

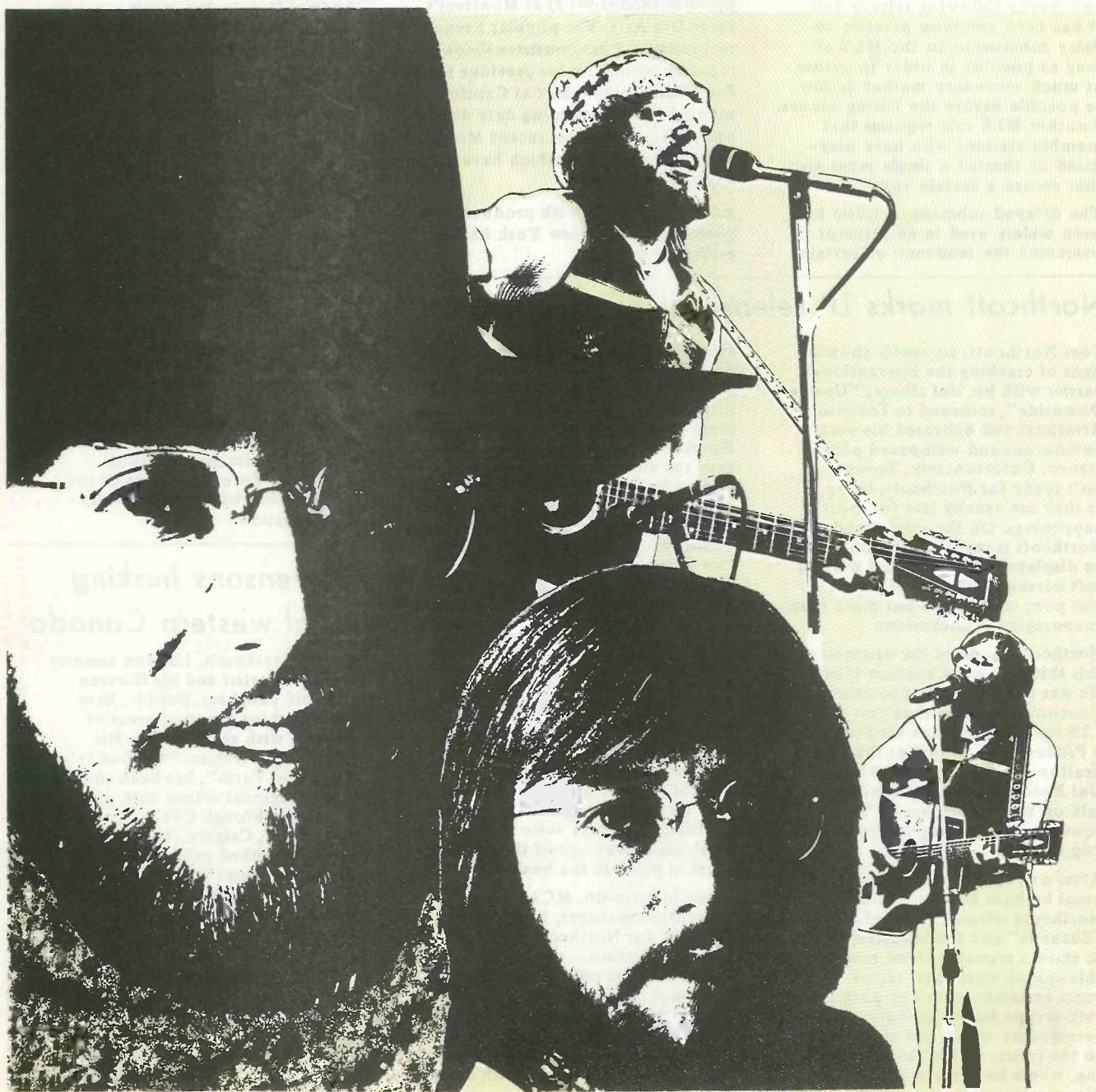
RPM

WEEKLY

Volume 16 No. 7

THIRTY CENTS

October 2, 1971



Uni's Tom Northcott spreads west coast talent - eastward

MLS rejects four company submissions

For the first time since the introduction of the MLS rule requiring record companies to submit their releases within two weeks of Canadian release, Chairman Nevin Grant has rejected four records. The records are: "Let's Give One Another A Hand" by String Bean, "Now I'm In Love" by Tobias, "Latin Afternoon" by The Gentlemen and "Do I Love You" by Paul Anka.

All of the above were submitted to the MLS stations in excess of two weeks following release date. It has been common practice to delay submission to the MLS as long as possible in order to garner as much secondary market action as possible before the voting occurs. Another MLS rule requires that member stations who have play-listed or charted a single must give that record a certain vote.

The delayed submission tactic has been widely used in an attempt to overcome the tendency of certain

stations to vote low on virtually any record. It now appears that the companies will have to come up with other methods to short-circuit these stations.

Adamo set for Place Des Arts concert

Capitol recording artist, Adamo, has returned to North America and opened his tour with a four day engagement (Sept 9-12) at Montreal's Place Des Arts. The popular French recording star has consistently pulled capacity houses on his previous tours. Paul White, A&R chief at Capitol, set up a "live" recording date during one of Adamo's most recent Montreal visits, the results of which have become a top-selling album.

Adamo will meet with producer/composer Al Ham in New York before returning to Paris.

Northcott marks LP release at Riverboat

Tom Northcott, currently showing signs of cracking the international barrier with his Uni album, "Upside Downside", returned to Toronto's Riverboat and delivered his usual humorous and well-paced performance. Unfortunately, Toronto isn't ready for Northcott, being as they are usually late for most happenings. On the other hand, Northcott is ready for Toronto and he displayed his west coast wit and soft persuasion on a house that was poor in numbers but more than encouraging in enthusiasm.

Northcott is one of the originals of this thing we call Canadian talent. He was one of the first to establish Vancouver as more than just a 12% market. Through his Studio 3 Productions, as well as the very healthy deal he negotiated with Uni Records, he created industry talk on the importance of Vancouver as a recording centre for the pop market.

After a couple of releases, and the usual ho-hum Eastern attitude, Northcott released Leonard Cohen's "Suzanne" and the industry began to show a warming trend toward this unique west coast talent. His voice certainly wasn't smooth and folk-syrupy but it did have a sincere quality which added importance to the lyrics. At his Toronto showing, where he performed most of his own material, along with a few

from the pen of Randy Newman and Sonny Curtiss, one observer noted, "Man, he's weird, but those lyrics really grab you." which would seem to indicate the area in which Northcott should concentrate. He gave the audience a sampling of his feeling for life with an unfinished work he is readying for release. The three-part suite, as yet untitled, came about through the realization of "an occupational hazard" and although he was only prepared to present the second part, the lyrics and overall delivery were so weighty, it just had to be the last number of his set, so as to return his audience from an incredible mind-stimulating trip.

Northcott, Uni and the tight-knit promotion network of MCA and its distributors are readying the market for Northcottism through his "Upside Downside" set but his untitled three part suite should establish him as one of the foremost musical poets in the business.

While in Toronto, MCA's Ontario promotion manager, Barry Paine, arranged for Northcott to meet with Mayor Dennison....one of the few Canadian civic politicians who have re-thought their attitude towards the younger generation. During his visit to City Hall, Northcott signed the city's Golden Book and presented Mayor Dennison with a copy of his new Uni album.

This trip east, Northcott took on an engagement at Montreal's Yellow Door (Sept 23 - 25) moving further eastward to Charlottetown for concert dates.

Seeger release not Canadian content

The Bob Seeger release of "Looking Back" on the Capitol label is currently being listed by some Canadian radio stations as having Canadian content. It is understood that the basic tracks for this session were laid down at Toronto's Eastern Sound and the voice-over and finalizing done in Detroit. According to CRTC regulations, the production must be wholly recorded in Canada, or, the featured performer must be Canadian or, the music must be written by a Canadian or, the lyrics must be written by a Canadian.

There has been some concern lately over the obvious manipulation by some to gain a foothold into the Detroit market with CKLW. Record companies do attempt to supply the most accurate information possible so as not to confuse the issue. One observer noted: "Radio stations should be very careful about the discs they tag Canadian. The onus, if any CRTC action is taken, falls on the radio station and it's the owner who must answer any charges."

The recent Vanguard release of "The Night They Drove Old Dixie Down" was given a MAPL M and L because Robbie Robertson was the writer. Ampex had determined that Robertson has a permanent mailing address in Toronto, although the last time he visited that address is in question.

Stevenson's husking rural western Canada

Scotty Stevenson, London country recording artist and his thirteen year-old daughter, Debbie, have been husking the rural areas of Alberta with good results. His latest single release, "My Daddy's Blackland Farm", has been showing strong regional action with good exposure through CFCW, Camrose and CFAC, Calgary. The Stevenson duo are booked solid through until the first of next year, an indication of the popularity of country music in Northern Alberta and British Columbia.

Debbie will bow her initial single release, "The Older Younger Generation" with a vocal assist from her daddy. Both Scotty and Debbie are regulars on the popular "Gaby Haas Country Music Show" (CFRN TV).

Stevenson, who has been with London Records for more than three years, is produced by Dick Damron at Joe Kozak's Korl Studios in Edmonton.

Miss out on this album and you miss some heavy sounds!

STEREO-ST 6364



Produced by Jack Richardson

Pepper Tree. A band from the Maritimes with a powerful sound, meaningful lyrics, a great lead singer and one of the world's foremost rock producers. Blossoming forth with an outstanding debut album. You'll get off on it.

RITCHIE YORKE



No sour grapes from RPM Weekly

Have we ever lied to you before? Have we ever kept you in the dark?

Whatever length of time it takes to publish and get an edition to you is the length of time we would keep anything from you....dear readers.

It is time for a statement of policy. That tired old thing we do about once a year, to nip the grapevine and prune some of the rumours and misunder-

COMMENT

by **Walt Grealis**

standings that just have to circulate in this industry.....regarding RPM.

RPM is still RPM. We have not added to our holdings. We have not affiliated with any other publication and we have no holdings of any kind in the music or entertainment industry.....other

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

—Pierre Junedu

RPM

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

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

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



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

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than RPM. Our relatives don't hold any interests in the music or entertainment industry and we have no hidden conflict of interest in the industry on which we report.

Should we ever tie-in with another publication, invest in some aspect of the industry, or develop a conflict of interest, you will read about in on page 3, in 42 point bold type in the very next issue that followed our change of heart. Don't look for it. Instead look for a bigger and better RPM.

We (RPM and its owner) do not own or hold any part of any other magazine, any music publishing company, any record company, any booking agency, any recording studio, any production company, any recording artist..... NOTHING. Just RPM (for what it is).

We have never operated with any government grant. We have never applied for one and been refused. We have no bank loans or overdrafts.

Grumbles showcases domestic talent

Grumbles, the lower Jarvis Street coffee house, has been steadily increasing their houses (Thursday to Saturday) since their opening a couple of years ago. Much of their drawing power has been through the showcasing of Canadian talent, recorded or otherwise. It was at Grumbles where Dominion's Creamcheeze Good-Time Band first played to Toronto audiences, which proved to be a launching ground for their new album and single release.

September 16th through the 19th, Montrealer Don Audet played to good houses. Audet has just completed a recording session with the help of a few of his friends including Jesse Winchester, Ron Tadeo and Diana Markovits. This set has not been picked up by a record com-

What you see is what we got.

Other than being the Canadian correspondent for Cash Box (a fact known and published weekly in the masthead of Cash Box) we do not ghost, write or hide anything that we might write for another publication. We request a byline or we reject writing the piece.

That is the way we have operated for close to eight years, and as I have put down in print many times before, we have accepted a trust on behalf of the industry. We would let the industry know as soon as possible if we were even considering any change of policy, or philosophy.

Anyone representing themselves as being an extension of this music industry weekly - or misrepresenting themselves as being part of our organization - are imposters. Staff members and those duly authorized to represent themselves as being a part of RPM, are listed in the masthead of this weekly (page 4).

Everything up front, above board and straight from the shoulder. That's where RPM stands.....ALONE.

pany at time of writing but an early release is expected.

Columbia's Allan J.Ryan moved into Grumbles September 25th for a four-day engagement. Ryan has just released as a single, "True Fine Virginia", now showing regional chart action. In the New MAPL Releases for August 21/71 RPM tagged this deck as "Sounds like Ryan has finally got it together. Free-formers will like his delivery and lyrics and it's commercial enough to attract the MOT programmers. Lots of thought in this session."

Bill Stevenson is set for a September 30 to October 3 engagement at the intimate downtown coffee house with Eric and Marty Nagler making an October 7 to 10 showing.

