

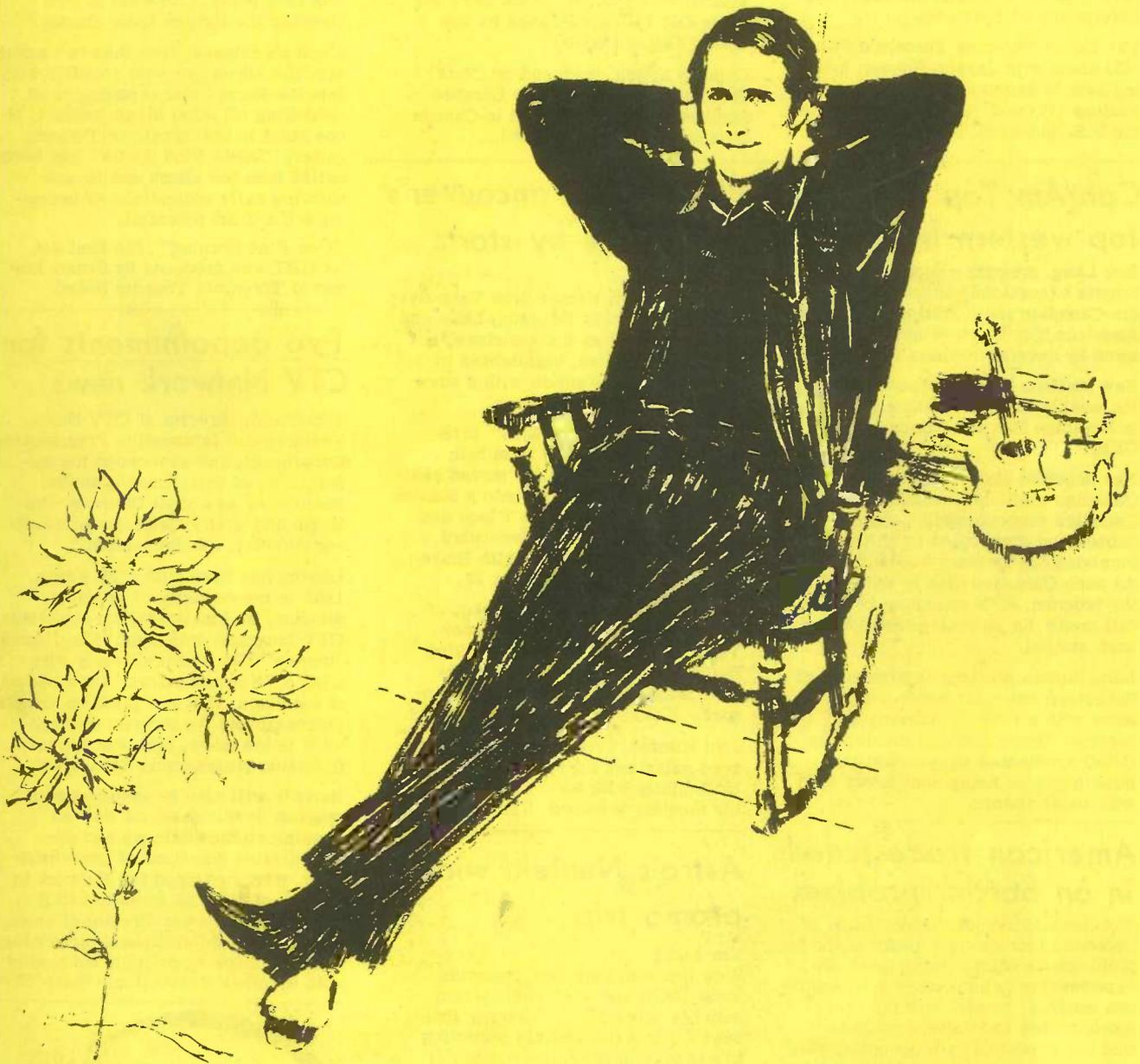
RPM

WEEKLY

Volume 16 No. 1

THIRTY CENTS

August 21, 1971



George Hamilton IV practically complete Cancon

Guess Who's Hunter on Gypsy trip

Don Hunter, manager of the Guess Who and the one most responsible for their almost phenomenal sustaining power in the disc and gigging business, has taken on management of Gypsy, a Minneapolis-based group.

Gypsy have teamed up with the Guess Who and Jayson Hoover for dates in both Canada and the U.S. During the months of August, October and November they will make over 25 Canadian dates. Hunter also manages Jayson Hoover through his Sanctuary Enterprises of Winnipeg.

