
- 26 HELLO MOM
Mercury Brothers (RCA) 75-1050-N
- 27 SUZANNE
Tom Northcott (UNI) 55282-J
- 28 HOW CAN YOU MEND A BROKEN HEART
Bee Gees (Atco) 6824-P
- 29 DANCE OF A HIP GYPSY
Teddy Roderman/New World Trombones (Cdn Talent Library) 477 802-Z
- 30 QUIET GIRL
Tender Loving Care/Johnny Cowell (Ampersand) 477-603-Z
- 31 IT TAKES TIME
Gary Buck (RCA) 75-1049-N
- 32 FOLLOW ME
Mary Travers (Warner Bros) 7481-P
- 33 HEY HEY WHAT A BEAUTIFUL DAY
Don Scardino (Reprise) 4002-P
- 34 SUMMER SAND
Dawn (Bell) 45107-M
- 35 I'LL MEET YOU HALFWAY
Partridge Family (Bell) 996-M

Quality's Struth rebuts Globe story

An article in the Globe and Mail dated June 26th, quoted a Mr. Gene Lees as saying, ".....all of the major record companies are foreign owned, either in the U.S., Britain, the Netherlands or Germany. Only one, Quality Records, has substantial Canadian ownership - and Lee says it does absolutely no recording of Canadian artists."

The article, by Blaik Kirby, introduces Lees as being "one of Canada's leading experts on pop music....."

Very recently, this magazine was in receipt of a press release announcing that Mr. Lees has "come back to Canada". That, alone, would indicate that his knowledge of the Canadian scene could be a little behind the times. While he was away - Quality Records was voted Top Canadian Content Company - by the industry - in the annual RPM Juno Awards. Most of Canada's leading newspapers carried this story the day after the presentation (February 23rd, 1971).

To Mr. Lees' remarks, George Struth, of Quality Records made the following reply: "We pride ourselves in being one of the major pioneers in the domestic recording field as far back as 1959. We were one of the first recording companies to enjoy international success with a domestic production by a Montreal group known as The BEAU-MARKS. Their single was entitled 'Clap Your Hands' and the group was active until the mid '60's in the recording field with Quality, maintaining an excellent sales record. Their product is still being sold on our Golden Treasure series and continues to reap the members of the group a nominal monetary return.

"We also established on the international market, Canada's own GUESS WHO with their first single release

Filipino singer opens on Eaton stage

Pilita Corrales, better known as Pilita "Asia's Queen of Song", is set to make her first concert appearances in North America. The Filipino singer will be performing at the Eaton Auditorium in Toronto, Canada, on Friday, June 25th. Working on the same bill with her will be Amado del Paraguay. The concert will be presented under the auspices of Joseph S. Lewis in association with Joel Finá, and another concert is being planned for late July at Town Hall (New York).

Pilita's career was launched in 1957 at the age of nineteen on a radio program called "La Taberna". She is in her sixth year of tv as star of "Your Evening with Pilita", having received numerous accolades and awards for

entitled 'Shakin' All Over' who are still on top of the popular recording poll with another recording company. For the last two consecutive years, we have won the RPM Award for the "Top Canadian Content Company", and are currently enjoying considerable success with such artists as, THE STAMPEDEERS, WISHBONE, THE CYCLE, STEEL RIVER, EDWARDS & HARDING, and many other talented performers. We are, and shall endeavour to continue to be a prime factor in the development of the Canadian composer and recording artist, and it would be greatly appreciated if you would advise Mr. Lees and Mr. Blaik Kirby that all good reporters, before making such a bold statement... check their facts. I feel the article itself, for people in the 'know' will be completely disregarded, but the damage that could be done through such misrepresentation of the facts is immeasurable."

The above remarks were under the signature of George R. Struth, Assistant to Managing Director, Quality Records Limited.

By the way, the gist of the article was to renounce the attempt of SRL to collect broadcast fees for the play of records - but the main point we want to make here, is that if any company has made a significant contribution to Canadian content, it most certainly is Quality Records. From 1959 to the present day, Quality has been contributing - in Canada. Mr. Lees should bear this in mind.

Broadcast rights have been the subject of too much slanted and bad publicity - and irresponsible reporting. Why can't this copyright thing be left in the hands of the Copyright Appeal Board? At least there - the facts can be heard and analysed.

her unprecedented tv success. She has appeared in over a dozen films, mostly musicals, and has received top billing as the Philippines' number one attraction.

Pilita has made as many as 100 singles and fourteen long playing albums, including three in Australia and one in Japan, and she now records for the Pilgeora label. Her latest album, done in Spanish, is entitled "Oh-La-La Pilita". As a multilingual artist, she is a star of enormous proportion in the Philippines, Japan, Bangkok, Hong Kong, Australia and Hawaii. Joseph Lewis plans to record her in the U.S. in the hopes of breaking her as a recording artist and top international attraction there.

SOUTHBOUND TRAIN
on **Tuesday**

RPM SINGLES ALPHABETICALLY

Albert Flasher (17)
Been Too Long On The Road (98)
Beginnings (39)
Bring The Boys Home (71)
Brown Sugar (23)
Caught In A Dream (69)
Change Partners (46)
Chicago (32)
Chick A Boom (91)
Crazy About The La La La (83)
Cry Baby (86)
Deep Enough For Me (54)
Don't Knock My Love (51)
Don't Pull Your Love On Me (3)
Double Barrel (49)
Double Lovin' (20)
Do You Know What Time It Is (74)
Draggin' The Line (33)
Fast Train (38)
Follow Me (87)
Get It On (47)
Hats Off (To The Stranger) (88)
Hello Mom (78)
Here Comes That Rainy Day Feelin' (44)
He's So Fine (68)
High Time We Went (24)
House On Pooh Corner (58)
How Can You Mend A Broken Heart (41)
I Been Moved (66)
I Don't Know How To Love Him (14) (62)
I Don't Wanna Do Wrong (63)
If Not For You (43)
I Hear Those Church Bells Ringing (76)
I'll Give You The Earth (82)
I'll Meet You Halfway (26)
I'm A Believer (79)
I'm The Only One (57)
Indian Reservation (2)
Isle Of St. Jean (93)
It Don't Come Easy (7)
It's Too Late (1)
It Takes Time (89)
I've Got To Have You (85)
Joy To The World (40)
Lady Dawn (12)
Liar (70)
Light Sings (37)
Love Me (95)
Love Means (84)
Lucky Man (27)
Make It Better (81)
Me And My Arrow (56)
Mighty Clouds Of Joy (64)
Moon Shadow (48)
Mother Nature Swine (90)
Mr. Big Stuff (65)
Nathan Jones (42)
Never Ending Song Of Love (19)
Power To The People (94)
Puppet Man (9)
Rainy Days And Monday (6)
Rainy Jane (45)
Resurrection Shuffle (50)
Riders On The Storm (67)
Rings (72)
Satori (28)
She's Not Just Another Woman (16)
Signs (5)
Six Days Of Paper Ladies (96)
So Long Marianne (99)
Sooner Or Later (25)
Sounds Of Silence (97)
Southbound Train (75)
Spaceship Races (61)
Summer Sand (34)
Sunshower In The Spring (92)
Superstar (22)
Sweet And Innocent (13)
Sweet City Woman (15)
Talkin' In Your Sleep (35)
Take Me Home Country Road (29)
Tarkio Road (53)
That's The Way I've Always Heard It (21)
The Last Time I Saw Her (60)
There Are Things (80)
Treat Her Like A Lady (10)
Wait For The Miracle (59)
Walk Away (36)
Want Ads (30)
Watch The River Flow (52)
When You're Hot You're Hot (4)
Where Evil Grows (11)
Wholesale Love (77)
Wild Horses (18)
Wishbone (73)
With My Face On The Floor (100)
You're Gonna Miss Me (31)
You've Got A Friend (8)