Juliette to hostess CBC's "Entertainers"

CBC radio has recently launched an all-out drive to bring its network radio shows into line with the common variety of radio perpetrated by its private counterparts. This move has already caused concern with many CBC listeners and observers feel that the change may be disastrous. However, one of the new variety series, "The Entertainers", will be hosted by Juliette and will be heard each Friday evening at 8.03 PM EDT commencing October 8th.

The Juliette show, two hours in length, has been planned as an "end of week" entertainment consisting of "segments of varying length,

linked together by Juliette as host." The Jest Society, comprised of Roger Abbot, Martin Bronstein, Don Ferguson and Luba Goy, will provide some of the CBC comedy. It is understood that scriptwriters John Morgan and Martin Bronstein have put an effort into working the show for laughs, not satire.

A portion of the show will be devoted to new music in the rock-pop vein, hopefully overseen by someone familiar with the scene.

An American, Johnny Mercer, is to be featured on the October 8th show along with Canadian singers Shirley Eikhard and Clay Croft.

Quality hits fall market with Cancon

Quality Records have unveiled several new Cancon singles for the Fall market which Ontario promotion manager Mark Robbins claims is "just a sample of what's to come."

Included in this new release is a return to the disc scene by Christopher Robin and a group penning of "Hello Yellow Goodbye Plane" and "Ballad of Dick and Jane" (MWC1006). This four man family unit of Ken, Pete and Terry Christenson and Terry's wife, Anita, have been playing the club circuit for several months during which time they released their

Rabkin signs U.S. deal for Griffith

Jules Rabkin, manager of Bobby G. Griffith, has completed negotiations for split management and a healthy deal for his young Canadian artist. Brook Benton and his manager and partner, Alfred Rosenstein, while in Toronto taping the Barbara McNair show, came across Griffith and were so impressed with his singing and writing talents that they began negotiations almost immediately. This signing will give Griffith the necessities for a shot at the giant U.S. market.

Griffith has had a couple of goes at the Canadian market but, as yet, has been unable to get off the ground. He has just wrapped up his latest session at Toronto Sound Studios under the production guidance of Doug Riley. A single from this session, "In Her Loving Way", penned by Griffith, is considered a "winner" by those who have listened to the rushes. The deck will be released on the Polydor label. The flip "Run" was also written by Griffith.

DKD and Gil Davis have Martin in PQ

Donald K. Donald, headed up by Don Tarlton, one of the most successful impresarios in Canada, has latched onto what will probably be the biggest booking success of the year. Dean Martin is scheduled to appear at the Montreal Forum, October 4th, at 8 P.M.

The concert is the only Canadian appearance and one of three North American concert dates, all set up by Gil Davis Enterprises of Toronto. Martin will also appear in Dallas and Boston. It should be noted that these are the first concert appearances by Martin during his successful career.

Tickets range from \$15 down to \$7.50 and are now on sale at the Forum and at Montreal Trust, Place Ville Marie.

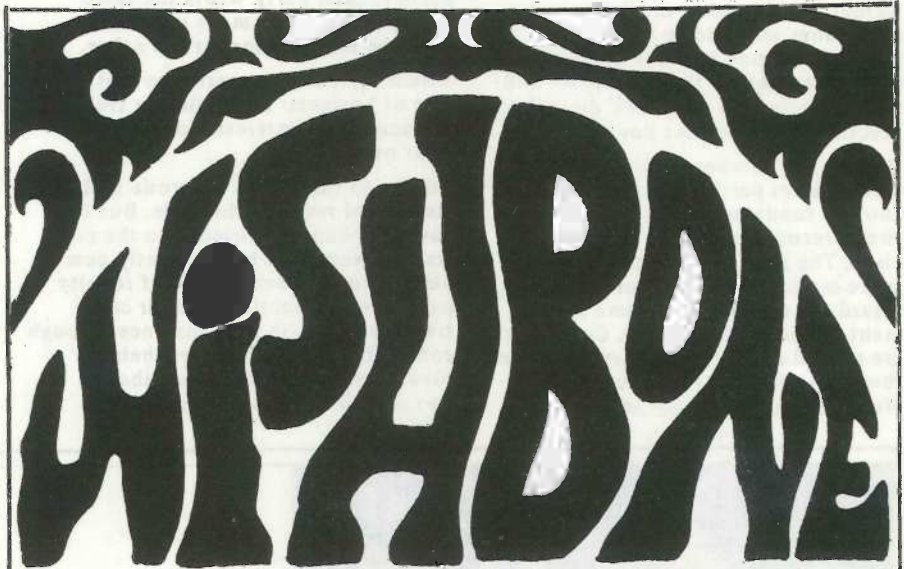
initial single for the label, "Fronts". They apparently have a heavy tour of universities set for the fall which should give added strength to this new single.

Greg Hambleton's Tuesday Music has released "Your Eyes" by the Antique Fair, the same group which capitalized on Trudeau's "fuddle duddle" remark.

Wishbone move back for another try at the brass ring. Their follow-up to "You're Gonna Miss Me" is also an original penning, "First Sign of Love" (Celebration 2015). The single was produced by Barry Keane and written by group member Paul

Gross. Wishbone, who have never concentrated on the "live" gig scene, did however receive much airplay on their first single release. They appeared on "Like Young", "Up Tight" and "Canadian Bandstand" shows which probably added to their success. They have just recently completed a movie short for Japan titled "Young Contemporary Heroes".

From the newly-bowed Crescent St. label comes Lorri Zimmerman's "Cause the World is Mine" (CR2014). This session was produced by Ken Ayoub and Larry Marks. Claims Robbins, "Lorri, a Canadian-born singer, has the potential and experience to be one of Canada's greatest female vocalists."



THEIR NEW HIT ON
CELEBRATION RECORDS

"first sign
of love"

CEL 2015X

FOLLOWING UP THEIR TOP 10 SMASH
"I'M GONNA MISS YOU GIRL"

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

WISHBONE

"Don't bother me with business, man"

by Jim Smith

The time has come to go another round with that eternal adversary, the contract. Elsewhere in this paper, Ken Smookler has been giving you the legal intricacies, and these are facts worth knowing. Still, I can't help feeling that there are certain prudent business practices which should take precedent over any discussion of legal loopholes. Mr. Smookler has been writing about the law, not common sense, and the two terms are not synonymous.

The concern of this column is not for the record companies; they make more than enough contracts to be well aware of their implications. Rather, it is aimed at musicians, who are seldom required to make more than a very small number of contractual agreements in their lifetimes, and usually regret the ones they do make. Practice makes perfect you know.

Besides the number of contracts the various sides participate in, there is another fundamental difference between record companies and musicians. The former are in business to make money, and, quite properly, regard contracts as the prime instrument of the profit process. Contracts are second nature to businessmen like those who run the record companies. Musicians, however, are another

story. While I have never yet met a musician who didn't want to be rich, most of them have been so engrossed in their music that they were willing to trust everyone else to make the right decisions for them.

Skip Prokop characterizes musicians as living by the attitude, "Don't bother me with business details, man, I just want to play my music." He also points out that harbouring an attitude like that one is the easiest way yet discovered to get very badly burned.

When you get right down to it, a contract involves two opposing parties. Each party wants the same thing, money. The more one party gets, the less remains for the other.

Which, by itself, suggests the first rule of business: never blindly trust anyone whose interests conflict with your own.

I'd like to think that everyone understands and respects that rule. But I have first-hand knowledge to the contrary. Several acts have recently complained to me about a lack of royalty payments. Inspection of their contracts revealed, in each instance, enough contracted debits to offset their royalty credits. In one case, the act was actually accumulating net defi-

cits for every record sold. The group could have signed a credit requiring them to pay the company for every record sold, and never have known until the first statement arrives. Well that's the price of fame.

So we arrive at rule two: never sign anything you don't completely understand. That follows logically from the foregoing rule of natural wariness. At contract time it is only prudent to employ a lawyer to examine everything in the offer. (Do yourself a favour and pick your own lawyer too. A lawyer working jointly for you and the record company could have difficulty serving both parties without conflict.) Tell him what you think you're getting out of the deal...and then find out exactly what you are getting. Fun and surprises are guaranteed for all at this stage.

Incidentally, the time to see a lawyer is before that contract is signed. Afterwards all he can do is hold your crying towel. If all you want is comfort, don't worry about the timing. Otherwise, be prepared.

A few examples might be in order here. All of the following are out of actual contracts that I've seen recently. They

SMITH continued on page 22



A New Artist **GINA**

A New Single **Songs In The Morning/
J'entends Le Coucou**

A Harry Hinde Production

GRT of Canada, Ltd

NEW MA PL RELEASES

RPM MOR PLAYLIST

PAGLIARO - Lovin' You Ain't Easy - Much CH 1010-K

(2:40) (Pagliaro) Lapapala & Summerlea-BMI - Prod: Georges Lagios.

MOT: Long overdue Montreal talent should break through with quality-high Toronto Sound session. Arrangements and instrumentation beautifully done with a hot hot mastering that sits Pagliaro's talent front and centre.

Flip: She Moves Light (Pagliaro/Pinaldi/Tate) Same publishing as plug.

Chart Probability Factor - 80%

MA
PL

CHILLIWACK - Lonesome Mary - A&M

(2:56) (Henderson) Haida Music-BMI - Prod: Chilliwack/Barnard.

MOT: New label and a new and very commercial sound. West coast group have shown amazing durability that has paid off in popularity in their home province as well as neighboring U.S. states. Voices still up top making their pop-soul message that much more penetrating. Market should be ready for Chilliwack - now! Lots of thought put into instrumentation.

Flip: Ridin' (Lawrence/Henderson) Same publishing as plug side.

Chart Probability Factor - 78%

MA
PL

THE SANDERLINGS - Roller Coaster Ride - Summus SR. 2509-K

(2:22) (Bob Ruzicka) Pet-Mac Publishing-BMI - Prod: Dave Thomas.

MOR: Chalk up another big one for the middle of the roaders. Newfoundland collection of bright and saucy young talent should become a coast to coast happening within a few weeks of release. Soft, but commercially heavy is the message throughout with just enough emphasis on background for effect.

Flip: Love One Another (Trevor Jones) Berandol Music-BMI.

Chart Probability Factor - 78%

MA
PL

WISHBONE - First Sign Of Love - Celebration CEL 2015X-M

(2:37) (Paul Gross) Shediac Music-CAPAC - Prod: Barry Keane.

MOT: Sounds familiar.....! After a short break during which they added new personnel, Wishbone offer a follow-up to their initial release for the label.

The Keane production touch is obvious and this time an assist on arrangements from group member Peter Rochon adds to overall production. One of the few very tight groups on the scene. A little gig exposure would help.

Flip: Make Me Believe In You. Same credits as plug side.

Chart Probability Factor - 75%

MA
PL

TOMMY GRAHAM AND FRIENDS - Sahajiya - Capitol 72651-F

(2:58) (Brent Titcomb) All Saints Crusade-BMI - Prod: Tommy Graham.

MOT: Much respect in the industry for Graham who heretofore relied on his own compositions. Strangely enough Titcomb has a Grahamish feel which should could get deck off the ground. Sincere vocal approach enhanced by exquisite guitar work and slight addition of backup voices adds to interest of record.

Flip: David's Song (David Wiffen) Essbee Music-BMI

Chart Probability Factor - 69%

MA
PL

ELWYN LEHMAN - Get 'Cha Back (Me Myself And I) - Prawn P. 716-K

(3:40) (E. Lehman) Alluvar/Jadell-CAPAC - Prod: Merv Buchanan.

Flip: Saturday Morning Wake Up Blues. Same credits as plug side.

MOT:

VIC WIN - Best Actor - Rodeo RO 3354-K

(2:34) (Vic Norwin/Hal & Ginger Willis) Lowery Music-BMI - Prod: Jerry Reed.

Flip: Sweet Little Maureen (Vic Norwin) Banff Music-BMI.

COUNTRY:

CHOSEN ONES - Where Do Your Poor People Live - Rada RR 169

(2:25) (Serge Plotnikoff) Danboro/Kin-Gar-BMI - Prod: Doug Rutledge.

Flip: Pioneer Man Same credits as plug side.

COUNTRY:

NATURAL - It's Good To Have A Friend - Celebration CEL 2013X-M

(2:40) (Ken Friesen) Trillium/Jloral-CAPAC - Prod: Ron von Dykhof.

Flip: In My Life (R.van Dykhof/K.Friesen) Same publishing as plug side.

MOT:

DON HUNKIN - Senorita (Love For Sale) - Montor MS 001-Y

(2:59) (R.van Dykhof/D.Hunkin) Pied Piper-BMI - Prod: Ron von Dykhof.