The Guess Who play Toronto's Fair (25) along with Jayson Hoover, moving east to Montreal's Place des Nations (27) and on into a tour of the U.S. mid-west. Included will be

appearances in Kansas City, St. Paul and the Indiana State Fair. During the latter, RCA's top executives will make a presentation of the group's latest Gold Record.

Cymba Productions, out of Toronto, have booked Oct 5 through the 8th, for the Guess Who, Gypsy and Jayson Hoover during which time they'll appear in Edmonton, Kitchener and Hamilton. They are set for an Ottawa date Oct. 9.

Vancouver's Concerts West have set up an Oct 15th appearance for the Guess Who and Gypsy.

Gypsy's album, produced by Clark Burroughs at Hollywood's Larabee Studios, is being released in Canada through Phonodisc Limited.

Can/Am Top 40 grabs top western interest

Bob Lang, program manager CJOC, reports exceptional interest by Western Canadian radio stations to the American Top 40 show now being aired by several stations in the west.

New stations added to those featuring the weekly three hour show are CHAT in Medicine Hat and Prince Albert's CKBI.

The imported show is adapted to Canadian stations meeting the 30% Canadian content regulations and is dubbed and distributed by CJOC after receiving the masters from Hollywood. As each Canadian disc is inserted in the program, RPM magazine is given full credit for selecting the disc, on each station.

Lang reports stations in Winnipeg and Saskatoon currently looking at the show with a view to utilizing its service. Those stations running the CJOC syndicated show report the three hours as being completely sold with local clients.

American trade tuned in on border problem

The American entertainment trade is becoming increasingly aware of the problems Canadian entertainers are experiencing gaining access to American markets. Recent articles in the music trades and Variety indicate that the Americans are becoming more and more sensitive towards the situation.

A Variety article recently mentioned the efforts of the Society for the Recognition of Canadian Talent, and its president, Toronto Alderman, Ben Nobleman, in attempting to alleviate the problem. Nobleman has long crusaded for tighter Canadian restrictions on foreign performers while the American blockade continues.

EL&P take Vancouver's Agrodome by storm

Via Telex

Mike Liebhold, Warner Bros Vancouver, reports the recent Emerson, Lake and Palmer concert at the Agrodome, a smashing success, highlighted by Keith Emerson's antics with a Moog synthesizer and two organs.

Their new album, "Tarkus" is receiving strong support from both CKLG and CKVN. EL&P moved eastward for concerts at Toronto's Stanley Park (12) and Montreal's Place des Nations (13) and swing westward again for an appearance with Brave Belt in Winnipeg on August 27.

Liebhold also reports good box office for the opening of the James Taylor flick, "Two Lane Blacktop Highway". This has also brought more attention to Taylor's disc product.

Joni Mitchell continues to chalk up good sales and exceptional plays, particularly with her "Carey" cut from the recently released "Blue" set.

Astra's Neufeld widens promo trip

Via Telex

Rick Neufeld, currently gathering strong MOR and MOT chart action with his Astra deck, "Country Princess", has expanded his promotion trip to take in the major centres of Quebec and the Atlantic Provinces. He interrupted his tour to return to Winnipeg and a CBC-TV taping which will be televised shortly.

Neufeld recently completed a successful swing through Upper Canada which, besides adding sales power to his "HiWay Child" album, netted him a Canadian Day date at the Toronto Fair.

Lighthouse grabs first gold for GRT Canada

GRT of Canada has been awarded its first ever gold record for a Canadian-produced album. Recognition came in the form of RPM's Gold Leaf Award for outstanding sales in Canada of the album "One Fine Morning" by Lighthouse. One of the outstanding aspects of the feat, points out GRT president Ross Reynolds, is the fact "the album reached the gold mark before any significant foreign chart action took place." The set is now climbing the foreign trade charts.

Since its release, less than two months ago, the album has sold steadily with Sam the Record Man reporting it as outselling all other album product, at one point in his downtown Toronto outlet. "Little Kind Words" has been culled from the album and is now showing early indications of becoming a hot chart potential.

"One Fine Morning", the first set for GRT was produced by Jimmy Jenner at Toronto's Thunder Sound.

Two appointments for CTV Network news

Tom Gould, Director of CTV News, Features and Information Programming Department, has announced the appointment of Jerry Lawton to the position of Assistant Director, Programs and Larry Hertzog as Assistant Director, Administration.

Lawton has been with CTV since 1969 in the capacity of producer/director. He has worked on numerous CTV programs including "The Human Journey". He was previously with CBC's "Newsmagazine" for a period of ten years. His new position entails responsibility for program development in the news, features and information programming department.