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

July 10, 1971

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA	J
Allied	C	Musmart	R
Ampex	V	Phonadic	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	2 6	IT'S TOO LATE Carole King-Ode-66015-W	34	39 53	SUMMER SAND Dawn-Bell-45-107-M	67	...	RIDERS ON THE STORM Doors-Elektra-45738-P
2	4 8	INDIAN RESERVATION Raiders-Columbia-45332-H	35	46 61	TALKIN' IN YOUR SLEEP Gordon Lightfoot-Reprise-R1020-P	68	81 ...	HE'S SO FINE Jody Miller-Epic-5 10734-H
3	14 28	DON'T PULL YOUR LOVE ON ME Hamilton Joe Frank & Reynolds-Dunhill-4276-N	36	45 56	WALK AWAY James Gang-ABC-11301-Q	69	79 ...	CAUGHT IN A DREAM Alice Cooper-Warner Bros-7490-P
4	6 10	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-9976-N	37	22 23	LIGHT SINGS Fifth Dimension-Bell-999-M	70	...	LIAR 3 Dog Night-Dunhill-4282-N
5	5 7	SIGNS 5 Man Elec. Band-Polydor-2065 042-Q	38	40 41	FAST TRAIN April Wine-Aquarius-502-K	71	99 ...	BRING THE BOYS HOME Freda Payne-Invictus-9092-F
6	3 3	RAINY DAYS AND MONDAY Carpenters-A&M-1260-W	39	70 ...	BEGINNINGS Chicago-Columbia-4 45417-H	72	100 ...	RINGS Cymarron-Entrance-7500-H
7	1 1	IT DON'T COME EASY Ringo Starr-Apple-1831-F	40	23 14	JOY TO THE WORLD 3 Dog Night-Dunhill-4272-N	73	74 75	WISHBONE Jackie Mittoo-Summus-SR2502-K
8	16 20	YOU'VE GOT A FRIEND James Taylor-Warner Bros-7498-P	41	77 ...	HOW CAN YOU MEND A BROKEN HEART Bee Gees-Atlantic-6824-P	74	75 87	DO YOU KNOW WHAT TIME IT IS P-Nut Gallery-Buddah-239-M
9	12 12	PUPPET MAN Tom Jones-Parrot-40062-K	42	26 15	NATHAN JONES Supremes-Tamla Motown-1182-V	75	78 84	SOUTHBOUND TRAIN Steel River-Tuesday-GH110-M
10	18 22	TREAT HER LIKE A LADY Cornelius & Rose-United Artists-50721-J	43	43 52	IF NOT FOR YOU Olivia Newton-John-Polydor-2001 156-Q	76	82 ...	I HEAR THOSE CHURCH BELLS RINGING Dusk-Bell-990-M
11	11 9	WHERE EVIL GROWS Poppy Family-London-L148-K	44	49 69	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes-Invictus-3086-F	77	80 82	WHOLESALE LOVE Buddy Miles-Mercury-13205-K
12	17 25	LADY DAWN Bells-Polydor-2065 064-Q	45	50 95	RAINY JANE Davy Jones-Bell-45111-M	78	54 49	HELLO MOM Mercury Bros-RCA-75-1050-N
13	7 5	SWEET AND INNOCENT Donny Osmond-Polydor-2065 059-Q	46	51 89	CHANGE PARTNERS Stephen Stills-Atlantic-2806-P	79	92 100	I'M A BELIEVER Neil Diamond-Bang-586-J
14	8 13	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-3027-F	47	56 73	GET IT ON Chase-Epic-10738-H	80	85 94	THERE ARE THINGS Kurt & Noah-Astra-45301-Q
15	34 42	SWEET CITY WOMAN Stamper-MWC-1004-M	48	67 98	MOON SHADOW Cat Stevens-A&M-1265-W	81	86 96	MAKE IT BETTER Jericho-Bearsville-31003-V
16	55 ...	SHE'S NOT JUST ANOTHER WOMAN 8th Day-Invictus-9087-F	49	63 99	DOUBLE BARREL David & Ansil Collins-Big Tree-115-V	82	98 ...	I'LL GIVE YOU THE EARTH Keith Michell-Spark-SP01-K
17	13 17	ALBERT FLASHER Guess Who-Nimbus-74 0458-N	50	96 ...	RESURRECTION SHUFFLE Ashton, Gardner & Dyke-Capitol-3060-F	83	...	CRAZY ABOUT THE LA LA LA Smokey Robinson-Tamla Motown-54206-V
18	28 36	WILD HORSES Rolling Stones-Rolling Stone-19101-P	51	53 57	DON'T KNOCK MY LOVE Wilson Pickett-Atlantic-2797-P	84	...	LOVES MEANS Sounds of Sunshine-Ranwood-896-M
19	69 86	NEVER ENDING SONG OF LOVE Delaney & Bonnie-Atlantic-AT6804-P	52	66 ...	WATCH THE RIVER FLOW Bob Dylan-Columbia-4 45409-H	85	...	I'VE GOT TO HAVE YOU Ginette Reno-Parrot-40063-K
20	9 11	DOUBLE LOVIN' Osmonds-Polydor-2065 066-Q	53	41 47	TARKIO ROAD Brewer & Shipley-Kama Sutra-524-M	86	44 18	CRY BABY Janis Joplin-Columbia-45379-H
21	31 37	THAT'S THE WAY I'VE ALWAYS HEARD IT Carly Simon-Elektra-45724-P	54	58 68	DEEP ENOUGH FOR ME Ocean-Kama Sutra-525-	87	90 ...	FOLLOW ME Mary Travers-Warner Bros-7481-P
22	21 16	SUPERSTAR Murray Head-Decca-32603-J	55	...	RESURRECTION SHUFFLE Tom Jones-Parrot-40064-K	88	71 50	HATS OFF (To the Stranger) Lighthouse-GRT-1230-04-T
23	10 2	BROWN SUGAR Rolling Stones-Rolling Stone-19100-P	56	30 34	ME AND MY ARROW Nilsson-RCA-250-N	89	72 65	IT TAKES TIME Anne Murray-Capitol-72642-F
24	24 26	HIGH TIME WE WENT Joe Cocker-A&M-1258-W	57	73 97	I'M THE ONLY ONE Lobo-Big Tree-116-V	90	97 ...	MOTHER NATURE'S SWINE Sugarloaf-Liberty-50784-J
25	32 43	SOONER OR LATER Grass Roots-Dunhill-4279-N	58	37 30	HOUSE ON POOH CORNER Nitty Gritty Dirt Band-United Artists-50769-J	91	42 28	CHICK A BOOM Daddy Dew Drop-Sunflower-105-K
26	15 4	I'LL MEET YOU HALFWAY Partridge Family-Bell-996-M	59	64 70	WAIT FOR THE MIRACLE Thecycle-Tamarac-TTM642-M	92	95 ...	SUNSHOWER IN THE SPRING Terry McManus-A&M-AMX316-W
27	25 27	LUCKY MAN Emerson Lake & Palmer-Cotillion-COT44106-P	60	68 80	THE LAST TIME I SAW HER Glen Campbell-Capitol-3123-F	93	...	ISLE OF ST JEAN Gene MacLellan-Capitol-72644-F
28	29 35	SATORI Flower Travelling Band-GRT-230 05-T	61	65 72	SPACESHIP RACES Tom Northcott-Uni-55282-J	94	61 58	POWER TO THE PEOPLE John Lennon-Apple-1830-F
29	36 51	TAKE ME HOME, COUNTRY ROAD John Denver-RCA-0445-N	62	27 24	I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman-Decca-32785-J	95	...	LOVE ME Rascals-Columbia-45400-H
30	19 19	WANT ADS Honeycones-Hot Wax-7011-M	63	...	I DON'T WANNA DO WRONG Gladys Knight & Pips-Tamla Motown-35083-V	96	...	SIX DAYS OF PAPER LADIES Humphrey & DT's-Boot-BT004-K
31	20 21	YOU'RE GONNA MISS ME Wishbone-Celebration-2005-M	64	...	MIGHTY CLOUDS OF JOY B.J. Thomas-Scepter-12320-J	97	...	SOUNDS OF SILENCE Peaches and Herb-Columbia-45386-H
32	33 40	CHICAGO Graham Nash-Atlantic-2804-P	65	...	MR BIG STUFF Jean Knight-Stax-0088-Q	98	87 90	BEEN TOO LONG ON THE ROAD Mark Lindsay-Columbia-45385-H
33	38 55	DRAGGIN' THE LINE Tommy James-Roulette-7103-T	66	76 ...	I BEEN MOVED Andy Kim-Steed-734-M	99	...	SO LONG MARIANNE Brian Hyland-Uni-55287-J
						100	89 91	WITH MY FACE ON THE FLOOR Emitt Rhodes-Dunhill-4280-N