Flip: Tired Of The Open Road (Al Rain) Troika Music-BMI - MOT:

THE GLEASONAIRES - I'm Gonna Knock On Your Door - Boot BT.013-K

(2:36) (Shroeder/Wayne) Cigma-ASCAP - Prod: Jury Krytiuk/Mark Altman.

Flip: Answer calls For Rose (Payne) Crown Vetch-CAPAC - COUNTRY:

MA
PL

MA
PL

MA
PL

MA
PL

MA
PL

MA
PL

1 THE NIGHT THEY DROVE

OLD DIXIE DOWN

Joan Baez (Vanguard) 35138-V

2 JUST A LITTLE LOVIN'

Hagood Hardy/Montage
(Polydor) 2001 204-Q

3 WHO WROTE THE WORDS

Mercury Brothers (RCA) 75-1058-N

4 TALK IT OVER IN THE MORNING

Anne Murray (Capitol) 72649-F

5 NOW I'M IN LOVE

Tobias (MGM) 14273-M

6 SWEET SOUNDS OF MUSIC

Bells (Polydor) 2065 077-Q

7 RAINBOW

Andre Gagnon (Columbia) C4-2981-H

8 SUMMERSIDE OF LIFE

Gordon Lightfoot (Reprise) 1035-P

9 LATIN AFTERNOON

The Gentlemen (Astra) 45306-Q

10 GONNA BE ALRIGHT NOW

Gayle McCormick (Dunhill) 4281-N

11 LOVING HER WAS EASIER

Roger Miller (Mercury) 73230-K

12 ANOTHER TIME ANOTHER PLACE

Engelbert Humperdinck (Parrot) 40065-K

13 SO FAR AWAY

Carole King (Ode) 66019-W

14 RIVERBOAT IN THE RAIN

Chosen Ones (Rada) 168

15 DO I LOVE YOU

Paul Anka (Buddah) 252-M

16 WEDDING SONG

Paul Stookey (Warner Bros) 7511-P

17 LONG AGO AND FAR AWAY

Johnny Mathis (Columbia) 4-45415-H

18 COME BACK HOME

Bobby Goldsboro (U.A.) 50807-J

19 CALIFORNIA KID & REMO

Lobo (Big Tree) 119-V

20 WHEN I WAS YOUNG

& Kurt & Noah (Astra) 45312-Q

21 CHIRPY CHIRPY CHEEP CHEEP

Mack/Katie Kissoon (Youngblood) 1026-Y

22 MOMENTS OF LOVE

Jerry Toth Singers
(Warner Bros) 4001-P

23 ANABELLA

Hamilton Joe Frank Reynolds
(Dunhill) 4287-N

24 BE MY FRIEND

Allan J. Ryan (Columbia) C4-2961-H

25 MARIPOSA

Instant Ralston (Gamma) 5022-K

26 SOMETHING IN YOUR FACE

Donna Ramsay (Astra) 45305-Q

27 HIWAY CHILD

Rick Neufeld (Astra) 45311-Q

28 NEVER MY LOVE

Fifth Dimension (Bell) 45-134-M

29 UNCLE JED

Creamcheeze Good-Time Band
(Dominion) 146-E

30 LOVING HER WAS EASIER

Kris Kristofferson (Monument) 8525-K

31 KO KO JOE

Jerry Reed (RCA) 48-1011-N

32 LOVE ME, LOVE ME, LOVE

Frank Mills (Polydor) 2065 076-Q

33 A CORNER OF YOUR HEART

Diane Landry (Columbia) C4-2993-H

34 OPEN SPACES

Bill Houston (Summus) 2508-K

35 ONE MORE MOUNTAIN TO CLIMB

Doctor Music (GRT) 1233-07-T



GLATT'S NOT KIDDING ABOUT THE PRESS

In your September 18 issue of RPM, Harvey Glatt hit the nail squarely when he was quoted "irresponsible reporting by daily newspapers may lead to the demise of live rock entertainment." Similar false reporting situations happen constantly in Montreal.

Taking it one step further, the concert reviews by the dailies' music critics (who are always first in line to sponge tickets) seem more directed to reporting exaggerated building incidents and audience behaviour rather than analysing the performance of the players.

Grossly exaggerated tales of supposed audience antics make it tough on the next concert and give a bad public image to the "good vibrations" which are the general make-up of most rock shows.

D.R. Tarlton,
Donald K. Donald,
Montreal, Quebec.

CANROCK TELEVISION ARTICLE STRIKES NOTE

The article on Television and Canrock in the September 4th issue of RPM strikes a very responsive chord in me. It's hard to believe that there are so few television shows oriented to

music. Part of the problem could be because of the attitude of people like Len Starmer of the CBC who told me, "We don't have any rock shows because it would drive our audience away from the sets."

We'd better let the BBC know before they lose all their viewers.

Greg Hambleton,
Tuesday Music,
Toronto, Ontario.

POP'S STILL POPPING

We read with some interest a few weeks ago in RPM, in what was obviously a press release from Grapevine, that all of Pop's correspondents had left and gone to Grapevine. As this is clearly not the case, we wish to set out who our correspondents are.

Pat Baird is and always has been our New York correspondent. As a freelance writer for Rock, Changes, Crawdaddy, a former regular contributor to Earth Times in Albuquerque, and the former editor of her own paper in New Jersey, she is eminently qualified. Ian Dove was our back-up correspondent in New York. We found his submissions to be more of the length and style he would write at Billboard in New York, where he works. Where we asked for lengthy features and short roaches, his items were always of medium length. We have since retained a photographer in New York, John Mack.

Lynne Randall was originally our L.A. correspondent but was unsuitable. Her submissions were

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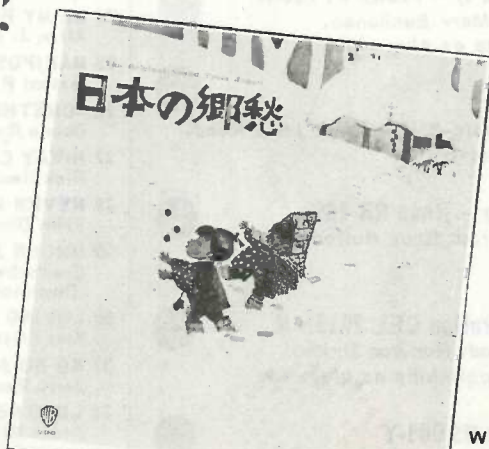
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Liar (26)
Life Is A Carnival (83)
Loving Her Was Easier (31)
MacArthur Park (44)
Maggie May (2)
Marianne (23)
Military Madness (60)
Never My Love (39)
Now I'm In Love (73)
One Fine Morning (20)
One More Mountain To Climb (74)
One Tin Soldier (89)
Peace Train (82)
Rain Dance (5)
Riders On The Storm (67)
Riverboat In The Rain (99)
Roll On (75)
Rub It In (97)
Saturday Morning Confusion (27)
Signs (98)
6 O'Clock In The Morning (100)
Smiling Faces (15)
So Far Away (10)
Some Of Shelly's Blues (81)
Stagger Lee (21)
Stick Up (28)
Stone Of Years (59)
Stop, Look & Listen (85)
Summer Side Of Life (24)
Superstar (9)
Surrender (45)
Sweet City Woman (68)
Sweet Hitch Hiker (49)
Sweet Sounds Of Music (47)
Take Me Home, Country Road (30)
Talk It Over In The Morning (17)
The Love We Had (72)
The Night They Drove Old Dixie Down (4)
The Story In Your Eyes (7)
The Year Clayton Delaney Died (55)
Think His Name (69)
Tired Of Being Alone (70)
True Fine Virginia (77)
Trapped By A Thing
Uncle Albert/Admiral Halsey (1)
Uncle Jed (87)
Wedding Song (36)
We Got A Dream (84)
What You See Is What You Get (48)
You're My People (63)
You Won't Get Fooled (14)
Yo Yo (19)

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

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KINNEY MUSIC OF CANADA, LTD.

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2 weeks ago

RPM 100 SINGLES

October 2, 1971

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

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1	1	UNCLE ALBERT/ADMIRAL HALSEY P&M McCartney-Apple-1837-F	34	36 39	KOKO JOE Jerry Reed-RCA-1011-N	67	39 26	RIDERS ON THE STORM Doors-Elektra-45738-P
2	6 16	MAGGIE MAY Rod Stewart-Mercury-73224-K	35	37 41	CRAZY LOVE Helen Reddy-Capitol-3138-F	68	58 44	SWEET CITY WOMAN Stampeders-MWC-1004-M
3	2 2	GO AWAY LITTLE GIRL Donny Osmond-Polydor-2065-08 1-Q	36	41 48	WEDDING SONG Paul Stookey-Warner Bros-7511-P	69	70 79	THINK HIS NAME Johnny Rivers-United Artists-50822-J
4	3 3	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez-Vanguard-35138-V	37	40 42	ALL DAY MUSIC War-United Artists-50815-J	70	71 77	TIRED OF BEING ALONE Al Greene-Hi-2194-K
5	5 11	IRAIN DANCE Guess Who-Nimbus-74 0522-N	38	42 49	IT'S FOR YOU Springwell-Parrot 359-K	71	73 80	BUILD A TOWER Brahman-Mercury-73235-K
6	4 4	I WOKE UP IN LOVE THIS MORNING Partridge Family-Bell-45130-M	39	60 72	NEVER MY LOVE 5th Dimension-Bell-45134-M	72	74 89	THE LOVE WE HAD Dells-Cadet-5683-T
7	12 12	THE STORY IN YOUR EYES Moody Blues-Threshold-67006-K	40	45 45	TRAPPED BY A THING CALLED LOVE Denise LaSalle-Westbound-182-T	73	78 82	NOW I'M IN LOVE Tobias-MGM-14273-M
8	7 5	SPANISH HARLEM Aretha Franklin-Atlantic-2817-P	41	50 62	CALIFORNIA KID & REEMO Lobo-Big Tree-119-V	74	81 95	ONE MORE MOUNTAIN TO CLIMB Dr. Music-GRT-45132-T
9	18 21	SUPERSTAR Carpenters-A&M-1289-W	42	43 50	HOW CAN I UNLOVE YOU Lynn Anderson-Columbia-45429-H	75	91 ...	ROLL ON New Colony Six-Sunlight-1001-K
10	17 20	SO FAR AWAY Carole King-Ode-66019-W	43	47 53	I'VE FOUND SOMEONE OF MY OWN Free Movement-Decca-32818-J	76	94 ...	GLORY, GLORY Byrds-Columbia-45444-H
11	16 19	CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon-Youngblood-YB1026-Y	44	52 58	MACARTHUR PARK Four Tops-Tamla Motown-1189-V	77	86 100	TRUE FINE VIRGINIA Allan J Ryan-Columbia-C4-2961-H
12	10 9	AIN'T NO SUNSHINE Bill Withers-Sussex-219-V	45	46 46	SURRENDER Diana Ross-Tamla Motown-1188-V	78	84 ...	IF YOU REALLY LOVE ME Stevie Wonder-Tamla Motown-54208-V
13	11 10	I JUST WANT TO CELEBRATE Rare Earth-Rare Earth-5031-V	46	13 8	GO DOWN GAMBLIN' BS&T-Columbia-45427-H	79	87 98	A SONG FOR YOU Andy Williams-Columbia-4-45434-H
14	9 7	YOU WON'T GET FOOLED Who Decca-32846-J	47	59 69	SWEET SOUNDS OF MUSIC Bells-Polydor-2065 077-Q	80	77 87	GHETTO WOMAN B.B. King-ABC-11310-N
15	8 6	SMILING FACES Undisputed Truth-Tamla Motown-7108-V	48	44 52	WHAT YOU SEE IS WHAT YOU GET Dramatics-Volt-4058-Q	81	98 ...	SOME OF SHELLY'S BLUES Nitty Gritty Dirt Band-U.A.-50817-J
16	15 18	I AIN'T GOT TIME ANYMORE Glass Bottle-Avco-4575-N	49	29 23	SWEET HITCH HIKER Creedence Clearwater Revival-Fantasy-665-R	82	PEACE TRAIN Cat Stevens-A&M-1291-W
17	22 25	TALK IT OVER IN THE MORNING Anne Murray-Capitol-3159-F	50	55 59	GIMME SHELTER Grand Funk-Capitol-3160-F	83	LIFE IS A CARNIVAL Band-Capitol-3199-F
18	26 30	DO YOU KNOW WHAT I MEAN Lee Michaels-A&M-1262-W	51	56 60	GET IT WHILE YOU CAN Janis Joplin-Columbia-45417-H	84	49 47	WE GOT A DREAM Ocean
19	28 33	YO YO Osmonds-Polydor-2065-082-Q	52	57 68	K-JEE Nite Liters-RCA-0461-N	85	95 ...	STOP, LOOK & LISTEN Stylistics-Avco-4572-N
20	38 43	ONE FINE MORNING Lighthouse-GRT-1230-10-T	53	67 91	I BELIEVE IN YOU Rita Coolidge-A&M-1271-W	86	99 ...	HERE TODAY Sunshine-Celebration-2007 X-M
21	31 34	STAGGER LEE Tommy Roe-ABC-11397-N	54	30 24	IF NOT FOR YOU Olivia Newton-John-Polydor-2001 156-Q	87	96 ...	UNCLE JED Creamcheeze Goodtime-Dominian-146-E
22	24 27	ANOTHER TIME ANOTHER PLACE Engelbert Humperdinck-Parrot-40065-K	55	61 71	THE YEAR THAT CLAYTON DEL ANEY DIED-Tom T. Hall-Mercury-73221-K	88	89 75	BRINGING ON BACK THE GOOD TIMES Fast Eddy-Nimbus-NNS9015-N
23	25 28	MARIANNE Stephen Stills-Atlantic-2820-P	56	62 70	EASY LOVING Freddy Hart-Capitol-3115-F	89	90 97	ONE TIN SOLDIER Coven-Warner Bros-7509-P
24	21 22	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-1035-P	57	75 ...	IMAGINE John Lennon-Apple	90	92 ...	ALL MY TRIALS Ray Stevens-Barnaby
25	20 15	HOW CAN YOU MEND A BROKEN HEART Bee Gees-Atlantic-6824-P	58	27 32	CAREY Joni Mitchell-Reprise-1029-P	91	68 65	JUST A LITTLE LOVIN' H. Hardy & Montage-Polydor-2001 204-Q
26	14 14	LIAR 3 Dog Night-Dunhill-4282-N	59	72 83	STONE OF YEARS Emerson, Lake&Palmer-Cotillion-44131-P	92	I'M A MAN Chicago-Columbia-45467-H
27	32 36	SATURDAY MORNING CONFUSION Bobby Russell-United Artists-50788-J	60	69 78	MILITARY MADNESS Graham Nash-Atlantic-2827-P	93	85 73	CREATORS OF RAIN Ian & Sylvia-Columbia-4-45430-H
28	34 51	STICK UP Honeycone-Hot Wax-7106-M	61	65 76	CALL MY NAME I'LL BE THERE Wilson Pickett-2824-P	94	DO I LOVE YOU Paul Anka-252-M
29	33 35	ANNABELLA Hamilton, Joe Frank & Reynolds-Dunhill-4287-N	62	23 13	BANGLA DESH George Harrison-Apple-1836-F	95	IT'S A CRYIN' SHAME Gayle McCormick-Dunhill-4288-N
30	19 17	TAKE ME HOME, COUNTRY ROAD John Denver-RCA-0445-N	63	76 ...	YOU'RE MY PEOPLE Pepper Tree-Capitol-72650-F	96	80 74	I'D RATHER BE SORRY Ray Price-Columbia-45429-H
31	35 38	LOVING HER WAS EASIER Kris Kristofferson-Monument-8525-K	64	97 ...	GYPSYS, TRAMPS & THIEVES Cher-Kapp-2146-J	97	RUB IT IN Layng Martine-Barnaby-2041-H
32	53 99	BIRDS OF A FEATHER Raiders-Columbia	65	66 84	BREAKDOWN Rufus Thomas-Stax-0098-Q	98	83 55	SIGNS 5 Man Elec. Band-Polydor-2065 042-Q
33	48 54	DOWN BY THE RIVER Joey Gregorash-Polydor-2065 073-Q	66	82 ...	I'M COMIN' HOME Tommy James-Roulette-7110-T	99	RIVERBOAT IN THE RAIN Chosen Ones-Rada-168
						100	88 81	6 O'CLOCK IN THE MORNING James John & Francois-Aquarius-5016-K