Hertzog will also be involved with program development as well as heading up the business and administration functions of the department. Hertzog joined the Network in the fall of 1970 as assistant to Don MacPherson, former director of news, features and information programming. Previous experience included a stint with the Shaw Festival and Expo '67.

MEET...E.K.ROY RICHARD.
A new and exciting column in
RPM. Likeable, laughable,
controversial, curt, cutting
and casual. E.K.Roy will en-
lighten you, disturb you but,
above all, INFORM YOU.

LIGHTHOUSE

Now a Gold Leaf
Award winning album

9230-1002



and - a new single
ONE FINE MORNING / LITTLE KIND WORDS

1230-10

Selected from the album in response to airplay on radio stations
across Canada:

Vancouver CKVN, CKLG - Calgary CKXL - Edmonton CHED -
Saskatoon CKOM - Regina CJME - Winnipeg CFRW - Toronto
CHUM, CHUM-FM, CKFH - Hamilton CKOC, CHAM - Ottawa
CKOY, CFRA - Kingston CKLC, CKWS - St. Thomas CHLO
Montreal CFOX, CJMS, CKGM - Sydney CHER - Amherst CKDH
Bathurst CKBC - plus many more!

GRT of Canada, Ltd.,
150 Consumers Road, Willowdale, Ontario.

Available on Record and Tape

Canadian A&R men damned inadequate

Although there has been a surge in record production in Canada — because of the 30% Cancon ruling, and although as a rule, productions have improved

COMMENT

by **Walt Grealis**

a great deal, not all records being released — are of good quality.

The power to judge and release singles and albums lay in the hands of the record company A&R man. Therefore, this comment is not a criticism of productions. It is a criticism of the A&R men who permit questionable records to get any farther than the sound room tape recorder.

I would like to emphasize how important it is to screen each release, carefully, so that only the best records

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

—Pierre Juneau

RPM

published weekly since
February 24th, 1964 by

RPM MUSIC PUBLICATIONS LTD
1560 Bayview Avenue — Suite 107
Toronto 17, Ontario
(416) 489-2166

Editor & Publisher — Walt Grealis
Editorial Assistant — John Watts
Subscriptions — Sabina Rubins
Art & Design by MusicAd&Art

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

A&M	W	MCA	J
Allied	C	Musimart	R
Ampex	V	Phonodisc	L
Arc	D	Polydor	O
CMS	E	Quality	M
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
Second Class Mail Registration Number 1351
PRINTED IN CANADA

get into the mainstream. In many cases, the company will have to put aside an inferior session and go back into the studio for another try.

The ingredients of a hit are artist and repertoire. The A&R man often senses he has something, in the demo stages, and it's his job to find the talent, material, and the creative people to arrange, produce, and engineer a hit. A good artist may be singing a good song, but the wrong song for that artist. A good producer may not be able to find that magic ingredient to make every detail work out properly on the session so that he may walk away with the feeling that everything went well. This is all part of the creative game and if hits were easy, we would have more than we could handle.

There is no shortage of artists, material, or the people to put them together. But there is either a lack of good talent or an inadequacy in the area of A&R. It therefore becomes a terrible waste of money to release a bad session. Save it for an LP cut. Try again for a hit.

To the artist, it may be a longer wait for a record release. But for the com-

pany, it maintains an image that anything they release — they are proud of and willing to promote. Quantity isn't the answer to the Canadian content problem. It wouldn't hurt to see less released — as long as we can compensate with high quality releases.

It is time to take a close look at the A&R setup in Canada and possibly make some drastic changes. Many releases are being placed on the market by labels that have a good reputation for higher quality productions.

Meanwhile there is an abundance of good material being released — and radio programmers are ignoring their existence. Perhaps the reason for this situation lies in the pile of crap that lands on the music director's desk. There may be many hits, but the quantity confuses the issue.

Are we going to be tagged "Canada, the hitmaker" or "Canada the record releasing factory". Let's take a little more care in what we put out — and remember, the world is looking for hits — not vinyl-fill, and that is exactly what stiffs become (when they don't end up on the cut-rate counters of dime stores.

RPM gets reaction (whenever we are wrong)

We often wonder if anyone out there is reading RPM. You can never be sure, but all we have to do is mention that Anne Murray's latest single wasn't done in Canada, and all hell breaks loose. We appreciate that type of reaction. It assures us that RPM is read. On our form for the Canadian Music Industry Directory free editorial listings we left off the category for personal managers and management firms — which resulted in several written and telephone enquiries.

The best indication of who is out there and of what value RPM really is, proves itself whenever we "fluff" something. The phones are busy for three days. Just the post office holding up RPM for one day — and we get complaints. No matter how trivial the error — we get a response.