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

July 10, 1971



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



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

W
C
V
D
E
F
G
H
T
K

MCA
Mustart
Phonodisc
Polydor
Qualify
RCA
Trans World
WB/Atlantic
World
Z

1	1 3	TAPESTRY Carole King-Ode-SP77009-W CS77009-W 8T77009-W	34	38 52	AGAINST THE GRAIN Stamperders-MWC-MWC5701-M N/A MWC58-701-M	67	39 25	THIS IS A RECORDING Lily Tomlin-Polydor-2425 064-Q 3177 042-Q 3827 037-Q
2	3 2	RAM P&L McCartney-Apple-SMAS3375-F 4XT3375-F 8XT3375-F	35	33 26	LOVE STORY Andy Williams-Columbia-KC30497-H CT30497-H CA30497-H	68	70 ...	IF YOU SAW THRO' MY EYES Ian Matthews-Vertigo-1002-K N/A N/A
3	4 4	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	36	69 ...	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A N/A	69	63 63	SONGS OF LOVE AND HATE Leonard Cohen-Columbia-C30103-H N/A N/A
4	2 1	STICKY FINGERS Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P 8COC-59100-P	37	44 42	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P 8WM1843-P	70	64 57	LATER THAT SAME YEAR Matthew's Southern Comfort-Decca-DL75265-J N/A 73-5264-J
5	8 8	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M 8RM2035-P	38	42 15	SURVIVAL Grand Funk Railroad-Capitol-SW764-F 4XT764-F 8XT764-F	71	...	HOT TUNA ELECTRIC RECORDED LIVE RC-A-LSP4550-N N/A N/A
6	6 6	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P CWX2561-P 8WM2561-P	39	47 62	CHASE Epic-E30472-H N/A N/A	72	74 75	LEE MICHAELS FIFTH A&M-SD4302-W CS4302-W 8T4302-W
7	5 5	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P A8TJ-902-P	40	79 ...	BLUE Joni Mitchell-Reprise-MS2038-P N/A N/A	73	97 ...	LIVE AT THE FILLMORE Aretha Franklin-Atlantic-SD7205-P N/A N/A
8	7 7	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	41	56 87	LOVE LETTERS FROM ELVIS Elvis Presley-RCA-LSP4530-N N/A N/A	74	61 38	TARKIO Brewer & Shipley-Kama Sutra-KSBS2024-M KS4 2024-M KS8 2024-M
9	9 9	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P 8RM2037-P	42	41 51	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-LSP4506-N N/A N/A	75	78 97	MARY Mary Travers-Warner Bros-WS1907-P N/A 8WM1907-P
10	10 10	BEST OF THE GUESS WHO RCA-LSPX1004-N TK1710-N T8S1710-N	43	35 24	WOODSTOCK TWO Various-Cotillion-2SD-400-P ACJ-400-P A8TJ-400-P	76	51 41	ONE BAD APPLE Osmonds-Polydor-2424 024-Q 3176 020-Q 3821 023-Q
11	11 12	CARPENTERS A&M-SP3502-W CS3502-W 8T3502-W	44	57 ...	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-ST762-F 4XT768-F 8XT762-F	77	81 ...	AARONS & ACKLEY Capitol-ST6362-F N/A N/A
12	16 14	SHE'S A LADY Tom Jones-Parrot-XPAS71046-K M79646-K M79846-K	45	48 28	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W 8T4271-W	78	58 53	FRIENDS Orig. Soundtrack-Paramount-PAS6004-M PAS4 6004-M PAS8 6004-M
13	15 29	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4200-W CS4200-W 8T4200-W	46	37 35	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P CWX1883-P 8WM1883-P	79	...	ONE FINE MORNING Lighthouse-GRT-9230 1002-T N/A N/A
14	12 11	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N DHX55098-N DHM8 5098/N	47	55 65	PUT YOUR HAND IN THE HAND Ocean-Kama Sutra-KSBS2033 N/A N/A	80	...	TARKUS Emerson, Lake & Palmer-Cotillion-SD9900-P N/A N/A
15	13 17	11-17-70 Elton John-Uni-93105-J 2-93105-J 8-93105-J	48	53 27	BROKEN BARRICADES Procol Harum-A&M-SP4294-W CS4294-W 8T4294-W	81	73 74	SKY'S THE LIMIT Temptations-Tamla Motown-GS957-V G75 957-V G8 957-V
16	14 13	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	49	49 37	BLOODROCK III Capitol-ST765-F N/A N/A	82	60 55	IF I COULD ONLY REMEMBER MY NAME David Crosby-Atlantic-SD7203-P AC7203-P A8TC7203-P
17	26 69	SONGS FOR BEGINNERS Graham Nash-Atlantic-SD7204-P AC7204-P A8TC7204-P	50	43 40	ALARM CLOCK Richie Havens-Polydor-2310 080-Q N/A N/A	83	99 ...	I WON'T MENTION IT AGAIN Ray Price-Columbia-30510-H CT30510-H CA32510-H
18	30 36	CARLY SIMON Elektra-EK574082-P N/A 8EK74082-P	51	36 32	THIRDS James Gang-ABC-ABCSX721-Q N/A ABC8721-Q	84	82 83	EDGAR WINTER'S WHITE TRASH Epic-30512-H CT30512-H CA30512-H
19	29 48	HAMILTON, JOE FRANK & REYNOLDS Dunhill-DS50103-N N/A N/A	52	68 ...	INDIAN RESERVATION Raiders-Columbia-30768-H CT30768-H CA30768-H	85	72 54	BACK TO THE ROOTS John Mayall-Polydor-267 5010-Q N/A N/A
20	25 43	GLEN CAMPBELL'S GREATEST HITS Capitol-SW752-F 4XT752-F 8XT752-F	53	50 46	CRY OF LOVE Jimi Hendrix-Reprise-MS2034-P CRX2034-P 8RM2034-P	86	80 58	JOHNNY WINTER AND Columbia-C30475-H N/A N/A
21	31 82	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A N/A	54	52 33	THE POINT Nilsson-RCA-LSPX1003-N N/A N/A	87	98 ...	ANCIENT AND MODERN Keith Michell-Spark-SRLP106-K N/A N/A
22	21 19	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	55	54 60	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H CA30325-H	88	96 100	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P
23	20 16	L.A. WOMAN Doors-Elektra-EK575011-P CEK-75011-P 8EK-75011-P	56	59 56	STEPPENWOLF GOLD Dunhill-DS50099-N N/A N/A	89	93 78	HAG Merle Haggard-Capitol-ST735-F N/A N/A
24	34 39	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SW8903-F N/A N/A	57	66 ...	OSIBISA MCA-5285-J 73 5285-J 6 5285-J	90	85 88	MESSAGE TO THE PEOPLE Buddy Miles-Mercury-SR61334-K N/A N/A
25	18 21	STAY AWHILE Bells-Polydor-2424 022-Q 3176 019-Q 3821 022-Q	58	65 ...	CLASSIC LIGHTFOOT Gordon Lightfoot-United Artists-UAS5510-J 73 5510-J 6 5510-J	91	76 68	HAVE MERCY Mercury Bros-RCA-1304-N N/A N/A
26	17 20	EMERSON, LAKE AND PALMER Cotillion-SD9040-P AC9040-P A8TC9040-P	59	46 59	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A	92	90 45	PORTRAIT OF BOBBY Bobby Sherman-Metromedia-KMD1040-L N/A N/A
27	22 30	ABRAXAS Santana-Columbia-KC30130-H CT30130-H CA30130-H	60	40 49	ROSE GARDEN Lynn Anderson-Columbia-C30411-H CT30411-H CA30411-H	93	84 91	ELTON JOHN Uni-73090-J N/A N/A
28	19 22	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	61	45 50	MANNA Bread-Elektra-EK574086-P CEK74086-P EK8 74086-P	94	86 72	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F
29	23 18	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M PAS 8TC 6002-M	62	67 81	WRITER Carole King-Ode-77006-W CS77006-W 8T77006-W	95	100 ..	RITA COOLIDGE A&M-SP4291-W CS4291-W 8T4291-W
30	24 31	CHICAGO III Columbia-C2 30110-H CT30110-H CA30110-H	63	71 71	BURT BACHARACH A&M-SP3501-W CS3501-W 8T3501-W	96	88 76	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F
31	27 23	MAYBE TOMORROW Jackson 5-Tamla Motown-MS735-V N/A N/A	64	77 66	MANDRILL Polydor-244 050-Q N/A N/A	97	87 79	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX6383-P 8RM6383-P
32	28 34	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P	65	...	BLUE Joni Mitchell-Reprise-MS2038-P CRX2038-P 8RM2038-P	98	92 89	SWEETHEART Engelbert Humperdinck-Parrot-SPAS71043-K N/A N/A
33	32 44	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	66	62 47	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-6060-M 4-6060-M 8-6060-M	99	94 73	SEATRAN Capitol-SMAS659-F N/A N/A
						100	95 80	STONE END Barbra Streisand-Columbia-KC30378-H N/A N/A

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

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

Scardino deck hitting Van college radio

Via Telex

The just released Don Scardino Reprise deck, "Hey Hey What A Beautiful Day" is showing breakout action from a surprising quarter - CKLA, Vancouver City College and CKSF, Simon Fraser College. Warner Bros promotion man, Mike Liebhold, has found an increase in hit breaking power by these two college radio stations. CKLA has recently introduced a new twice-a-week show featuring Stone D. Rapp and Major Hitt, doing a dual parody of AM and FM formula radio. Rapp and Hitt are probably better known as Rick McGrath and Mike Quigley, respectively,

of the Georgia Straight.

Vancouver's concert scene has received a shot in the arm with a packed Coliseum (June 25) for Jethro Tull and Yes. The crowd was pretty wrangy until quieted down by Tull's flautist Ian Anderson who did his magical thing on his new flute. Much of Tull's repertoire was centred around their new "Aqualung" set. Yes, a British group and holding down top of the UK chart action with their new album, were well received on this their second North American showing. Their first was in Edmonton the night before.

John Baldry takes on the Gardens

for what promises to be two days of good audiences followed by Frank Zappa and the Mothers of Invention.

Delaney and Bonnie have taken over the No. 1 spot of the Warner/Atlantic Top Five Singles with their "Never Ending Song of Love". James Taylor is in at No. 2 with "You've Got A Friend" followed by "Change Partners"/Stephen Stills, "Brown Sugar"/Rolling Stones, "Mother Freedom"/Bread, "Chicago"/Graham Nash, and "Rosetta"/Fame and Price.

Cancon action goes to Joni Mitchell and her "Carey" cut from the new "Blue" set and "Cotton Jenny" from Lightfoot's new Reprise album. Brave Belt's album is receiving good exposure along with Scardino's "Beautiful Day" single.

London's Track 4 releases "6218"

"6218", the result of six months of concentrated effort, has been released by London's Track 4. The record, by the well-known London duo Stone Hand, is being made available to railway clubs throughout North America.

The song is based on the Canadian National Railways' soon-to-be-retired steam locomotive, 6218. The locomotive was saved from retirement once before by the efforts of steam buffs, and the record is part of a campaign to save it for the second time around. Some \$100,000 is needed to keep the locomotive operative.

The song, written as a result of collaboration between Ed Assaf, proprietor of the York Hotel in London and a dedicated railway fan and Stone Hand's Mike Mulhern. Flip side of the Walter Grasser produced deck is "Song of the Trains" by Mulhern. In spite of not having a national distributor as yet, Track Four has succeeded in moving a hefty number of copies to railway enthusiasts throughout North America.