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM 100

ALBUMS

October 2, 1971



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

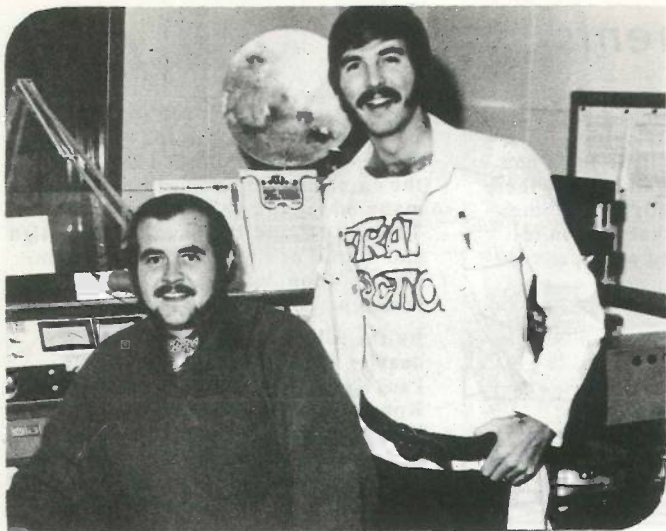
Gold Leaf Award For Outstanding Record Sales

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

1	1 4	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A	34	35 28	HOMEMADE Osmonds-Polydor-2424 027-Q N/A	67	65 46	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CWX1843-P
2	2 3	EVERY GOOD BOY DESERVES FAVOUR Moody Blues-Threshold-TH55-K N/A	35	37 39	HIGH WINDS WHITE SKY Bruce Cockburn-True North-TN3-H N/A	68	47 54	CHICAGO III Columbia-C2 30110-H CT30110-H
3	3 2	TAPESTRY Carole King-Ode-SP77009-W CS77009-W	36	30 32	ONE WORLD Rare Earth-Rare Earth-RS520-V N/A	69	58 58	BURT BACHARACH A&M-SP3501-W CS3501-W
4	4 1	RAM P&L McCartney-Apple-SMAS3375-F 4XT3375-F	37	38 33	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N DHX55098-N	70	95 ...	ALLMAN BROS AT FILLMORE EAST Capricorn-25A-802-P ACJ802-P
5	5 5	WHO'S NEXT The Who-Decca-DS79182-J N/A	38	43 52	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P	71	70 61	OSIBISA MCA-5285-J 73 5285-J
6	8 10	CARPENTERS A&M-SP3502-W CS3502-W	39	36 29	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M	72	51 44	HAMILTON, JOE FRANK & REYNOLDS Dunhill-DS50103-N N/A
7	9 16	PARTRIDGE FAMILY SOUND MAGAZINE Bell-6064-M 4-6064-M	40	40 40	LEE MICHAELS FIFTH A&M-SP4302-W TCS4302-W	73	71 63	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H
8	14 43	MASTER OF REALITY Black Sabbath-Warner Bros-BS2562 CWX2562-P	41	39 37	JUST AS I AM Bill Withers-Sussex-SXBS7006-M N/A	74	72 72	THE MOTHERS AT FILLMORE EAST Bizarre-MS2042-P CRX2042-P
9	6 6	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P CWX2561-P	42	41 34	CHASE Epic-E30472-H N/A	75	98 ...	HIWAY CHILD Rick Neufeld-Astra-AS1001-Q N/A
10	7 7	STICKY FINGERS Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P	43	34 35	BEST OF THE GUESS WHO RCA-LS PX1004-N TK1710-N	76	94 ...	SHA NA NA Kama Sutra-KSBS2034-M N/A
11	10 11	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J	44	45 57	DEATH WALKS BEHIND YOU Atomic Rooster-Elektra-EKS74094-P CEK74094-P	77	61 50	MR BIG STUFF Jean Knight-Stax-ST52045-Q N/A
12	11 14	SO LONG BANNATYNE Guess Who-RCA-LSP4574-N N/A	45	55 86	YOU'VE GOT A FRIEND Andy Williams-Columbia-KC30797-H N/A	78	IMAGINE John Lennon-Apple-SMAS3379-F N/A
13	15 9	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M	46	63 69	CHICAGO TRANSIT AUTHORITY Columbia-GP8-H N/A	79	64 55	EMERSON, LAKE AND PALMER Cotillion-SD9040-P AC9040-P
14	12 8	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P	47	53 67	ANOTHER TIME ANOTHER PLACE Engelbuert Humperdinck-Parr-71048-K N/A	80	73 75	NORTH COUNTRY FUNK Joey Gregorash-Polydor-2424 925-Q N/A
15	16 13	L.A. WOMAN Doors-Elektra-EKS75011-P ICEK-75011-P	48	62 68	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W	81	74 64	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-ST762-F 4XT762-F
16	13 12	BS&T 4 BS&T-Columbia-KC30590-H N/A	49	93 ...	SURF'S UP Beach Boys-Brother-RS6453-P CRX6453-P	82	91 78	AARONS & ACKLEY Capitol-ST6362-F N/A
17	17 17	TARKUS Emerson, Lake & Palmer-Cotillion-SC9900-P AC9900-P	50	46 56	SURRENDER Diana Ross-Tamla Motown-MS723-V N/A	83	92 79	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A
18	18 19	ONE FINE MORNING Lighthouse-GRT-9230 1002-T 5230 1002-T	51	69 ...	SHAFT Soundtrack-Enterprise-EN25002-Q N/A	84	96 81	DEATH IN VENICE Soundtrack-Deutsche Grammophon-2538 124-Q 3300 113-Q
19	19 18	BLUE Joni Mitchell-Reprise-MS2038-P CRX2038-P	52	59 77	GOODBYES & BUTTERFLIES 5 Man Electrical Band-Polydor-2424 020-Q N/A	85	76 84	STEPPEWOLF GOLD Dunhill-DS50099-N N/A
20	22 27	THE DONNY OSMOND ALBUM Polydor-2424 208-Q N/A	53	44 70	FORGOTTEN DREAMS Fiedler & Boston Pops-Polydor-2393 019-Q N/A	86	77 85	BEST OF THE CARLTON SHOWBAND Camden-CAS2483-N CAS2483-N
21	23 21	AGAINST THE GRAIN Stampeders-MWC-MWC5701-M MWC54-701-M	54	66 60	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P CWX1883-P	87	TALK IT OVER IN THE MORNING Anne Murray-Capitol-ST6366-F N/A
22	29 31	LIVE AT THE FILLMORE Aretha Franklin-Atlantic-SD7205-P AC7205-P	55	68 83	PAUL AND Paul Stookey-Warner Bros-WS1912-P N/A	88	UPSIDE DOWNSIDE Tom Northcott-Uni-73108-J N/A
23	24 22	THE SILVER TONGUED DEVIL AND I Kris Kristofferson-Monument-A30679-K N/Z	56	60 49	SURVIVAL Grand Funk Railroad-Capitol-SW764-F 4XT764-F	89	79 62	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M
24	20 15	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2902-P ACJ-902-P	57	57 48	STAY AWHILE Bells-Polydor-2424 022-Q 3176 019-Q	90	84 96	THE LAST TIME I SAW HER Glen Campbell-Capitol-SW733-F N/A
25	21 20	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W CS4280-W	58	67 74	GODSPELL Soundtrack-Bell-1102-M 4-1102-M	91	97 92	WRITER Carole King-Ode-77006-W CS77006-W
26	25 23	STEPHEN STILLS 2 Atlantic-SD7206-P AC7206-P	59	50 42	WHAT YOU HEAR IS WHAT YOU GET Ike & Tina Turner-United Artists-UAS9953-J N/A	92	FOR LADIES ONLY Steppenwolf-Dunhill-DSX50110-N N/A
27	26 24	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A	60	56 47	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A	93	48 53	WHAT'S GOING ON Marvin Gaye-Tamla Motown-TS310-V N/A
28	27 25	INDIAN RESERVATION Raiders-Columbia-30768-H CT30768-H	61	TRAFALGAR Bee Gees-Atco-SD7003-P N/A	94	75 71	RELICS Pink Floyd-Capitol-SW759-F N/A
29	31 38	FIREBALL Deep Purple-Warner Bros-BS2564-P CWX2564-P	62	54 59	ABRAXAS Santana-Columbia-KC30130-H CT30130-H	95	DAVID WIFFEN Fantasy-8411-R N/A
30	32 36	BYRDMANIA Byrds-Columbia-KC30640-H N/A	63	49 41	CARLY SIMON Elektra-EKS74082-P N/A	96	CELEBRATION Various-Ode-77008-W CS77008-W
31	28 30	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SW8903-F N/A	64	82 89	KING CURTIS LIVE AT FILLMORE EAST Atco-SD33-359-P N/A	97	78 51	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F
32	33 36	SONGS FOR BEGINNERS Graham Nash-Atlantic-SD7204-P AC7204-P	65	52 45	11-17-70 Elton John-Uni-93105-J 2-93105-J	98	86 98	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-LSP4506-N N/A
33	42 73	A SPACE IN TIME Ten Years After-Columbia-KC30801-H N/A	66	81 66	FRIENDS AND LOVE Chuck Mangione-Mercury-SRM2-800-K N/A	99	88 97	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P
						100	89 82	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY
Compiled from record company, radio station, and record store reports.