It is an opportune time to say thank you to the many readers who phone and correct us — and to also thank them for the reaction. Funny, when you do something right, you seldom or never hear.

We publish at breakneck speed and keep RPM extremely tight. We are aware the trade wants news and action reports instantly. That is one of the reasons our setup could be the envy of some of the tip sheet people. Our first class subscribers receive their weekly RPMs just about as quickly as many of the people subscribing to tip sheets.

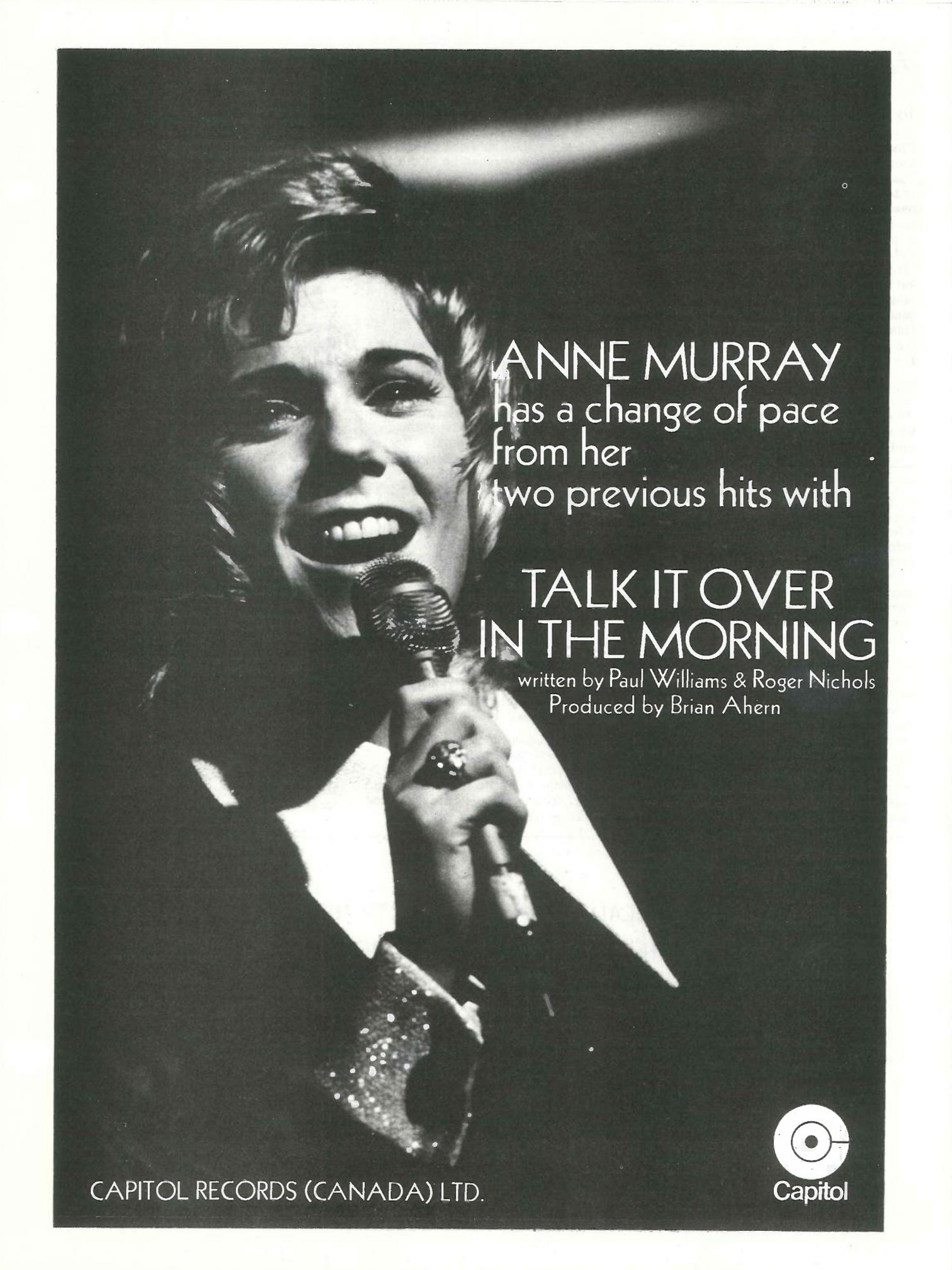
By the way, Anne Murray's new Capitol single, "Talk It Over In The Morning", was produced at Toronto's Eastern Sound Studios, by Brian Ahern. Also — a form appears in this week's RPM, for personal managers (and any other latecomers) and we can assure you we are working with the post office to get RPM to you as promptly as possible.