Anka skedded for Man and His World gig

Paul Anka, who hit the international scene with his multi-million seller "Diana", has been set to appear at Man and His World in Montreal on July 31st. The date marks the first time Anka has appeared in Canada for some time due to his commitments in the United States. The performance will be highlighted by a special tribute to mark his fifteenth anniversary in show business.

Man and His World expects some forty thousand to attend the shows which run from late afternoon until evening. Government officials will be on hand to thank Anka for his work on behalf of Canada throughout the world. Anka is expected to compose a special song in honour of the maple leaf, the symbol of Canada.

STEEL RIVER SOUTH BOUND TRAIN

TOP 60 POP SPOTLIGHT

Billboard

STEEL RIVER-SOUTHBOUND TRAIN (2:50)
(Prod. Greg Hambleton) (Writers: Forrester-Cockell-Dunning) (Belsize Park, BMI)—The Canadian group should break through here hot and heavy with this blockbuster rock entry. Could prove a left field giant and to go all the way. Flip: "A Lie" (3:25) (Belsize, BMI). Evolution 1044 (Stereo Dimension)

STEEL RIVER (Evolution 1044)
Southbound Train (2:50) (Belsize, BMI)—Forrester, Cockell, Dunning Team has come very close to breakout singles before and should score this time with their most vibrant top forty shot yet. Song has a drive that is bound to win top forty favor, and the group's delivery ought to make it an AM/FM chart contender. Flip: "A Lie" (3:25) (Belsize, BMI)—Cockell)

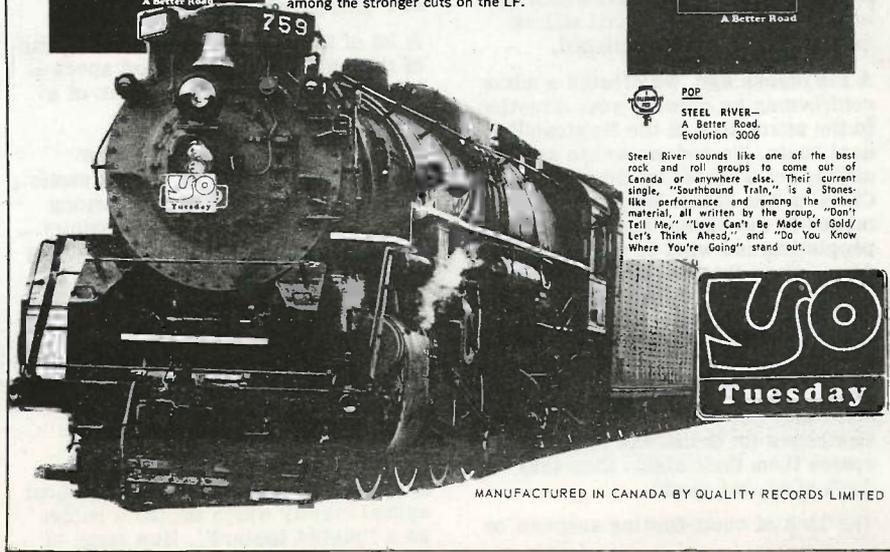


A BETTER ROAD—Steel River—Evolution 3006
Steel River, an unpretentious quintet which plays what might be termed soft hard rock, offers their second album. They have a highly commercial sound which has already won them a loyal following in their native Canada and elsewhere. "Do You Know Where You're Going," "Southbound Train" and "Love Can't Be Made Of Gold/Let's Think Ahead" are among the stronger cuts on the LP.



POP
STEEL RIVER—A Better Road, Evolution 3006

Steel River sounds like one of the best rock and roll groups to come out of Canada or anywhere else. Their current single, "Southbound Train," is a Stones-like performance and among the other material, all written by the group, "Don't Tell Me," "Love Can't Be Made of Gold/Let's Think Ahead," and "Do You Know Where You're Going" stand out.



MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

Which side of the bars is out?

In what was one of its most commendable editorial decisions ever, Time magazine editors recently elected to give prominence to a story about a Detroit zoo employing the services of four extra security guards.

It was a moving tale, one which had the emotive power to turn some of us into a boiling rage. It was three full days before I (as one reader) had cooled down enough to deliver this despatch.

Since Time makes a policy of not allowing itself to be quoted, we cannot reprint their piece verbatim. But the facts themselves will obviously suffice.

The Detroit Zoo has hired these four new guards to protect the zoo's inmates from visitors. As absurd as that may sound, it is absolutely true.

Here's a rundown of casualties in the last two years: a tiny wallaby joey (Aussie for baby) was stoned to death when it hopped out of its mother's pouch; a duck was cut down by a steel-tipped arrow; a pregnant reindeer went into convulsions and miscarried after a bunch of hoons had bombarded the innocent animal with firecrackers; alligators have been severely burned by cigar smokers dropping dirty, spit-covered and still burning butts on their backs; and to probably top it all, a friendly male hippopotamus choked to death when a zoo visitor dropped a tennis ball down its throat.

Pretty deeds, indeed. There's nothing quite as entertaining as torturing and killing dumb animals, which not only suffer from smaller amounts of brain (when compared with the human species) but also cannot strike back from the confines of a cage.

These animals have been unfortunately duped (by sympathetic but naive zoo visitors who bring food and fondling) into believing that humans are not out to destroy them. The trust which they un-naturally bestow on you and me has been tragically misplaced.

A few weeks ago, we created a minor controversy by drawing your attention to the atrocities of the Newfoundland seal hunts. We endeavored to gain airplay for a record by Donovan called Celia of The Seals. Many stations rallied to the cause, and a few more people learned what is really going down out on the ice (and in the provincial corridors in Newfoundland).

Celia did not become a hit however, because it failed to get off in the U.S. Some stations are unable to evaluate a record from what happens when they put the needle on the vinyl. One hopes for their sake that God spares them their sight. Ears they don't need, but eyes?

The lack of chart-busting success on

the Donovan single brought home to many of us the realization that it no longer matters what is in the grooves. Music is money is more music is no message.

A merry little band of us seal lovers have subsequently established contact with a prominent U.S. humane



(Viewpoint) Ritchie Yorke

agency (if you can't find it here then go south) and we expect to announce a concentrated campaign against a 1972 seal slaughter by the Fall.

Meanwhile, Time magazine came out with its report from that thriving, fast-expanding, prosperous metropolis, Detroit. It wasn't surprising that such a despicable deed would happen in Detroit when one considers what the #1 rated radio station is in that market. That's their influence on Detroit's youth, which has apparently been responsible for most of the brave attacks.

We are aware of some other equally squalid tales of U.S. treatment to its less endowed species. We are saving them for a later time. All the while, we witness mounting evidence of what can happen to a nation which thinks nothing of making horses actually shed tears before they die a horrible radiation overdose death in a lead lined room. It's progress folks... ..we've got to know what large doses of radiation will do to living tissue.

In a country as sick as the U.S.A., such a study would probably become a literary best seller with the readers of Playboy and Cosmopolitan.

A lot of things are going on, and some of them are so horrifying and apocalyptic that they defy the stroke of a passionate pen.

What it all comes down to is one simple question — what is rock music... ..the foremost communicator among one group of people in every country... ..doing about it? And if rock is doing nothing, why not?

Already TV — traditionally the most tardy communication medium — has defied all of its programming myths by allowing Dick Cavett to describe a hunter who gunned down a female polar bear with cubs as a "stupid bastard".

Imagine a record by Steppenwolf about animal cruelty which tagged a hunter as a "stupid bastard". How many of

you would program the record, without childish beeping and peeking? How many would say this record is making a valid and fair comment about a person guilty of such a foul deed, and we should program it as such? How many would try and grease in lines about license renewals and other crap when the CRTC has already shown its feelings about maturity by taking ABSOLUTELY NO ACTION against a Toronto FM station which permitted the use of the word "fuck" 18 times in one 60-minute saga? Face it friends, TV is giving us a solid lashing.

We avoid touching anything which gets into truth as though it were a dose of the most pungent pox. As a result, music creators either leave such subjects alone, or risk continued broadcast bans (as experienced with boring regularity by Steppenwolf).

We sit at our desks and we frame the latest Hamilton tip sheet. We couldn't care less if a pregnant reindeer is terrified to within an inch of her life by young holligans (the same sort who will later delight in shooting babes-in-arms in the jungles of Indo-China).

If radio stations demonstrated any sort of willingness to program controversial records on their merits, without automatic rejection, would the writers and musicians get involved in making one last ditch attempt to prevent the world from destroying itself?

Would they feel free to write it as they see it? Or would they simply ignore it and write yet another song about some chick who won't ball?

Would they or wouldn't they? If they did, our children might stand a far better chance of somehow dragging the earth into the next century. A society which kills and maims its heritage for idle amusement surely is a society without much chance of survival.

You can stick God rock in your sock. Let's use the media tools to irrigate — rather than digging our own graves.

Charton's Lloyd deck for US release

The Sam Lloyd single, "Piano Piano", on Charton in Canada, has been picked up for American release by Charton Records. Charton is distributed by Polydor. The deal was concluded between Frank Gould of Polydor Canada and Jerry Ross Productions' Colossus label.

Charton is scheduling a heavy promotion campaign to underscore the United States release of the single. Meanwhile, in Canada, "Piano Piano" continues to pick up action across the board. Polydor's Gould reports especially heavy action in the Montreal area where the disc is being aired over CFOX and CJMS. CJOE, London is also on the deck.

WE ALL AGREE !