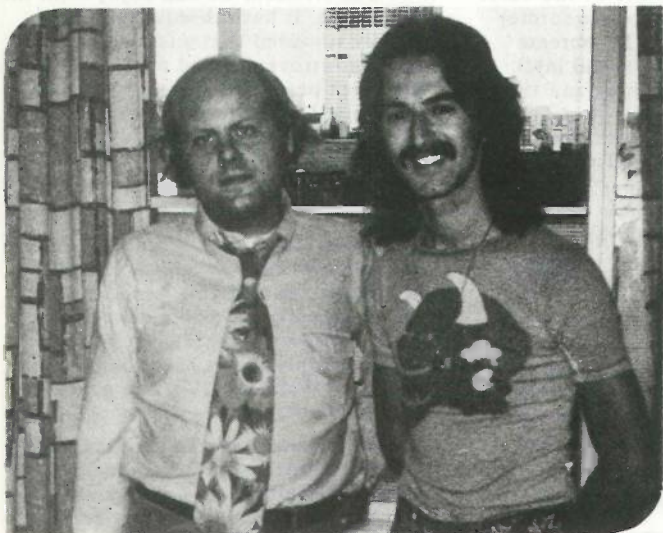
Note: Cassette numbers appear on left - B-track on right of each listing.



Stratustaction's CJOC sponsored gig was huge success. Group's mgr. Murray Cameron with CJOC's Rob Ingram.



Marathon artists, Mike McConnell and Scotty Mulholland on stage at the Toronto Fair during Young Canada Day.



MGM's Tobias showing signs of national action with his "Now I'm In Love" deck. Mike Byford (CKFH) assisted.



The Chosen Ones making gains with their Rada deck "Riverboat In The Rain" at Salmon Arm Festival.



Paul Kennedy (CKBC), Stompin' Tom Connors, Pierre Bellemare (London) and Denis Menard (CKBC).



London's new Ontario promotion manager, Vince Lasch, with Mercury's Chuck Mangione during Toronto gig.

The Telegram had its moments

And so the Toronto Telegram has gone. Toronto's number two afternoon paper, after years of striving and struggling to compete with the Star, has finally bitten the dust.

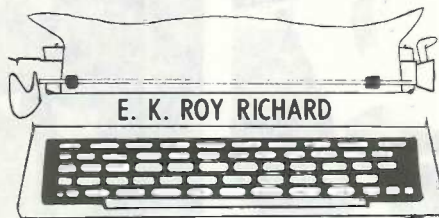
In his announcement, Telegram publisher John Bassett, revealed that the paper had lost about \$2,000,000 in the last two years, and a further loss of \$1,000,000 was expected for 1971. Recently Bassett raised five million dollars by selling stock in Maple Leaf Gardens and the Toronto Argonauts, and "the entire amount was used to reduce the corporate debt of the Toronto Telegram."

As the dust settled, there were loud bleatings from many corners, most of them political. The Toronto Star, in a rather patronising and phoney report of the closure, expressed its regrets about the final move. A Star executive pointed out however, that the closing is a situation not peculiar to Toronto. There are now only seven North American cities with competing afternoon newspapers.

All sorts of personalities voiced their sympathies, excuses, and disappointment. The concern however, centred around the number of daily newspapers in Toronto, rather than the relative quality of those papers.

That's what it all comes back to. Quality. To me the reason the Tely has sunk is because it was not a good newspaper. It's as simple as that. What it stood for, editorially, was certainly open to reasonable question, but more significantly, what it was doing was not being done well.

Admittedly the Tely had a handful of outstanding specialists writing for it - but overall it's journalistic team had many flaws. It may well be that there were good writers ready to become great; who can tell what hidden influences were involved at upper editorial levels?



As you may have gathered, this particular columnist is not shedding any tears about the departure of the Tely. Rather, we would like to see former Telegram readers begin to increase their awareness and potential intelligence by reading the Globe and the Star. We sincerely believe that Toronto people who used to restrict their reading to the Telegram, stand to gain much benefit by the paper's exit, simply because they'll now presumably read either or both of Toronto's other two dailies.

We base these opinions on the Tely's coverage of the entertainment scene, since that is the beat we know best. If the paper's reporting of other subjects and areas was half as miserable as its recent performance in the entertainment area, then the sooner it is buried and forgotten, the better.

We are the first to admit that there

was a time when the Tely frequently killed its opposition in the entertainment scene. That was in 1968, when the entertainment department boasted many adept and animated writers. Their work, and the imaginative design and layout of the weekend entertainment section, will long live in the annals of Toronto newspaper history.

By the following year, most of the heavies had gone. David Cobb and Paul King moved on to the Canadian, Ron Evans to the civil service, Tom Hedley to Esquire and Ritchie Yorke to the Globe and Mail. Co-incidentally or not, the paper as a whole kept on going down with the decreasing performance of the entertainment section.

When Yorke returned - briefly - to the Tely last year, his material lacked the fire and freedom we had enjoyed in the the Globe. It has subsequently been widely rumored that a few of Yorke's more controversial and probing features were not permitted to reach print in the Tely. One of them eventually managed to obtain private syndication through informed Toronto music circles and drew hot flushes of enthusiasm.

Its content had to do with the linkup of high level corporate interests in moving in the fledgling Canadian music industry. It would have drawn wide acclaim for the Telegram, but it conceivably might have thrown bad light on other aspects of the newspaper's ownership.

In the past year, the Tely's coverage of the domestic rock scene has been lamentably dismal. It has lacked style and significance, and has not drawn attention to any of the major problems facing the Canadian music industry. It has been mundane and mediocre, on a regular basis. The loss of such trivial comment will not be felt by our industry. The Telegram did very little to support Canadian talent, when it counted.

Not that the other Toronto dailes are doing much better in the pop field. We would go as far as to seriously speculate on the real motives and methods behind some of the stories which turn up from time to time in one paper.

Apparently there is no room for honest, objective reporting of the Canadian pop music scene in the Hogtown daily press. It is a very sad state of affairs.

Nevertheless, Telegram publisher, John Bassett has been accorded all manner of praise for his contributions to Canada. Our own critical standards are obviously more exacting, since we tend to view the situation from a broader spectrum. For example, we do not rejoice in the pandering to the

RICHARD continued on page 22

Magione hits jackpot with Toronto crowd

The August 17th Massey Hall appearance of Mercury's Chuck Mangione brought an unexpected rush to the box office. Earlier the same day, advance sales were discouraging but by six o'clock, it was obvious that Mangione's concert with the Buffalo Symphony was going to pay off for promoter Martin Onrot as well as Mangione.

The Star's Wilder Penfield wrote: "Musical happening turned out to be a sonic spectacle," which was more than backed by the enthusiasm of the near-capacity house. Mangione was brought back for four encores and out of sheer exhaustion had to call it quits. This concert was important to Mangione being that it was away from the influence of his upper-New York popularity. He broke new ground, and although his initial single release, "Hill Where The Lord Hides", was a large success, it's expected that his next release, "Friends and

Love", will have that much of a head start.

Mangione's new single, produced by Robin McBride who edited the album version down from 9.41 to 3.30, was taken from his recently released album, "And In The Beginning".

London, who distribute Mercury Records in Canada, laid on an extra heavy promotion a couple of weeks in advance of the Massey Hall concert and, with Mangione in tow, did the radio, press and television circuit which was responsible for Mangione's extensive airplay in the Toronto area. Mike Doyle, promotion manager of London, arranged for Mangione to appear on the Elwood Glover "Luncheon Date" (Sept 20) which is seen nationally. The Mercury artist then embarked for New York for the mixing of his new album.

Mercury's man on the Chicago scene, Mike Gormley, was in for the concert.

JEFFERSON AIRPLANE/BARK



FTR-1001

JEFFERSON AIRPLANE/BARK



FTR-1001

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FTR-1001

JEFFERSON AIRPLANE/BARK



FTR-1001

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FTR-1001

JEFFERSON AIRPLANE
Bark

When the Earth Moves Again; Feel So Good; Crazy Miranda; Pretty As You Feel; Wild Turkey; Lawman; Rock and Roll Island; 3rd Week; European Song; Thunk; War Movie

JEFFERSON AIRPLANE/BARK



FTR-1001

JEFFERSON AIRPLANE/BARK



FTR-1001

This fantastic LP comes wrapped in a genuine old time "JA" paper bag (re-usable) with a lyric sheet and instructions for the bag. Dynamite!

GRUNT

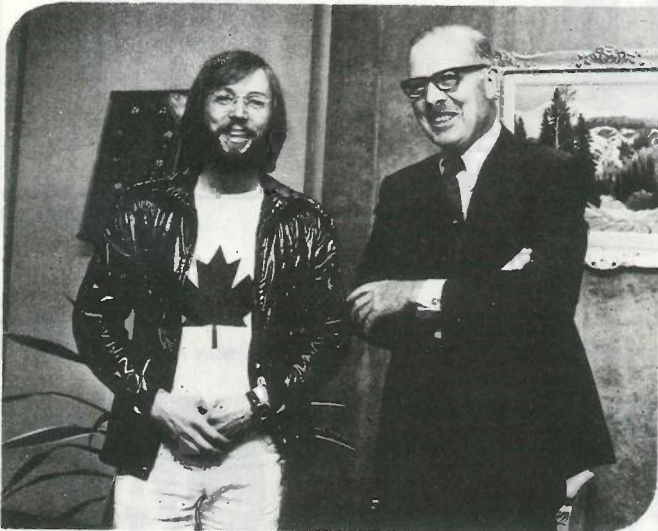
DISTRIBUTED BY RCA IN CANADA



Ray Ramsay, TPC promotion meets Dot's Roy Clark during latter's successful QE gig. CJC's Mike Dodman on right.



MCA's B.C. promo, Rich Simons and Mike Dodman (CJJC) flank Conway Twitty, in for QE engagement (Sept. 12).



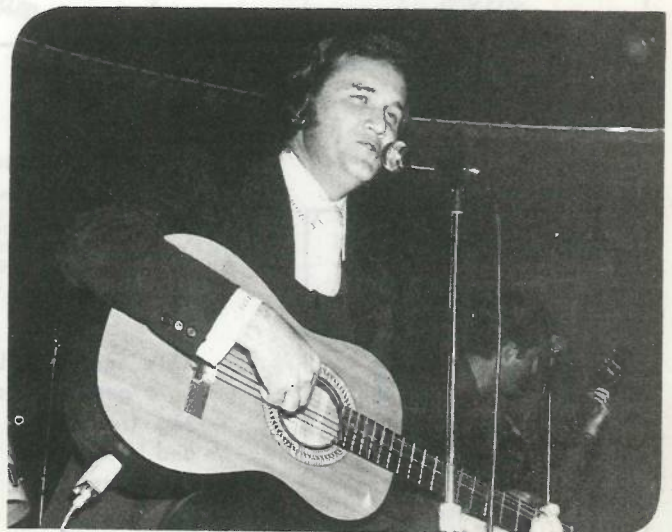
Vancouver's Tom Northcott received civic welcome from Toronto's Mayor Dennison. Uni artist was in town for



Riverboat engagement. Northcott also received national television exposure via Elwood Glover show (CBC-TV).



London's promotion team Vince Lasch and Mike Doyle with Mercury's Roger Miller and London branch manager



Ken McFarland during Miller's Seaway Beverly Hills Hook and Ladder show. (Sept 20-25).