Just keep complaining. The day we become paranoid about your complaints, we will automatically fall into the category of a broadcast license holder — except that "we can be wrong". So — "accept that we can be wrong."

Leeds Music signs Houston to contract

Al Albutt of Leeds Music, a division of MCA Canada, has announced the signing of Bill Houston to an exclusive songwriters contract with the pubbery. Albutt terms the signings as "one of the most important developments since the Mars Bonfire signing."

Houston is a well-known composer/singer/musician who was responsible for the popular "Ojibway" song used in the Ontario Government flick, "North To Superior". This movie is one of the feature attractions at the Cinesphere, located at Ontario Place.

A black and white photograph of Anne Murray singing into a vintage microphone. She is wearing a dark, sequined jacket over a white collared shirt. Her hair is styled in a classic 1970s fashion. The background is dark with a spotlight effect on her face.

ANNE MURRAY
has a change of pace
from her
two previous hits with

TALK IT OVER
IN THE MORNING

written by Paul Williams & Roger Nichols
Produced by Brian Ahern

CAPITOL RECORDS (CANADA) LTD.



Will concerts destroy the record business?

by Jim Smith

Has anyone else noticed that not too many rock concerts are presenting musicians in the best manner? Which is to say, have you felt badly when one of your acts, in whom you've invested a lot of money and hope, is a total dud because of poor sound and/or poor seating and/or sloppy stage preparation and/or impossible ventilation? In fact has anyone stopped to realize that unless the quality of live rock concerts isn't improved, and improved remarkably, the recorded music industry may go the way of the great auk?

So, hasn't the time come for the record industry to step in and protect its own interests? At the very least, we should be ensuring that the audiences will get the good sound that they paid for. It is only common sense public relations.

It really is only prudent business, after all. The kids may suffer through a few blatantly bad productions before they start blaming anyone. Then they may blame the promoters for a while after that. But eventually they are going to strike out at the musicians...and then at the recorded music industry which nurtures the musicians.

Let's look at it this way. Your new act, on whom you've bet your soul, walks onto a stage in front of twenty thousand people. Out of those twenty thousand people, there are probably several hundred who are prepared to buy the record before the group plays a note. The remaining people are potential customers. The group plays superbly...but the only way to tell is through the stage monitors. Scratch

all those potential customers and you probably also lost the other fans who were prepared to buy the record after the show. (As an extra bonus, the group may be washed up in the area as a concert attraction.)

And how many secondary sales might that initial crowd of twenty thousand have spawned? They all have friends and relatives to influence. And they'll all be around, when, and if, a second album hits the stores. Probably it works in reverse too...if they don't like the show, they'll turn off their friends and relatives.

That one concert could have made the group's future. Instead it may have ruined its hopes. All because of a faulty sound system.

In other words, the record industry can't tell its acts they're on their own once they leave the studio. Record companies, for their own interest, need to shepherd the musician.

One approach to a solution might be to get a deposit from a promoter before any contracts are signed. The deposit acts as a guarantee of good sound and lighting. Perhaps it should even require comfortable seating. Should the promoter live up to his bargain, the deposit goes back.

You can imagine the legal complications involved in deciding what constituted good sound, lighting and seating. There would be a constant war between promoters and musicians. The benefits would be far outweighed by the additional problems.

But there is a more feasible alternative. Artists could refuse to sign contracts until the promoter shows a firm commitment from a reputable sound company. Sound engineers are the same as any other businessmen with a

continuing operation...they try to live up to their reputation. Unless everyone in the music business refuses to co-operate with promoters who fail to contract for good sound, though, the only result could be no work for the few who do care about the production quality.

Which brings us to the most promising approach, which has an added advantage in the removal of the middle man. The idea is that the record companies assemble and promote package tours themselves.

Imagine the benefits.

New acts could get exposure, working with name acts that draw the crowds. As the new acts mature, they work up to headline their own tours. It doesn't have to be just within each company that the tours are assembled. Inter-company cooperation could result in some fascinating packages. The benefits for Canadian talent that could result from sending a Lighthouse-Guess Who-Crowbar package abroad are immense. Surely the industry can work together for mutual gain.

The sound would be guaranteed. By carrying the same equipment throughout the entire tour, the elements of uncertainty would be totally eliminated. The performers would know what to expect from the equipment. The sound engineers would know what to expect from the acts. And those interminable delays could be eliminated from between acts when everyone shares the same equipment.