NORTH COUNTRY
George Hamilton IV
(RCA) LSP 4517-N
Recorded at RCA's Toronto studios. Hamilton's love affair with Canada continues with an album made up of "Snowbird", "Countryfied", "Put Your Hand In The Hand" and many others. First rate fare for Country and MOR.



NORTH COUNTRY—George Hamilton IV—RCA—LSP 4517
George Hamilton returned to Canada for this magnificent package featuring selections written by Gordon Lightfoot, Ray Griff, and Gene MacLellan. Set was co-produced and arranged by Brian Ahern who adds an important touch to each of the tunes. Included in the album are "I'm Not Sayin'", "Countryfied," "Love Is Still Around," "My North Country Home," and "Put Your Hand In The Hand." Entire album is a credit to the music industry and represents Hamilton's most important LP release to date.

THE BEST YET !



COUNTRY
GEORGE HAMILTON IV—
North Country.
RCA Victor LSP 4517

Hamilton's single, "Countryfied" now riding the country chart, is included here, in what should prove his biggest seller LP to date. The material, with fine arrangements by Brian Ahern (Anne Murray's "Snowbird") is delivered in exceptional Hamilton readings. Standout cuts include "Love Is Still Around," "It's All Over" and Lightfoot's "I'm Not Sayin'."

GEORGE HAMILTON IV

George sings
Canadian compositions:

I'M NOT SAYIN'	Gordon Lightfoot
COUNTRYFIED	Dick Damron
LOVE IS STILL AROUND	Dee Higgins
NORTH COUNTRY	Ray Griff
SNOWBIRD	Gene MacLellan
IT'S ALL OVER	Alan MacRae
MY NORTH COUNTRY HOME	George Hamilton IV, Brian Ahern, Skip Beckwith
GOIN' DOWN THE ROAD	Bruce Cockburn
MOODY MANITOBA MORNING	Rick Neufeld
PUT YOUR HAND IN THE HAND	Gene MacLellan

Produced by Brian Ahern

RCA Records and Tapes





London's Wpg branch on promo kick with Tom Jones and Jeff Sturgess. (left) Jones with Gerry Young (br. mgr.)



Gary Chalmers and Calgary promo man Ray Pettinger. Chalmers and Pettinger flank Sturgess (right).



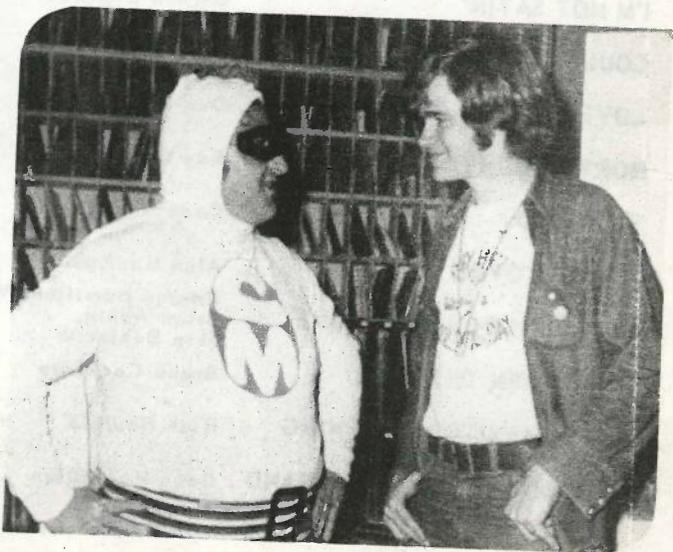
Reprise recording artist Don Scardino with CFRB's Eleanor Polly, Barbara Sturino and Sandy Tobe.



Scardino called next door to CKFM, here with Dan Chevrette, Peter Pacini and Bill Smith.



CHUM-FM's Larry Green (centre) did turnabout with Scardino T-shirt. Reprise promo Bruce Bissell (right).



CKFH and their "Chickenman" becoming popular in Toronto. Scardino fills in feathered warrior.

Fred Forensic. . .honest, clean and reverent

by Kenneth M. Smookler

In the last issue I started to consider the meaning of "Signed, Sealed and Delivered". Only "Delivered" is left; is it really significant?

Your're darned right it is! Let's try this situation.

The concert we have been trying to get going for lo these many weeks is over. Arrogant Amodeus has made himself a pile (the Stone Heap was filled and they were standing on each other) and in gratitude to Canada's most newly discovered rock group RADAR PINEAPPLE MANHOLE he pays them in full and adds a 10% bonus. At this point Swingin' Jo Bach comes around and says "O.K., Amo, where's my \$10,000.00?" Our favorite promoter Arrogant Amodeus says "What \$10,000.00?" S.J.B., displaying remarkable patience, reminds him that, two months ago, he (Swingin' Jo) had sat down in Amodeus' office and, after the two of them had finished thrashing out the details they had both signed the contract and had seen to it that there were seals beside both names.

SOUTHBOUND TRAIN
on **Tuesday**

RPM REGIONAL
ACTION

TRY A LITTLE HARDER
Doctor Music (GRT) 1233-06-T

I'M ALIVE
Magic Bubble (Columbia) C4-2980-H

PIANO PIANO
Sam Lloyd (Chart On) 2000 003-0

KILL THE HAIRY BEAST
Efreem (RCA) 75-1051-N

HALLELUJAH
Madrigal (Tuesday) 111-M

CRYIN' THE BLUES
Seeds Of Time (Coast) 1975-K

ROCK AND ROLL BAND
Brave Belt (Reprise) 1023-P

HEY HEY WHAT A BEAUTIFUL DAY
Don Scardino (Reprise) 4002-P

HIGH GRASS
Crosstown Bus (MCA) 2018-J

GONE FOREVER
Franki Hart/Freedom North
(Aquarius) 5015-K

DON'T LET YOUR PRIDE GET YOU GIRL
Joey Gregorash (Polydor) 2065 073-0

I'LL NEVER BE A COUNTRY BOY AGAIN
Johnny Farago (London) 17412-K

THE DAWN OF YOU
Yan Van Hamel (RCA) 75-1053-N

NO ONE EVER DIES
Howard Cable Ork (Summus) 2505-K

DROPPED OUT
The Cousineau's (London) 17409-K

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.

Then came the following scene:

FRED FORENSIC (Amodeus' lawyer): Well, Arrogant Amodeus, what shall I do with this? (pointing to the contract)

AMODEUS: You're my lawyer, aren't you Fred, why don't you just keep it for me?

SWINGIN' JO BACH: What about me?

AMODEUS: Jo, why don't you just leave it with Fred and come back and pick up your copy after the concert is over. After all, my forensic friend, Fred Forensic, is a lawyer and if I tell him to deliver it to you at that time, he will do so, because he is honest., truthful, loyal, clean, reverent, etc.

SWINGIN' JO: (turning to Fred Forensic): Does that mean that you will deliver the contract to me after the concert?

FRED FORENSIC: Of course, if my client Amodeus tells me to that's exactly what I'm going to do and I just heard him give me exactly those instructions.

Sure he did, but following the concert, A.A. contermends those instructions and Fred Forensic,

bound by his client's orders, cannot deliver the contract to Swingin' Jo. He may be put on the witness stand to testify to its contents and even to the fact that he had at one time been told to deliver it to Swingin' Jo but that these instructions had been contermanded.

What result, if the matter goes to court? I don't know but only because I refuse to predict what goes on in the mind of a Judge. The basic law is that if it has not been handed to the party a contract is not "delivered". Without delivery the contract is not yet completed and therefore cannot be sued on.

I have read comparable cases where the decision came down in favour of the person to whom the contract was supposed to have been delivered by, even in those cases, it was only done by assuming the fictional position that the person holding the contract (and sometimes this is even one of the signing parties) was doing so as an agent for the party to whom it was to be delivered. In other words, delivery had been made to the agent for the party even if not to the party.

I hope Swingin' Jo winds up with a sympathetic judge.

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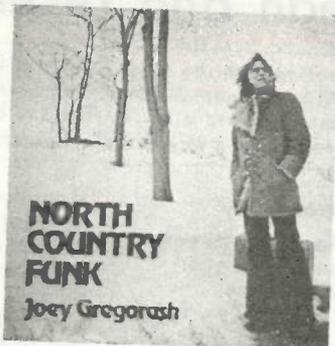
NEW ALBUMS

NORTH COUNTRY FUNK

Joey Gregorash

(Polydor) 2424 025-0

Although this album doesn't make it clear why Joey had to go to Memphis, it's a competent set and contains the chanter's big one, "Jodie" as well as his current release "Don't Let Your Pride Get You Girl".



FEDERAL GRAIN TRAIN

Russ Gurr

(Rodeo) SRLP 7119-K

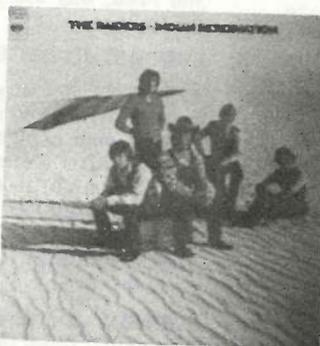
There's a hell of a lot of great Canadian country out there ready for the turntables and Rodeo has discovered much of it. Here's another "hats off to George Taylor" bit and a "Gurrreat" record start for a polished country gentleman of song.



MATTHEW & SON NEW MASTERS

Cat Stevens (Deram) DES 1-K

London finally smuggled this one across the border. The double record set comprising two previously released albums, only serves to make you wonder why it took so long for him to achieve his current status. Collector's item.