RPM NEW ON CANADIAN CHARTS

VIA TELEX - September 22/71

CKXL - Calgary, Alta
Greg Haraldson

People...Pepper Tree (Cap)
Rain...Young (Amp)
Never My Love...5th Dimension (Qua)
Birds...Raiders (Col)
New Jersey...Dan & Coley (A&M)
Easy Rider...My Friends
Mammy Blue...Pops Tops
Desiderata...Les Crane

CHEX - Peterboro, Ont.
Ron Johnston

Never My Love...5th Dimension (Qua)
Birds...Raiders (Col)
Peace Train...Cat Stevens (A&M)
Crying Shame.. Gayle McCormick (RCA)
River...Joey Gregorash (Pol)
Imagine...John Lennon (Cap)

CHUM - Toronto, Ont.
Doug Rawlinson

I'm A Man...Chicago (Col)
Birds...Raiders (Col)
Gypsies...Cher (MCA)
Comin' Home...Tommy James (GRT)

CFNB - Radio Atlantic
Larry Dickinson

Military Madness...Graham Nash (Kin)
For You...Springwell (Lon)
Throw A Rope...Joshua (GRT)
Ain't Got Time...Glass Bottle (RCA)
Charity Ball...Fanny (Kin)

Telex not only way to report new-ons

Several Canadian radio stations have enquired as to how they can assist RPM by forwarding their "new ons" (additions to Canadian charts).

Stations now reporting, do so by way of the immediacy of Telex (RPMTOR 06-22756) - but those stations wishing to report their chart additions and who do not have Telex, may forward them to RPM by FIRST CLASS SPECIAL DELIVERY (add 40 cents to the normal postage and affix Special Delivery stickers). This type of mail service guarantees the speediest delivery - and as long as your chart additions arrive at the RPM offices by Wednesday morning, they will be included in the RPM sent to the printer that day.

DO NOT SEND CHARTS. Simply make a list of what you are adding to the chart (usually made up Monday or Tuesday) and mail them to RPM Weekly - New Ons - 1560 Bayview Avenue - Toronto 17, Ontario. Please indicate who is responsible for the list and if you wish to contribute on a regular basis.

CKOC - Hamilton, Ont.
Nevin Grant

Imagine...John Lennon (Cap)
Gypsies...Cher (MCA)
Only You...Delaney/Bonnie (Kin)
Co Co...The Sweet
Your Move...Yes (Kin)
Love To Change...10 Yrs After (Lon)

CHED - Edmonton, Alta.
Wayne Bryant

Birds...Raiders (Col)
Gypsies...Cher (MCA)
Only You...Delaney/Bonnie (Kin)
Love To Change...10 Yrs After (Lon)
Imagine...John Lennon (Cap)
People...Pepper Tree (Cap)

Royal York's big room revamps stage

The Royal York Hotel's Imperial Room, long regarded as a showplace for many of the established names of the entertainment world, has completely revamped its stage area to allow for more scope in presenting acts. The small pull-out stage has been replaced with a large semi-circular platform which allows a full revue or spectacular complement, complete freedom of movement and staging. It is expected that the new arrangements will encourage the use of performers' complete entourage rather than the solo bits which the room has been used to.

CKLW - Windsor, Ont.
Alden Diehl

Birds...Raiders (Col)
Imagine...John Lennon (Cap)
Lookin' Back...Bob Seeger (Cap)
Funky...James Brown (Pol)
Believe In You...Rita Coolidge (A&M)
Absolutely...5 Man Elec Band (Pol)

CKLG - Vancouver B.C.
Daryl Burlingham

Yo Yo...Osmonds (Pol)
Woke Up...Partridge Family (Qua)
Build A Tower...Brahman (Lon)

CKGM - Montreal, P.Q.
John Mackey

Birds...Raiders (Col)
Gypsies...Cher (MCA)
Believe In You...Rita Coolidge (A&M)
Get To That ..Funkadelics (GRT)

The eleven-piece house band, under the hand of Moxie Whitney will be able to set up on the stage itself, for a name act, or can move to a position left of the stage if necessary. Kicking off the new boards were Kapp's Sonny and Cher, who opened the Hotel's fall season last week (17).

**CKXL CALGARY NEEDS
A 9 - MIDNIGHT JOCK
CONTACT BOB ROBERTSON
AT CKXL**

●●●● AMPEX HITS AGAIN ●●●●



"ROLL ON"

(1001)

NEW COLONY SIX

WE WELCOME SUNLIGHT/TWILIGHT RECORDS
TO THE AMPEX FAMILY

EVERYONE IS NUMBER 1
WITH AMPEX

AMPEX
MUSIC OF CANADA

NEW ALBUMS

TRAFALGAR

Bee Gees

(Atco) SD 7003-P

They just keep getting better and better and attempting to describe the Bee Gees is almost impossible. Just prepare yourself for forty six minutes and forty one seconds of the best MOT/MOR entertainment on the market.



PREPARED IN PEACE

The Flying Circus

(Capitol) ST-6365-F

Keep your eye on this group from Australia. They'll shortly take up residence in Canada and this set is a bitch of an introduction. Guitar work outstanding and lyrics beautifully put together with strong, clear vocals. One of those rare MOT/MOR packages.

20 GRANITE CREEK

Moby Grape

(Reprise) 6460-P

A lot of faith and gentle persuasion could bring Grape up with the winners. Not Sweet enough for the Top 40 gang but free formers, if there are any left, should swing on this one. "Ode To The Man At The End Of The Bar", a must for play.



IAN & SYLVIA

(Columbia) C 30736-H

They say you have to wait a little longer for the big ones, and Columbia finally got it all together for what should be pair's first successful album. Man and wife duo mean much to Canada where they appear regularly on their own CTV show. If they concentrate on Canada they could become unique - to the U.S.

ENGLAND DAN & JOHN FORD COLEY

(A&M) SP 4305-W

A sparkling new dynamic duo? Impossible - but here they are. Once you get your earballs wrapped around this pair you won't give up until you've heard them through. CHED's Wayne Bryant has already tagged the "New Jersey" cut a winner. The whole set is big BIG!



FIDDLER ON THE ROOF

Claus Ogerman
(RCA) LSP-4583-N

A re-issue but the second time around will be a large sales getter. Just in time for the opening of flick across Canada and could steal some thunder from the movie soundtrack, not out as yet. Ogerman's arrangements reveals added Fiddler quality

THE SUN, MOON & HERBS

Dr. John, The Night Tripper
(Atco) SD 33-362-P

Previous to this release, it was necessary to be a fan of Dr. John and his heavy tripping but this time 'round he's revealed a quality or is now placing more emphasis on what was missing before. A little long (4:55) but "Where Ya At Mule" makes the set.



BOOKER T. & PRISCILLA

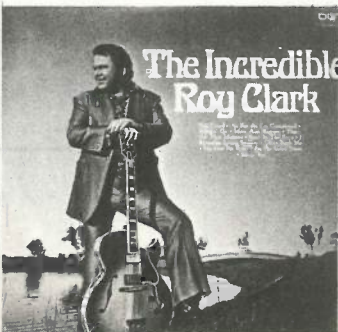
(A&M) SP 3504-W

A specially-priced 2-record package of excellence that just came our way. It's a black/white love story bit that could be missed if passed over hurriedly. If you were a fan of Booker T & The MGs, Priscilla just adds to and softens Jones' talent. "She" should be a single.

SONNY & CHER "LIVE"

(Kapp) KS 3654-J

They're back and it's as if they've never been away. Set will steal your heart. One of the few "live" albums that accomplishes what it set out to do. Roving the club circuit during this release will create much programmer interest.



THE INCREDIBLE ROY CLARK

(Dot) DOS 25990-M

Clark has been a little cool lately but if he gets the exposure he deserves with this set, he'll be back up with the country/pop biggies in no time. Kinda sad, but that's what makes a big guy that more believable. Lush back-up adds to Clark's earthiness.

RPM TOP 25 TAPE SELLERS

- 1 1 TAPESTRY
Carole King (Ode)
CS77009-W 8T77009-W
- 2 2 RAM
Paul McCartney (Apple)
4XT3375-F 8XT3375-F
- 3 3 ONE FINE MORNING
Lighthouse (GRT)
5230 1002-T 8230 1002-T
- 4 8 TEA FOR THE TILLERMAN
Cat Stevens (A&M)
CS4280-W 8T4280-W
- 5 5 STICKY FINGERS
Rolling Stones (Rolling Stone)
COCX591000-P 8COC591000-P
- 6 4 BLOOD SWEAT & TEARS 4
(Columbia)
CA30590-H CT30590-H
- 7 6 MAN IN BLACK
Johnny Cash (Columbia)
CA30550-H CT30550-H
- 8 7 MUD SLIDE SLIM
James Taylor (Warner Bros)
CWX2561-P 8WM2561-P
- 9 23 EVERY PICTURE TELLS A STORY
Rod Stewart (Mercury)
M79609-K M79809-K
- 10 11 INDIAN RESERVATION
Raiders (Columbia)
CA30768-H CT30768-H
- 11 12 EVERY GOOD BOY DESERVES
FAVOUR Moody Blues (Threshold)
M24605-K M24805-K
- 12 9 AQUALUNG
Jethro Tull (Reprise)
CRX2035-P 8RM2035-P
- 13 10 SUMMER SIDE OF LIFE
Gordon Lightfoot (Reprise)
CRX2037-P 8RM2037-P
- 14 15 BLUE
Joni Mitchell (Reprise)
CRX2038-P 8RM2038-P
- 15 18 AGAINST THE GRAIN
Stampede (Music World Creations)
N/A MWCS8-701-W
- 16 25 SOUND MAGAZINE
Partridge Family (Bell)
4-6064-M 8-6064-M
- 17 16 DID YOU THINK TO PRAY
Charley Pride (RCA)
TK4513-N 8TS4513-N
- 18 19 SENSATIONAL SONNY JAMES
(Capitol)
4XT804-F 8XT804-F
- 19 14 LYNN ANDERSON'S GREATEST
HITS (Chart)
MS1040-L M81040-L
- 20 17 WE SURE CAN LOVE EACH OTHER
Tammy Wynette (Epic)
CA30685-H CT30685-H
- 21 20 JESUS CHRIST SUPERSTAR
(Decca)
736000-J 66000-J
- 22 21 LEON RUSSEL
SHELTER PEOPLE (Capitol)
4XT8903-F 8XT8903-F
- 23 13 NORTH COUNTRY
George Hamilton IV (RCA)
CAS4517-N C84517-N
- 24 24 TARKUS
Emerson, Lake & Palmer (Cotillion)
AC9900-P A8TC9900-P
- 25 ... MASTER OF REALITY
Black Sabbath (Warner Bros)
CWX2562-P 8WM2562-P

Sound Canada bows new PR policy

Sound Canada recording house has announced a new public relations policy. The Toronto-based facility intends to supplement company and artist promotion with its own publicity on sides cut at the studio. Says PR head Artie Kohn, "The larger companies consider it a better investment to spend their PR dollars on those things which are sure sellers. Sound Canada, whose studios are being used around the clock to record Canadian talent feel that this inequity should be resolved."

Also in the news from Sound Canada, is the fact that the studio's new sixteen mixer control board is almost complete. At present, the Langevin sub-master units have been installed, and only minor additional work is required to make the unit operational. The new control room features huge new monitor speakers designed and built by Chief Engineer Glenn Clarke.

Eastern busy with foreign bookings

Eastern Sound, the only twenty-four track studio in Canada, outside of Quebec, has been extensively involved in recording foreign acts recently, reports manager Murray Shields. Most successful has been "It's For You" by Springwell, an American group, on London's Parrot label. The deck is now strongly placed throughout the United States and Canada. James and the Good Brothers have just wound up recording a number of cuts at Eastern for their upcoming Columbia album.

Middleton makes name change formal

Ken Middleton, until now the president of Warner Bros. Records of Canada, Ltd. has formally announced the change of the company's name to Kinney Music of Canada, Ltd. The name change was reported in RPM last week. In the official press release, Middleton said, "Our men are no longer record men. Rather, they are music men, and as such are developing a total music company."

"As Kinney Music of Canada, Ltd., we will strengthen and increase our efforts in bringing you the best of artists and service. We are very proud of our current product and you can be assured that we are doing our utmost to develop new talent on both the domestic and international scenes." The company has requested that all those in the radio, recording and allied fields refer to the company by its new name, effective immediately.

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

A Boston group, Guns and Butter, is booked in for three weeks working on their first album for Atlantic Records in New York.

On the Canadian front, the studio is still busy with Anne Murray, who is in for a CBC Special taping in the near future, A&M's Tundra, Lisa Garber and Joshua, all under the production hand of Harry Hinde, as is Columbia's Frank Lee, who recently finished taping a single session.