Perhaps most important, from a public relations standpoint, the cost of tickets could be pared without cutting into performers' returns. The promoter's cut would be removed. The laws of large numbers would allow the average

SMITH continued on page 19

SEE MURRAY McLAUCHLAN ON THE CTV NETWORK SHOW

" THE FIFTH DIMENSION SPECIAL "

9 to 10 pm - AUGUST 17TH.

AVAILABLE SOON MURRAY'S DEBUT TRUE NORTH ALBUM

" SONGS FROM THE STREET "

(TN-4)

Distributed by Columbia Records

NEW MA PL RELEASES

REM

MOR PLAYLIST

TOBIAS – Now, I'm In Love – MGM 14273X-M

(3:09) (Ken Tobias) COBURT MUSIC-BMI – Prod: Michael Lloyd/Tobias.
 MOT: There have been very few records released, foreign or otherwise, that can match the sound beauty of this Tobias effort. Instrumentation, subtly lush which gives chanter the freedom of a seemingly effortless vocal release. Montrealer will soon be taking up residence in Ontario where he plans to make his future disc efforts – 100% Canadian.
 Flip: I Love Yah (same credits as plug side).



Chart Probability Factor – 82%

BRAHMAN – Build A Tower – Mercury M.73235-K

(3:18) (David Lanz) NO PUBLISHING LISTED.
 MOT: A very impressive first for both the group and the label. Culled from their soon-to-be-released album, it's obvious Mercury have put a lot of bucks behind this powerful vocal/instrumental group, and it should pay off with plenty of solid chart listings.
 Flip: Not Exactly A Friend (Eddie Patterson).



Chart Probability Factor – 76%

DONNA RAMSAY – Something In Your Face – Astra A-45305-O

(2:47) (Shirley Eikhardt) BEECHWOOD MUSIC CANADA-BMI – Prod: Gary Buck.
 MOR: Miss Ramsay fits the Eikhardt song bag like a well worn glove. Although considered country, this beautiful talent should receive plays on both MOR and country stations.
 Flip: There Must Be A Reason (Bob Ward) LAURENTIAN-BMI.



Chart Probability Factor – 74%

ALLAN J. RYAN – True Fine Virginia – Columbia C4-2961-H

(3:18) (Allan J. Ryan) NO PUBLISHING LISTED – Prod: John Williams.
 MOT: 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.
 Flip: Be My Friend (same credits as plug side).



Chart Probability Factor – 71%

THE GENTLEMEN – Latin Afternoon – Astra AS-45306-O

(2:42) (W.Andrusco) LAURENTIAN MUSIC-BMI – Prod: Art Morrow.
 MOR: A beautiful instrumental with a rare and haunting whistling addition that should pick up heavy play from middle of the roaders.
 Flip: Slavic Afternoon (same credits as plug side).



Chart Probability Factor – 66%

MICHAEL T. WALL – If You Want It (Baby) I Got It – K-Ark 1031

(Cy Brown) NO PUBLISHING LISTED – Prod: John Capps.
 COUNTRY: Tagged the Singing Newfoundlander Wall has been touting his own release which is a shame. Dec. has great possibilities. All it needs is national distribution. Those country programmers who have received a copy have already indicated they believe the disc has potential.
 Flip: What Am I Gonna Do With You (J.Denny) NO PUBLISHING.



Chart Probability Factor – 62%

JACK REA – Too Many Taverns – Far North Int'l 131

(Ronnie Lloyd) (2:26) PODIOR MUSIC-BMI – Prod: S.Bartels/D.Weaver.
 COUNTRY: West Coast radio personality, Rea has put much effort behind his natural talent which is backed by an excellent instrumental back-up team. Production is superb.
 Flip: White Swan Rock & Roll, Country & Western Waltz-Tango, by Dawg Band (S.Bartels) MOOSE MUSIC-BMIC.



Chart Probability Factor – 62%

LOIS DAVIES – Patch Things Up To Make Another Mile Cynda CN.004-K

(2:45) (Dick Damron) BEECHWOOD MUSIC CANADA-BMI Prod: Dick Damron.
 COUNTRY: This could be the chart crusher for Miss Davies. Maybe it's the gentle country hand of Dick Damron – and his song, that's made all the difference.
 Flip: If I Kiss You (Will You Go Away) (Liz Anderson) GREENBACK MUSIC/FRED ROSE MUSIC-BMI.