INDIAN RESERVATION

Raiders

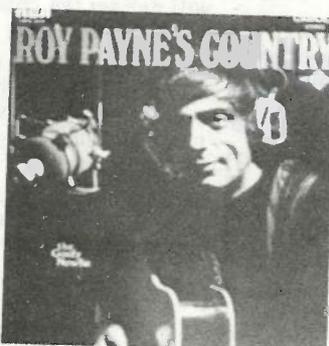
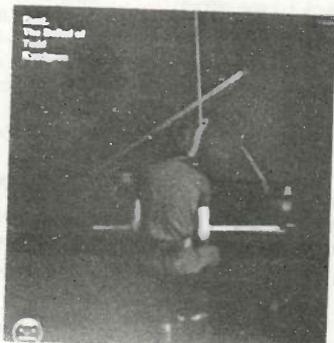
(Columbia) C 30768-H

The Raiders stormed into new-found prominence with "Indian Reservation". To coincide with their new status they've taken on a new sound which should appeal to fans both old and new. Will be bigger than before.

THE BALLAD OF TODD RUNDGREN

Runt (Bearsville) A 10116-V

A lot of the Emmet Rhodes flavour to this one. A wide variety of music is here, all touched by Rundgren's expert production hand. "Bleeding" and charter "Be Nice To Me" stand out.



ROY PAYNE'S COUNTRY

(Camden) CASX-2512-N

Unfortunately Payne has acquired the tag of "Goofy Newfie" but under all that nonsense is one of the finest country writer-performers in the business. Payne should make an excellent showing with this 100% Cancon album, produced by George Semkiw.



THE YES ALBUM

(Atlantic) SD 8283-P

Already going strong on the West Coast, this British group have been heralded as being the hottest prospect in some time. Definitely different treatments will mean instant popularity with free formers.



THE RAINBOW BAND

(Elektra) EKS 74092-P

Simple, clear cuts such as "Midnite Sun" make this a set which will become a staple of free formers. "Now Is The Time" is just about weird enough to live up to the liner copy.

GAME

(Evolution) 2021-M

Eye-catching cover hides an album of hot potential. Many different flavours here. "Sermon", although not exactly a hot top forty prospect is a fine cut and deserves some exposure.



A CHILD'S GARDEN OF GRASS

Various (Elektra) EKS 75012-P

A very funny album which is in for countless plays on "underground" and will probably become an over the counter party record. Cover work could sell the set by itself.

RPM TOP 25 TAPE SELLERS

- 1 19 MUD SLIDE SLIM
James Taylor (Warner Bros)
CWX 2561-P 8WM 2561-P
- 2 1 STICKY FINGERS
Rolling Stones (Rolling Stone)
COCX 59100-P 8COC 59100-P
- 3 18 TAPESTRY
Carole King (Ode)
CS 77009-W 8T 77009-W
- 4 2 FOUR WAY STREET
Crosby/Stills/Nash/Young (Atlantic)
ACJ 902-P A8TJ 902-P
- 5 10 L.A. WOMAN
Doors (Elektra)
CEK 75011-P 8EK 75011-P
- 6 6 JESUS CHRIST SUPERSTAR
(Decca)
73 6000-J 6 6000-J
- 7 7 TEA FOR THE TILLERMAN
Cat Stevens (A&M)
CS 4200-W 8T 4200-W
- 8 5 BEST OF THE GUESS WHO
(RCA)
TK 1710-N T8S 1710-N
- 9 3 PEARL
Janis Joplin (Columbia)
CA 30322-H CT 30322-H
- 10 22 CARPENTERS
(A&M)
CS 3502-W 8T 3502-W
- 11 4 SURVIVAL
Grand Funk Railroad (Capitol)
4XT 764-F 8XT 764-F
- 12 13 STAY AWHILE
Bells (Polydor)
3176 019-O 3821 022-O
- 13 16 GOLDEN BISCUITS
Three Dog Night (Dunhill)
DHX 55098-N DHM8 5098-N
- 14 23 RAM
Paul McCartney (Apple)
4XT 3375-F 8XT 3375-F
- 15 11 ROSE GARDEN
Lynn Anderson (Columbia)
CT 30411-H CA 30411-H
- 16 9 GLEN CAMPBELL'S GREATEST
(Capitol)
4XT 752-F 8XT 752-F
- 17 12 SUMMER SIDE OF LIFE
Gordon Lightfoot (Reprise)
CRX 2037-P 8RM 2037-P
- 18 8 HAG
Merle Haggard (Capitol)
4XT 735-F 8XT 735-F
- 19 17 11-17-70
Elton John (UNI)
2 93105-J 8 93105-J
- 20 ... SHE'S A LADY
Tom Jones (Parrot)
M 79646-K M 79846-K
- 21 14 UP TO DATE
Partridge Family (Bell)
4 6059-M 8 6059-M
- 22 ... LOVE LETTERS FROM ELVIS
Elvis Presley (RCA)
TK 4530-N T8S 4530-N
- 23 15 CANDIDA
Dawn (Bell)
BX 6052-M B8T 6052-M
- 24 ... DID YOU THINK TO PRAY
Charley Pride (RCA)
TK 4513-N 8TS 4513-N
- 25 ... WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA)
TK 4506-N T8S 4506-N

Carole King... a very big star

Carole King is a very big star indeed. Last week, when both her album and her single, were simultaneously number one on the national charts, Carole returned to her native New York City for two sellout concerts at Carnegie Hall. The lady who co-wrote all those fabulous sixties songs ("Will You Love Me Tomorrow", "Up On The Roof",

moment of the show was when Carole smiled and said "I'll be right back", walked offstage and returned with James Taylor. I have never heard such a hysterical reaction - screams and standing ovations...and when James opened his mouth to sing every female in the audience seemed to sigh. Really. Anyway, James and Carole sang "You've Got A Friend" together, the song that Carole wrote and is James' current hit; and they did a revised version of "Crying In the Rain".



LISA ROBINSON

"Natural Woman", "Locomotion") is still doing it. This time she's made a hit of herself as well.

Originally seen this past year on shows with James Taylor, Carole has emerged as a sincerely charming performer. The Carnegie Hall concert was a dignified and satisfying performance, if a bit low-energy to my taste. I guess I'm still looking for a real rock and roll woman....

Anyway, Carole's songs are beautiful. To the constant delight of the crowd, she sang favorites from the "Tapestry" album "I Feel The Earth Move", "It's Too Late", "So Far Away", and those oldies but goodies "Natural Woman" and "Will You Love Me Tomorrow".

The evening was highlighted by the appearances of friends such as Danny Cootch who assisted Carole on piano, and her husband, Charles Larkey on bass. Perhaps the most incredible

I saw a screening of the James Taylor film, "Two Lane Blacktop," last week. Actually, I saw about fifteen minutes of it, because it was so boring that I couldn't bear to sit through any more. James and Dennis Wilson are racing car drivers and they spend a lot of time driving around; sort of neo-Easy Rider drifters. The music, most of it heard thru car radios was fabulous though...long - time music business personality Billy James was the music consultant and he seems to have done a good job.

"Hair" is over three years old, and it was wierd to go back and see it again last week. It certainly seemed dated! The cast has changed so many times, but many of the original members are still in the show.. Sally Eaton, Shelly Plimpton and Steve Curry. There has been an attempt made to update some of the dialogue, Nixon and Agnew references are everywhere, but all of the talk of love-ins and be-ins and draft card burnings and turning on as a new part of lifestyle just seems like so much history. The audience however, still extremely straight, loved it.

THE POPSTARS

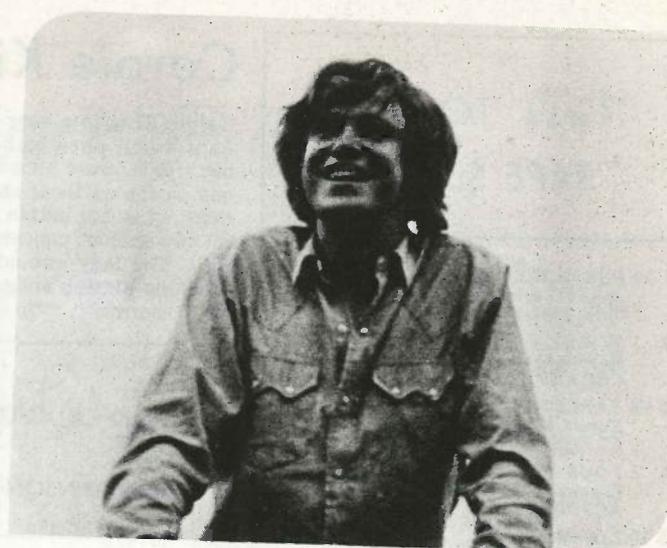
Spotlighting Canadian talent from
Newfoundland to Vancouver.

**CBC
TV**

10 PM ☆ SAT. ☆ color



Sun Band, discovered by John Pozer while visiting Saskatoon will release their first single shortly.



Don Scardino would appear to have hit the magic MOT and MOR number with "Hey Hey What A Beautiful Day".

WARNERS continued from page 5

apply downtown as they do here, it'll just be a little more informal. The door will still be wide open and we will listen to all tapes submitted and make a decision within a day or two in most cases.

"We hope to supply office space to managers of our new acts as a base of operations they can use when their records are released.

"We will have a full time press relations man working for us whose sole job will be to create campaigns and publicize our new acts.