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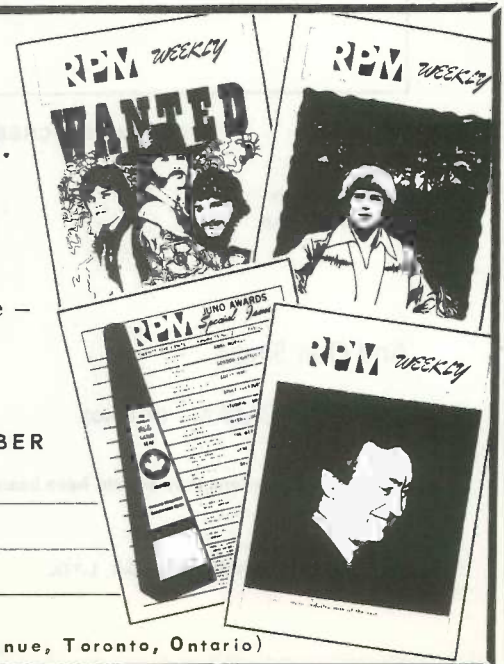
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Copyright and copy wrong

by Kenneth M. Smookler

So much for contracts. Any one of my readers with questions on contracts should write in to RPM for two reasons. First of all, it will show your interest; second, it will convince the editor that somebody is actually reading the column.

But contracts are not the only things in the music world. Copyright is a hotter issue and one which is even less understood. What is copyright? Let me surprise you by saying that it is just what it sounds like. Copyright governs the right to copy certain kinds of material.

Let's just kick an example around to see what it can mean. Swingin' Jo Bach needs to add three numbers to his routine for his next concert which will be half an hour longer than he has been playing. One of them, he writes for himself, and, while he is sitting around trying to figure out where to get the other two his new manager, Arrogant Amodeus, comes along to have a drink with S.J.B. and console him in his troubles. They each order another double milk and, when A.A. finds out what's bothering Jo, he says, "Not to worry. I've got two songs that were used by that great rock

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.

group Radar Pineapple Manhole at their last concert. Here's the sheet music for both of them, do what you like with it."

The first song, called "Snowflakes Keep Falling on My Toes", is a poverty song about a boy with a worn-out pair of shoes. Swingin' Jo is inspired by it to write another song about a boy wearing cracked shoes but the words and music although inspired by it, are different from the song handed to him by A.A. Nevertheless, he calls it, "Snowflakes Keep Falling on My Toes". The other one is a very simple song written by the lead singer in RPM called, "The Roses Are Crying". He uses it just as it is, giving all credit to the original writer so that these two songs eventually go on the programme as "Snowflakes Keep Falling On My Toes" by Swingin' Jo Bach and "The Roses Are Crying" by Harold Radar.

Then he runs copies of both songs through his photo-copying machine for his back-up group. After the concert is over, he is horrified to be handed a summons charging him with breach of the Copyright Act.

Before you read any further try to guess whether one or both of the songs got him into trouble and, if one, which one. Ready?

It was not "Snowflakes Keep Falling On My Toes". If you thought that because S.J.B. used the same title, he was in breach of the song's copyright, you are wrong. (I realize that the title is practically all that is filed in Ottawa; nevertheless, titles are not protected.)

No, it was the other piece of music that got him into trouble even though Swingin' Jo took no credit and probably paid all of the necessary performance fees.

How did he breach the copyright? By running the song through a copying machine. The Copyright Act restricts all copying and everytime you put copyright material through a photo-copying machine, you are in breach of the Act. Of course, the maximum penalty for each such breach is relatively trivial (maximum I believe, is \$20) but nevertheless, that's the offence, copying. Any form of copying. Don't do it.

Next week, we'll see what other form of copying can get you into trouble under this Act.

Another First For
MOBY GRAPE . . .
Only One Album



20 GRANITE CREEK

LP-RS-6460
8tr-8RM-6460
Cass-CRX-6460

And One Single

GYPSY WOMAN (R 1040)

On Reprise.....where they should have been
in the first place.

KINNEY MUSIC OF CANADA, LTD.

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

Sly & the Family Stone appear

Amazingly enough, Sly & The Family Stone managed to sell out three nights at Madison Square Garden just recently, and then to show up for



LISA ROBINSON

all of them. Sly has had his share of troubles this past year; he has done little in the way of interviews, live performances, and the incredible

time he spent in the recording studio has yet to produce a finished product. So everyone was waiting anxiously to see what would happen at his first New York gig in almost a year; and, to see if he would perform his new material, as he hasn't done a new album in two years.

What happened seemed more or less like a parody. Sly came out onstage splendidly dressed in a red, white and black outfit, and performed all his old material....complete with dozens of encores of "I Want To Take You Higher", with the crowd yelling "higher" and brandishing peace symbols.

McLollie's "Chilliwack" mixed at Van's Aragon

Jack Herschorn, of Vancouver's Aragon Recorders, reports that the new Oscar McLollie single, "Chilliwack Valley", was mixed and completed at the sixteen track studio. McLollie re-enters the recording field after spending a number of years touring the South Pacific. He is a transplanted native of British Columbia's Chilliwack Valley.

The song is billed as a "ballad aimed straight at the middle of the road radio station market and portrays the benefits of the simple life after the glare and glitter of the city."

Van's Prawn Records signs Buchanan

Jack Doell, of Vancouver's Prawn Records, has announced the signing of an independent production deal with Merv Buchanan. Slated for release this month are three Buchanan productions by Whitemail, Elwyn Lehman and Goldenrod.

Buchanan, now located in the Jack Herschorn offices in Vancouver, was formerly head of Toronto's Trend Records. Prawn is independently owned by Doell and Ken Lundgren of Vancouver and is distributed in Canada by London.

Sort of like Sly's "Greatest Hits" all over again. However, the audience loved it. Which is saying something about what the kids are paying to see. On the first night of the three, Sly mumbled something about "We'd love to play our new material, but we don't want to play it until it's ready, man, and it's not really ready."

There was even a rumour that it wasn't really Sly onstage, but no one 'official' would confirm that.....

Sly Stone came to Madison Square Garden, played forty minutes of three year old material to about twenty thousand people (each night) who paid up to \$7.50 a ticket. You can make it if you try.

Bill Graham has announced that a publishing deal has been negotiated with Atheneum Press for the release of a book tentatively titled "Bill Graham's Story of the Fillmore Years". Graham will begin writing the book shortly with a collaborator yet to be named.

In addition, Graham has licensed the rights to a music folio entitled "Live at the Fillmore", which will contain music by various artists who performed at the Fillmore over the years. Among the musicians represented are Crosby, Stills, Nash and Young, Elton John, Gordon Lightfoot, Janis Joplin, Aretha Franklin, Joe Cocker, Leon Russell and the Band. Warner Bros. Music will go to press with it immediately.

RPM COUNTRY 50

- | | | |
|---|---|---|
| 1 3 EASY LOVING
Freddie Hart (Capitol) 3115-F | 16 6 GOOD LOVIN' (Makes It Right)
Tammy Wynette (Epic) 10759-H | 33 27 GOOD ENOUGH TO BE YOUR WIFE
Jeannie C. Riley (Plantation) 75-M |
| 2 2 QUILTS
Bill Anderson (Decca) 32840-J | 17 7 SOMEDAY WE'LL LOOK BACK
Merle Haggard (Capitol) 3112-F | 34 40 THERE AIN'T NO EASY WAY
Eddie Chwall (Barry) 3528-M |
| 3 5 WHO WROTE THE WORDS
Mercury Brothers (RCA) 75-1058-N | 18 21 THE MARK OF A HEEL
Hank Thompson (Dot) 17385-M | 35 45 KO KO JOE
Jerry Reed (RCA) 48-1011-N |
| 4 1 WHEN HE WALKS ON YOU
Jerry Lee Lewis (Mercury) 73227-K | 19 11 I WONDER WHAT SHE'LL
THINK ABOUT ME LEAVING
Conway Twitty (Decca) 32842-J | 36 47 I DON'T KNOW YOU ANYMORE
Tommy Overstreet (Dot) 17387-M |
| 5 8 YOU'RE LOOKING AT COUNTRY
Loretta Lynn (Decca) 32851-J | 20 24 ROLLIN' MY SWEET BABY'S ARMS
Buck Owens (Capitol) 3164-F | 37 38 CRAZY LOVER
Terry Hynes (Ame) 107-M |
| 6 9 TALK IT OVER IN THE MORNING
Anne Murray (Capitol) 72649-F | 21 25 TILLSONBURG
Tom Connors (Boot) 014-K | 38 33 SATURDAY MORNING CONFUSION
Bobby Russell (U.A.) 50788-J |
| 7 4 MY BLUE TEARS
Dolly Parton (RCA) 9999-N | 22 26 CEDARTOWN, GEORGIA
Waylon Jennings (RCA) 1003-N | 39 ... NORTH COUNTRY
George Hamilton IV (RCA) 75-1060-N |
| 8 10 FEDERAL GRAIN TRAIN
Russ Gurr (Rodeo) 3349-K | 23 23 MISS JANUARY
Russell Thornberry (MCA) 2017-J | 40 49 MILE AFTER MILE
Orval Prophet (Columbia) C4-2984-H |
| 9 12 PITTY PATTY PATTY
Susan Raye (Capitol) 3129-F | 24 22 HERE I GO AGAIN
Bobby Wright (Decca) 32839-J | 41 ... PICTURES
Statler Bros (Mercury) 73229-K |
| 10 13 THE YEAR THAT
CLAYTON DELANEY DIED
Tom T. Hall (Mercury) 73221-K | 25 28 WHERE DO WE GO FROM HERE
Hank Smith (Quality) 2012-M | 42 43 MOODS OF MY MAN
Honey West (Marathon) 1042-C |
| 11 14 HOW CAN I UNLOVE YOU
Lynn Anderson (Columbia) 4-45429-H | 26 16 I'M JUST ME
Charley Pride (RCA) 9996-N | 43 48 MY DADDY'S BLACKLAND FARM
Scotty Stevenson (London) 17417-K |
| 12 15 LOVING HER WAS EASIER
(Than Anything I'll Ever Do Again)
Roger Miller (Mercury) 73230-K | 27 35 NO NEED TO WORRY
Johnny Cash & June Carter
(Columbia) 45431-H | 44 41 PARLIAMENT HILL
Angus Walker (Rodeo) 3345-K |
| 13 17 LEAVIN' AND SAYIN' GOODBYE
Faron Young (Mercury) 73220-K | 28 31 MAIL ORDER BRIDE
Jimmy Arthur Orde
(Damon) 010-J | 45 44 WHEN WE TRIED
Rainvilles (Melbourne) 3364-K |
| 14 18 SKIP A ROPE
Mike Graham (Rodeo) 3348-K | 29 29 BEHIND THAT LOCKED DOOR
Drylanders (Barry) 3526-M | 46 50 BIG RIVER
Keith Potts (Melbourne) 3365-K |
| 15 19 I'D RATHER BE SORRY
Ray Price (Columbia) 45425-H | 30 30 VOLKSWAGEN MICRO-BUS
Earl Morin (Barry) 3527-M | 47 46 A HIT IN ANY LANGUAGE
Carroll Baker (Columbia) C4-2983-H |
| | 31 20 SWEET CITY WOMAN
Stampedeers (MWC) 1004-M | 48 ... BESIDE ME
Patricia MacDonnell (6th Ave) 613-K |
| | 32 39 I'M A TRUCKDRIVER
Stevadore Steve (Boot) 005-K | 49 ... BE A LITTLE QUIETER
Porter Wagonner (RCA) 1007-N |
| | | 50 ... WAITING FOR THE TRAIN
Danny Coughlan (Boot) 011-K |

CJOM-FM documentary Bells score again in Moffat competition aired on WTVS-TV

Windsor's CJOM FM, a progressive rock station, has become increasingly popular with the young border city residents. Although there has been no legislation to force the airing of Cancon product, CJOM FM has been the leader in the area for bringing attention to the Canadian recording industry. Besides taking advantage of the local appearances of recording units (presenting them in free concert - RPM Sept 25) they have programmed a heavy percentage of Canadian content, album and single product.

For the third year in a row, Polydor Records has walked away with two first place awards in the Moffat Awards, a competition sponsored by a group of western Canadian radio stations. In 1969, the Bells won two

The Media Centre of the University of Windsor recently put together a half-hour documentary on the station's programming and community events philosophies which was aired by WTVS, Channel 56.

Further information on this documentary and other station activities can be obtained through Mike Linder, CJOM Radio.

categories with "Moody Manitoba Morning" and in 1970, Ann Attenborough and Dee Higgins each picked up a first in best MOR and best folk or country respectively.

This year, the Bells came through again, winning the best MOR category with "Stay Awhile" and best folk or country with "Fly, Little White Dove, Fly". "Stay Awhile" went on to become a million-seller and won the Gold Leaf Award for outstanding record sales in Canada. Group leader, Cliff Edwards, produced both sides in Montreal. In addition to trophies, the group will be awarded a cash prize.

SMITH continued from page 6

are living proof that the age of slavery is not dead.