Chart Probability Factor – 60%

- 1 SWEET CITY WOMAN Stampede (MWC) 1004-M
- 2 TALKIN' IN YOUR SLEEP Gordon Lightfoot (Reprise) 1020-P
- 3 I'VE GOT TO HAVE YOU Ginette Reno (Parrot) 40063-K
- 4 WHAT LOVE IS Roger Whittaker (RCA) 75-0501-N
- 5 JUST A LITTLE LOVIN' Hagood Hardy/Montage (Polydor) 2001 204-O
- 6 RAINBOW Andre Gagnon (Columbia) C4-2981-H
- 7 TAKE ME HOME COUNTRY ROAD John Denver (RCA) 74-0445-N
- 8 MOMENTS OF LOVE Jerry Toth Singers (Warner Bros) 4001-P
- 9 HOW ABOUT ME (It's Over) Nino Tempo/April Stevens (MGM) 14266-M
- 10 CRAZY LOVE Helen Reddy (Capitol) 3138-F
- 11 HE'S SO FINE Jody Miller (Epic) 5-10734-H
- 12 LAY ME DOWN Aarons & Ackley (Capitol) 72648-F
- 13 TALK IT OVER IN THE MORNING Anne Murray (Capitol) 72649-F
- 14 MISS JANUARY Russell Thornberry (MCA) 2017-J
- 15 CHIRPY CHIRPY CHEEP CHEEP Mac/Katie Kissoon (Youngblood) 1026-Y
- 16 LOVE MEANS Sounds Of Sunshine (Ranwood) 896-M
- 17 SUNSHOWER IN THE SPRING Terry MacManus (A&M) 316-W
- 18 NEVER ENDING SONG OF LOVE Delaney/Bonnie/Friends (Atco) 6804-P
- 19 SATURDAY MORNING CONFUSION Bobby Russell (U.A.) 50788-J
- 20 WHERE YOU LEAD Barbra Streisand (Columbia) 4-45414-H
- 21 SPANISH HARLEM Aretha Franklin (Atlantic) 2817-P
- 22 MOON SHADOW Cat Stevens (A&M) 1265-W
- 23 HEY HEY WHAT A BEAUTIFUL DAY Don Scardino (Reprise) 4002-P
- 24 YOU'VE GOT A FRIEND James Taylor (Warner Bros) 7498-P
- 25 GO AWAY LITTLE GIRL Donny Osmond (Polydor) 14285-O
- 26 WHERE EVIL GROWS Poppy Family (London) 148-K
- 27 I'D RATHER BE SORRY Ray Price (Columbia) 4-45425-H
- 28 THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez (Vanguard) 35138-V
- 29 DON'T PULL YOUR LOVE Hamilton Joe Frank & Reynolds (Dunhill) 4276-N
- 30 MIGHTY CLOUDS OF JOY B.J.Thomas (Scepter) 12320-J
- 31 WHO WROTE THE WORDS Mercey Brothers (RCA) 75-1058-N
- 32 COME BACK HOME Bobby Goldsboro (U.A.) 50807-J
- 33 I'M LEAVIN' Elvis Presley (RCA) 47-9998-N
- 34 SHE NEEDS SOMEONE TO TALK TO Rick Elger (Much) 1006-K
- 35 AMANDA Dionne Warwick (Scepter) 12326-J.

Trans World's Johnston dusts off folk set

Waterloo Records, through Trans World's Ray Johnston, have brought their "Folk Songs Of Canada" out of the mothballs, rechanneled the album for stereo and after very little hype have already shipped over 500 copies.

The set was recorded at the old Hallmark Studios in 1957 and distributed by Hallmark and Waterloo Music. Being as the Canadian industry wasn't ready for an album displaying our national heritage of folk songs, the album stiffed and outside of becoming a collector's item, disappeared from the market.

Johnston came across an old copy and because of an interest in the Canadian folk thing as well as pressure from folk buffs, decided to dig until he could come up with the original master. After several months of searching he finally uncovered the master, had it rechanneled for stereo at Precision (Ahead) and set out to establish a market for his new prize.

The album is 100% Canadian content and features the voices of Joyce Sullivan and Charles Jordan plus a vocal chorus. Back-up was provided by Stan Wilson on guitar and Gordon Kushner on piano. Richard Johnston produced. The album actually came about through the publishing of the song-book Folk Songs of Canada, released through Waterloo Music and edited by Edith Fowke and Richard Johnston.

It's expected that because the album is one of the few showcasing authen-

tic Canadian folk songs, the set will become an important item for libraries, schools and those radio stations having listeners who would appreciate this type of Canadian folklore.

Bells place in foreign trade poll

Via Telex

Polydor's Bells, the Montreal-based group which achieved Gold Records in both Canada and the U.S. with their "Stay Awhile" smash earlier this year, have been voted the second top new vocal combination in a poll conducted by Record World, a well-known U.S. trade paper.