"We will also be actively developing our new publishing arms, Don Valley Music (BMI) and Home Cooked Music (CAPAC). We also hope to arrange with CAPAC and BMI for a series of workshops on writing, arranging, preparing lead sheets, producing etc so that we can develop the music industry as a whole, not just our small part of it."

The basic theory behind the company's talent acquisition and exploitation is that each act must be treated and promoted on a strictly individual basis. Promotional and advertising campaigns will be devised by Mike Reed for Atlantic and Tom Williams for Warner Brothers, Reprise

and Elektra. The attitude has already paid off with Karen Young and is now starting to be successful with Don Scardino for whom a highly original campaign has been thought out.

Another prime theory is that the company should devote its abilities to a limited number of highly selected talents rather than an unmanageable number and that those talents should not necessarily be in a field in which

the company is already heavily committed i.e. male folk singers.

It seems that Warner Brothers have truly embarked on a course of carefully screening acts and of following up after release and it has already begun to reap a healthy return. With what's on release now and what's in the can, Warners may truly become a force to be reckoned with in the domestic recording industry.

Warner's Scardino a Calgary breakout

Via Telex

Herb Bradley, branch manager Warner Bros Calgary, reports top sales action on the newly released Don Scardino Reprise deck, "Hey Hey What A Beautiful Day". Reason for the action is the heavy play being given the single on CKXL which lists the record as "hit bound".

Top single action for Calgary is the Stones' "Brown Sugar" followed by Lightfoot's "Talking In Your Sleep". Bonnie and Delaney place third with "Never Ending Song of Love" with Tom Rush's "Who Do You Love" and

"You've Got A Friend" by James Taylor, close behind.

The Stones hold down first place for sales on their "Sticky Fingers" album, followed by "Summer Side of Life"/Lightfoot, "Aqualung"/Jethro Tull, "L.A. Woman"/Doors and "Mud Slide Slim"/James Taylor.

Jethro tull moved into Edmonton (June 24) and delivered a two and a half hour show to a sold out house (6000) which helped boost sales of their "Aqualung" set. Another British group, Yes, shared the bill.

CKLG runs weekend-long "Rock Festival"

CKLG's Roy Hennessy and Myles Murchison prepared a weekend-long recorded "Rock Festival" which aired last week. The station ran the package for fifty-four hours, from Friday at six to Sunday midnight. The festival replaced the station's normal "solid gold weekend". The effort was programmed by Hennessy who devoted about a half hour to each performer, commercials were scheduled into four three minute blocks per hour. Said Hennessy, "Balance was really important. We wanted our listeners and our competition to know we could go heavy--we could get into the music--

but we could do it without twenty minutes of guitar feedback. It was like Johnny Carson showing Dick Cavett that he could do the controversial stuff too."

CKLG is now making arrangements to sell the program to stations in Canada and the United States. As the press release reads: "For a weekend, you can satisfy that part of your audience that wants significant and quality rock music without losing your middle-of-the-road hit music feel." Price of the package is rated according to market size.



The producer/artist rat race

(Viewpoint) John Watts

So the great producer goes out to find a new act. In a dingy club, he comes across five likely prospects. Their talents are rather vague, their ability rather questionable, but with a little bit of polish, time and...money, they might someday go into a studio and record. Not a hit right off the bat, but their first record.

Is the group interested? They would worship, forever, at the feet of anyone who would give them a break. So the producer decides to take their questionable talent, and his money, and invest in the group so that **MAYBE** he might score a winner with this tribe.

Two records later, the group has left the producer and are on their own looking for a label, or are signed up to one of the many "fly-by-night" labels always on the prowl for artists who have reached at least first base.

It happens too often and it really stagnates the industry.

In the first place, the group has little knowledge, or concern, about what the producer has done for them. They are easy prey to anyone who tells them they could "do better".

Secondly, the group, believing the first record was so great that it wasn't a

hit because of the producer, makes them further prey to anyone with a fast line.

The group really gave the producer a couple of tries to get them a hit, and once he failed they looked for greener pastures and many a master painter can create the illusion of much greener pastures.

Let us look at the producer. He is out of a great deal of time. Time that he could have spent on a group that might have had more talent and, particularly, more patience. He is also out a great deal of money. Money that he could have spent on a group that would wait to pay their dues and come up with a hit in the normal order of happening. Talent alone doesn't buy a hit. Time and patience do.

How does it effect the industry? Just consider yourself that producer next time he goes out to pick up an act. He will be extremely careful. He will also be hamstrung to go out and do it again until he can recoup some of his losses, in creating a group that someone else will now benefit from.

So the losses continue to suppress the activities of the producer. In the end, the other acts suffer. Our friend the producer will be doing less and he will also be doing it more carefully.

One thing we have forgotten is the fact that the producer may have been completely inept. The group may have had good reason to leave him. The responsibility still lies with the group. They signed a contract and they should live up to the conditions of that contract. They should give the producer the option to decide when they should part company. As long as the producer continues to release, the group is responsible to continue to live up to the contract and enforce the conditions.

But then you might say that the group didn't know the producer was not capable. That's a lame excuse because groups usually have every opportunity to check up on the reputation of the producer.

No, the answer is usually a case of impatience and immaturity in the business. The industry is a complete mystery to the creative artist. He may be a talent...but he certainly can't look after his business affairs. Few artists can. And that's another problem plaguing the industry, but it makes lawyers richer and richer.

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

RPM COUNTRY 50

- | | | |
|---|--|--|
| 1 3 WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA) 9976-N | 18 26 HE'S SO FINE
Jody Miller (Epic) 5-10734-H | 34 29 THERE'S A WHOLE LOT ABOUT A WOMAN
Jack Greene (Decca) 32823-J |
| 2 2 RISE 'N' SHINE
Dick Damron (MCA) 2011-J | 19 34 GWEN (Congratulations)
Tommy Overstreet (Dot) 17375-M | 35 31 WHY DID YOU LOVE ME YESTERDAY
Julie Lynn (Dominion) 141-E |
| 3 5 RUBY (Are You Mad?)
Buck Owens (Capitol) 3096-F | 20 17 COMIN' DOWN
Dave Dudley (Mercury) 73193-K | 36 30 IT TAKES TIME
Anne Murray (Capitol) 72642-F |
| 4 1 YOU'RE MY MAN
Lynn Anderson (Columbia) 45356-H | 21 12 CHIP 'N' DALE'S PLACE
Claude King (Columbia) 45340-H | 37 ... INDIAN LAKE
Freddie Weller (Columbia) 45388-H |
| 5 7 THE BRIDGE CAME TUMBLING DOWN
Tom Connors (Boot) 003-K | 22 22 SHE DON'T MAKE ME CRY
David Rogers (Columbia) 45383-H | 38 ... SOMEDAY WE'LL LOOK BACK
Merle Haggard (Capitol) 3112-F |
| 6 8 R.R. #2
The Family Brown (MCA) 2014-J | 23 16 I WON'T MENTION IT AGAIN
Ray Price (Columbia) 45329-H | 39 ... I'M JUST ME
Charley Pride (RCA) 9996-N |
| 7 9 ME AND YOU AND A DOG NAMED BOO
Stonewall Jackson (Columbia) 45381-H | 24 32 (The Whole World's) DOWN ON YOU
Jack Bailey (GRT) 1230-07-T | 40 39 THIS WORLD GOES ROUND AND ROUND
Dan Peden (Cynda) 002-K |
| 8 4 HELLO MOM
Mersey Brothers (RCA) 75-1050-N | 25 35 SIX DAYS OF PAPER LADIES
Humphrey & The Dumptrucks (Boot) 004-K | 41 45 PARLIAMENT HILL
Angus Walker (Rodeo) 3346-K |
| 9 10 THE CHAIR
Marty Robbins (Columbia) 45377-H | 26 19 OH SINGER
Jeannie C. Riley (Plantation) 72-M | 42 42 CHASER FOR THE BLUES
Russ Wheeler (Rodeo) 3345-K |
| 10 11 COUNTRYFIED
George Hamilton IV (RCA) 74-0469-N | 27 38 TAKE MY HAND
Mel Tillis/Sherry Bryce (MGM) 14255-M | 43 41 PAL OF MINE
Roy Payne (Paragon) 1040-C |
| 11 6 IT TAKES TIME
Gary Buck (RCA) 75-1049-N | 28 20 MISSISSIPPI WOMAN
Waylon Jennings (RCA) 9967-N | 44 43 NOTHING VENTURED NOTHING GAINED
Elmer Tippe (Cynda) 003-K |
| 12 13 A GOOD MAN
June Carter Cash (Columbia) 45338-H | 29 24 THE ONLY WAY TO CRY
Lynn Jones (MCA) 2016-J | 45 46 LOVE GETS SWEETER
Gleasonaires (Boot) 006-K |
| 13 14 PLEASE DON'T TELL ME HOW THE STORY ENDS
Bobby Bare (Mercury) 73203-K | 30 23 I'VE GOT A RIGHT TO CRY
Hank Williams Jr. (MGM) 14240-M | 46 ... MAIL ORDER BRIDE
Jimmy Orde (Damon) 010-J |
| 14 15 SKIP A ROPE
Mike Graham (Rodeo) 3348-K | 31 28 LOVE NOW AND PAY LATER
Carroll Baker (Columbia) C4-2967-H | 47... SHIP OF LOVE
Ron Perkins (Snocan) 103-K |
| 15 18 CHARLEY'S PICTURE
Porter Wagoner (RCA) 9979-N | 32 47 FEDERAL GRAIN TRAIN
Russ Gurr (Rodeo) 3349-K | 48 ... IF I CAN HELP SOMEBODY
Con Archer (Dominion) 145-E |
| | 33 50 BRIGHT LIGHTS BIG CITY
Sonny James (Capitol) 3114-F | 49 ... I HEAR THAT LONESOME WHISTLE
Don Gibson (Hickory) 1598-L |
| | | 50 ... PAGES OF TIME
Gene MacLellan (Capitol) 72644-F |



Busy! Busy! Busy!