There is at least one entertainer with a valid contract that calls for him to pay all packaging costs. So what? Well, the packaging costs just happen to exceed the royalty returns. In fact, based on the maximum royalty rate, which is still more than a year away, packaging costs come to about five cents more per album than the royalty payment. And that's only the cost of materials for each additional record. Add on the fixed costs of design and initial preparation to find the real cost.

Another group signed a contract that allows the record company to renew

yearly without increasing the royalty payments. After a three year period, the group would still be earning the same royalties. The act failed to realize that the contract will be renewed only if the group is a success during the first year. And in that case, they are, as a proven act, worth more than the unknown group that signed the initial contract.

Still another singer found himself powerless to stop release of a recording that reeked of artistic ineptitude. He had overlooked a little clause that gave the company complete control over releases. He had overlooked another clause that allowed the company to dictate the studios and sidemen, but put the bill against the singer's royalties.

And who knows how many performers haven't noticed that their recording contract also signs over their publishing rights to the company. More often than not the publishing rights are more valuable than the recordings. Anyone who likes eating should stay on top of that one.

The list is endless. And so is the list of music-bred paupers.

But, it doesn't follow that the company which gives you the best royalties is undisputably the best. One manager, believing that concert fees are more valuable than recording revenues, says "I don't care if the company steals us blind as long as they promote us all the way." He may have something there. At least he eats regularly.

It all depends on what you want.

RICHARD continued from page 12

selfish passions of ethnic groups, at the expense of the general populace. We do not forget that one of Bassett's prime holdings, CKLW in Windsor, has been doing a lot less than its due for Canadian talent. That subject has been covered in depth in certain areas of the media in recent times, and we therefore won't dwell on it. Suffice to say that CKLW leaves acres of room for improvement in its attitudes and

actions towards Canadian music.

CFTO TV, which is Bassett's plump-est chicken, also raises many doubts about this man's support of Canadian talent. We are sick of seeing mediocre U.S. talent being imported to headline so-called Canadian music specials, by short-sighted producers who obviously have no knowledge of the relative strength of several Canadian performers in the broad North American market.

Who can forgive the replacement of Canadian acts in the co-productions when they were televised on U.S. network TV?

We are bored to the point of paranoia with Nashville North, the title of which gives clear indication of the degree of creativity involved. And we see no fair and just video coverage of the booming Canadian music scene from CFTO. It's Happening was happening a few years back, but now that it is really happening in Canada, there is very little happening at CFTO.

We also have not forgotten the Telegram's distorted and distressed coverage of the SRL issue, which I feel was dishonest to the point of dismay by any who had any real grasp of the

situation. It was abundantly obvious that the Tely's version of SRL reflected more on the broadcasting interests of John Bassett than the Canadian public.

Such manipulation of the media is democratic suicide. And such use of a newspaper as a tool to further the interests of its owners (portrayed so accurately in the Tely's lengthy and in our opinion, unwarranted concentration on the stage production of Hair, which was produced by Bassett's son) can only be a means to an end. The crocodile tears are rolling down the withered wrinkled faces. And the hypocritical attitudes of so many executives and politicians are oozing forth.

Far from decrying the inevitable benefits of Toronto sustaining three daily newspapers, we have examined the death of the Telegram and we find no pressing reason for concern. Perhaps we're being overly naive, but we earnestly believe that if the Telegram had been a good newspaper it could have survived. But, in my opinion, it was not, and because of that fact alone, it has gone the way some newspapers go.....down the drain. To everything there is a season, and then you will reap what you sow.



Mercey Brothers grab Seaway Hotel award

RCA's Mercey Brothers are to be presented with the Seaway Award for the top country instrumental vocal group. The Merceys were voted by RPM readers as being the 1970 winners of the Juno Award and have consistently been in the forefront when it comes to Canadian country music.

The Seaway Award was set up in 1969 to acknowledge Canadian performers who had contributed great-

ly throughout the year to promoting Canadian talent at home and elsewhere. Previous winners were: The Sugar Shoppe in 1969 and Glenn Smith and the Fables in 1970.

The Award was presented to the Mercey Brothers Wednesday, September 22, in the Seaway Beverly Hills Trophy Lounge. The famous brother team are appearing in the Lounge for two weeks.

Polydor's Brown into Montreal Forum

Billed as "America's No. 1 soul brother", James Brown leaped into the Montreal Forum September 25th for one performance. This marked Brown's first Forum appearance. Also on hand were Stax' Dramatics.

Brown is currently seeing action with his "Make It Funky" single and his newly-bowed "Hot Pants"; Brown was acquired recently by Polydor for an undisclosed sum. His Montreal appearance is part of a touring schedule which has seen him cross Africa and Europe, followed by a record-breaking Madison Square Garden performance.

London hosts "King of the Road" opener

Mike Doyle, national promotion for London, and their branch manager for Ontario, Ken McFarland, hosted a press/radio/retailer party for Roger Miller's opening at the Hook and Ladder Club (Seaway Beverly Hills). The famous "King of the Road" Mercury artist appeared at the popular nite spot from September 20th through the 25th.

Miller is currently making good gains on the RPM Country 50 with his "Loving Her Was Easier" deck. Early indications had Miller set for the pop charts but Kris Kristofferson, who penned the song, released his version, which dampened Miller's chances.

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irregular. Danny Sugarman from the same office is now our L.A. correspondent. As a regular contributor to Creem and a person very close to the L.A. rock scene, he is eminently more qualified.

Dave Bist is our correspondent in Montreal. As entertainment editor of the Montreal Gazette and winner of the 1970 Juno Award, we don't think we could find a better person. Herbert Aranoff was supposed to be our correspondent but we could never reach him and to date no one in Toronto has received anything from him.

We have recently retained Jim Shannon, entertainment editor of Space City in Houston, as our Houston correspondent. Space City is one of the largest and most successful underground papers in the west. Larry Lent is our other Houston correspondent. With KPFT Pacifica Radio, he emcees all the large shows in Houston and interviews the major groups. A number of his full length interviews, including the one with Elton John, have been pressed by the record companies and sent out to all press and radio with a transcript. Wayne Bryant in Edmonton wrote a few promotional items for us.

Greg Haraldson was supposed to be our correspondent in Calgary. But no one has heard from him. We have just completed arrangements with a new correspondent in Saskatoon who will be announced shortly.

Jeani Read of the Vancouver Province is our Vancouver correspondent. Stoney (Oops) Edwards has written to us that she will be continuing to be a correspondent.

Richard Greene of the New Musical Express has written to us that he was under contract to write. Accordingly, we hope he will continue to write for us. Mary Kellaher who works in television music production in Great Britain is currently our correspondent in Britain.

Former radio announcer and freelance writer James A. Milliken, is our Winnipeg correspondent. Ann Stark's submissions did not seem to be of national interest.

Tony Rea, the founding editor of Creem, is our Boston correspondent.

In addition, we are just completing arrangements with correspondents in Halifax, Ottawa and Vancouver in order to better cover the Canadian music scene.

Archie Macdonell, Pop Magazine, Toronto, Ontario.

CFGM raises 190G's for local charity

The recent seventy-two hour Marathon Dance held at the Alderwood Shopping Plaza (Toronto) raised more than \$190,000 for various charities. These included crippled children, the Heart Fund and others. Much of the success was due to the power of radio station CFGM, who sponsored the dance in conjunction with Colour-View TV.

CFGM radio personalities, Jim Wiere and Eric Webb were on hand to host the dance which saw a combination of "live" and recorded music fill the plaza from September 3rd. till the 6th.

Marathon Records, through their press and promotion manager, Jack Hosier, supplied some of the acts which included the Blue Diamonds, Goldie Lee and the Nutt Brothers. Al Hooper and Conn Archer were also there, from Dominion Records.

Hosier and Taylor beef up Marathon

Jack Boswell, former vice-president of Allied Records and now president of the newly-formed Marathon Records Inc., has taken on the services of Doug Taylor as promotion manager for the new country line. Jack Hosier, free-lance writer and head of Red Dolphin Enterprises, has been retained by Marathon to handle all press and promo releases.

Hosier has been responsible for much of the country promotion in the Toronto area, particularly with the Gleasonaires and in bringing attention to the Gary Hooper "Washington D.C." deck.

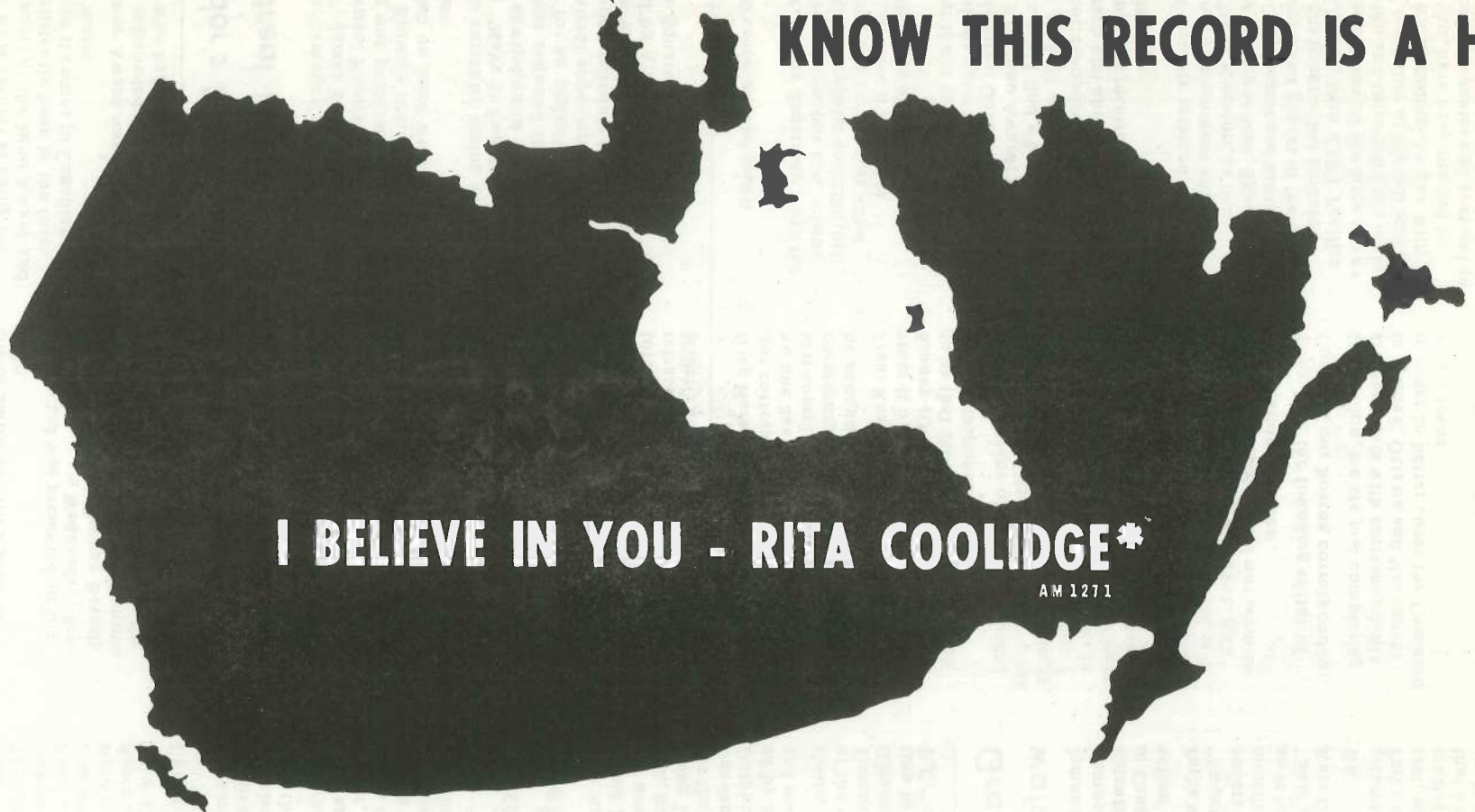
Graham and Gurr watched in U.S.A.

James Parks, who writes for the New Hampshire Sunday News, has consistently kept abreast of the disc action in Canada and constantly reports this action to his readers.

Parks was one of the first to tag "Sweet City Woman" by the Stampeders as "Hit potential", several months ago and is currently displaying an interest in two Rodeo releases, "Skip a Rope" by Mike Graham and Russ Gurr's "Federal Grain Train".

With regard to the Graham deck, the second time around for this song, Parks writes, "Graham adds new zest, updating it to fit into the current musical pattern." He is of the opinion that both Gurr and Graham could see U.S. releases and chart successes should they get strong support from their own country.

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