Don Grashey's contact with Canada's top country radio personalities has paid off in much exposure for single and album product released by Carroll Baker. Her Columbia single, "Love Now And Pay Later" has remained a strong chart item for several weeks and her follow-up album release has shown early indications of becoming a good country seller.

Following is the completion of the list of country spinners, courtesy of Grashey:

Lawrence Mills/CFPR Prince Rupert, B.C.
Doug Hobbs/CKTB St. Catharines, Ont.
Ron Arnst/CJVR Melfort, Sask.
Don Osborne/Choo Ajax, Ont.
Russ Kelly/CKBW Bridgewater, N.S.
Mark A. Lewis/CJSS Cornwall, Ont.
Larry Kunkel/CFAC Calgary
Murray Hunt/CHSC St. Catharines, Ont.
J. Tucker/CHTM Thompson, Man.
Johnny Murphy/VOCM St. John's Nfld.
Roger Ahern/CJRW Summerside, P.E.I.
Roger Broadhead/CHAB Moose Jaw
Paul Morris/CFNB Fredericton, N.B.
Gord Kyle/CKCK Regina
Larry Chapman/CBC Frobisher Bay
Dave Rogers/CJCJ Woodstuck, N.B.
Paul Godfrey/CHSJ Saint John, N.B.
Dick Alberts/CKNB Campbellton, N.B.
Doug Adair/CHAT Medicine Hat, Alta.
Gordon Chandler/CJYR Edson, Slt.
Tex Bagshaw/CKLY Lindsay, Ont.
Rick Arnish/CFJC Kamloops, B.C.
Vic Folliot/CKPC Brantford, Ont.

Cancon singles from Avco/Embassy

Avco Embassy, this week, released the Canadian produced Glass Bottle single, "I Ain't Got Time Anymore". The New York group actually cut four sides at RCA's Toronto studios which will probably be included in their follow-up album release.

Engineering chores for the Toronto session were handled by George Semkiw. Producers were listed as Dickie Goodman and the group's manager, Bill Ramall. The latter is also credited with arranging.

Flip is the old Bobby Darin release, "Things". The single has already been given the nod by U.S. disc prophets and has entered the CKLW playlist.

No superstar tag for Cat Stevens

The people came to listen - and so they did to A&M recording star, Cat Stevens for his date at Toronto's Massey Hall (June 25).

A smooth moving artist who compliments his audience, Stevens opened by clearing up the "Superstar" tag he had acquired through an over-aggressive promotional campaign. He wasn't having any part of it - which created an immediate and beautiful communication between him and his audience. Said Stevens: "I don't feel like a superstar. I'm just happy to be playing my music - and more than happy that people are listening."

Stevens also apologized for not "getting to" Toronto sooner and then moved into his "natural and refreshing" concert.

He opened with "Moon Shadows" which almost brought the packed house to their feet. The ovation must have been so great it effected his guitar touch - he broke a string on the second number but reached for another one that was placed handily and continued without losing the mood. He followed with selections from his "Tea For The Tillerman" set which included "Wild World", "Longer Boats", "Sad Lisa", "On The Road To Find Out" and others. They were all done up as neatly as when Stevens waxed these great sides.

Halfway through Stevens' concert he was handed a T-shirt emblazoned with the Canadian flag which he wore for the remainder of the concert - the ending of which brought a standing ovation.

A Stevens goodie came from the standing ovation - he treated his audience to his new sound, dubbed "Changes" - a taste of what's to come.

Stevens brought something rare out of his Toronto audience - the air was

filled with happiness and it was sad that such a fine concert had to come to an end.

The concert was opened by Capitol recording artist Leo Kottke, who has a fine knowledge of 12 string electric, electric, and accoustic guitars. Kottke has a great deal of talent going for him, particularly with instrumentals although a couple of vocals sweetened his performance.

Lightfoot holds unique chart position

Reprise recording star, Gordon Lightfoot, holds the unique position of being the only Canadian/foreign recording artist holding down 3 chart positions with his albums and two berths on the singles chart, one as a performer and the other as the writer of Glen Campbell's current chart climber, "The Last Time I Saw Her".

Lightfoot albums enjoying good chart and sales actions are: his Reprise sets, "Summer Side of Life" and "If You Could Read My Mind". The latter was released in Canada under title of "Sit Down Young Stranger". His United Artists' double set, "Classic Lightfoot, Vol. 2" has made strong inroads probably because of the fact this is "somewhat" early Lightfoot, although his move to Reprise appeared to be the beginning of his career in the U.S. as a performer.

Lightfoot's latest single action goes to his Reprise deck, "Talking In Your Sleep" which has made excellent gains up the RPM 100 Singles Chart. The Warner Bros promotion team have laid on a healthy campaign to keep Lightfoot a household word across Canada - which has obviously had effect south of the border.

PROKOP continued from page 6

"I'm not putting the guy down who took those songs from me. I think he did a really smooth job; I never felt a thing. But it will never happen again.

"Now we're only leasing our material for a very short time and then if the companies want them again, they'll have to bid for them. So now the guys who are writing are getting a really good deal.

"At the same time we're trying to give everyone in the band a business education. Some of the guys don't have the least clue what's going on in publishing. So we try to explain the basics and that helps suppress the natural friction that develops within groups."

Prokop may be onto something radical. It's been a long time since musicians really understood the legal implications of their actions. Business-oriented musicians would be a nice change.

Doonican TVer scores with record action

Philips' recording artist, Val Doonican, has been picked as the summer replacement for Johnny Cash. The show, seen over CTV each Tuesday, has given London Records, distributors of Philips, an added promotion boost for sales of Doonican's records.

Scheduled for rush release is the closing theme of the show, "I Believe My Love Loves Me". He just recently released his first album for the label, "A World Of Love", already showing signs of becoming a good seller.

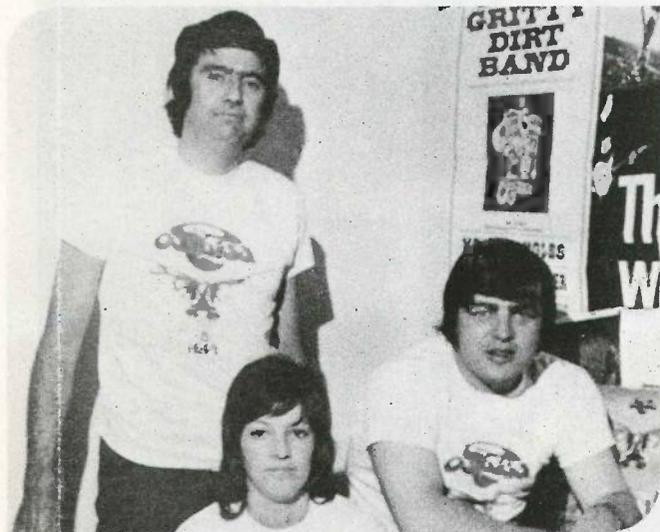
Doonican is a native of Eire and began his career in folk music in radio in Ireland and later on the BBC. He became famous as a Pye artist, and hosted his own radio and television shows. He is actually well known in the UK. and London hopes to spread this image across Canada.



Gord Morrison (MCA Quebec promo) with Oliver, Larry Kimber (prod. "Like Young") and host Jim McKenna.



Daffodil's Crowbar made successful appearance at Place des Nations (Man and his World - Montreal).



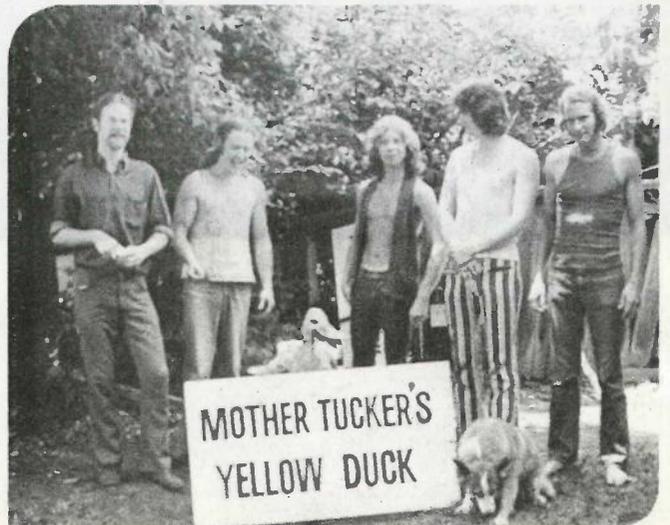
MCA have gone on heavy promo kick for Osibisa. Allan Matthews, Patti Hamel and Barry Paine - in charge.



Russell Thornberry (MCA) Jack Skelly (MCA promo), Tom Northcott (UNI) and Winnipeg columnist Ann Stark.



MCA have recruited their complete staff in getting Osibisa off the ground. Afro/Indian sound on its way.



Vancouver's Mother Tucker's Yellow Duck are label hunting and now exclusively with Capricorn Music.

JONI'S BLUE

BLUE
JONI MITCHELL



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