On the recording front, the Bells have readied a new single, "Sweet Sounds of Music" for release the first part of August. Penned by Montrealese Frank Mills, Polydor is hopeful of the disc surpassing "Stay Awhile".

The group is presently in the midst of a U.S. tour and will return to Canada for a date at the locally popular Toronto Fair after which they move on to Ottawa for an appearance at the Central Canada Exhibition. Negotiations are currently underway for a European tour.

Take advantage of the extended deadline for FREE editorial listings in the Canadian Music Industry Directory.

RPM SINGLES ALPHABETICALLY

- Ain't No Sunshine (42)
- All Day Music (99)
- Bangla Desh (31)
- Beginnings (12)
- Bring The Boys Home (63)
- Candy Apple Red (82)
- Carey (55)
- Chicago (39)
- Chirpy Chirpy Cheep Cheep (54)
- Crazy Love (69)
- Creators Of Rain (92)
- Don't Pull Your Love On Me (13)
- Double Barrel (74)
- Do You Know What I Mean (94)
- Draggin' The Line (4)
- Go Away Little Girl (48)
- Go Down Gamblin' (20)
- Goodbye Media Man (77)
- Good Enough To Be Your Wife (71)
- Here Comes That Rainy Day Feeling... (37)
- He's So Fine (46)
- Hey Hey What A Beautiful Day (72)
- High Time We Went (56)
- Hill Where The Lord Hides (73)
- Hot Pants (91)
- How Can You Mend A Broken Heart (3)
- Hymn #43
- I Ain't Got Time Anymore (76)
- I Been Moved (90)
- I Don't Wanna Do Wrong (61)
- If Not For You (25)
- I Hear Those Church Bells Ringing (58)
- I Just Want To Celebrate (30)
- I'll Give You The Earth (88)
- I'm A Believer (75)
- I'm Leavin' (33)
- I'm The Only One (85)
- Indian Reservation (7)
- It Don't Come Easy (89)
- It's Summer (83)
- It's Too Late (34)
- I've Got To Have You (62)
- I Woke Up In Love This Morning (50)
- Just A Little Lovin' (70)
- Liar (11)
- Love Means (35)
- Love The One You're With (41)
- Maggie (96)
- Marianne (59)
- Maybe Tomorrow (22)
- Mercy Mercy Me (9)
- Mighty Clouds Of Joy (27)
- Moon Shadow (26)
- Moon Shadow (26)
- Mother Freedom (52)
- Mr. Big Stuff (21)
- Never Ending Song Of Love (6)
- Rain Dance (36)
- Rainy Jane (14)
- Reason To Believe (38)
- Resurrection Shuffle (23) (84)
- Riders On The Storm (8)
- Ride With Me (29)
- Rings (45)
- Rock And Roll Band (68)
- Saturday Morning Confusion (60)
- She's Not Just Another Woman (98)
- Signs (16)
- Smiling Faces (17)
- So Long Marianne (87)
- Sooner Or Later (24)
- Southbound Train (28)
- Spanish Harlem (49)
- Summer Sand (78)
- Summer Side Of Life (53)
- Sunshower In The Spring (81)
- Sweet City Woman (1)
- Sweet Hitch Hiker (10)
- Talkin' In Your Sleep (80)
- Talk It Over In The Morning (44)
- Take Me Home, Country Road (5)
- That's The Way I've Always Heard It (43)
- The Last Time I Saw Her (67)
- The Night They Drove Old Dixie Down (57)
- The Story In Your Eyes (51)
- Trapped By A Thing Called Love (100)
- Treat Her Like A Lady (66)
- Uncle Albert Admiral Halsey (40)
- Understanding Is Sorrow (95)
- Waiting At The Bus Stop (97)
- Watch The River Flow (19)
- We Got A Dream (79)
- What The World Needs Now (15)
- What You See Is What You Get (93)
- When You're Hot You're Hot (64)
- Where Evil Grows (32)
- Where You Lead (47)
- Wild Horses (65)
- You've Got A Friend (2)
- You Won't Get Fooled

Canadian



MUSIC INDUSTRY
DIRECTORY

1560 Bayview Avenue, Toronto, Ont.

FIRM NAME _____

ADDRESS _____

CITY _____ PROV. _____

TELEPHONE NUMBER _____

TYPE OF BUSINESS
(CHECK OFF ONE)

EXTENDED
DEADLINE - August 21/71

PERSONAL MANAGERS (AND OTHERS)

There is still time for you to take advantage of the FREE editorial listings

in the
Canadian Music
Industry
DIRECTORY!

FREE!

EDITORIAL LISTING

- RECORD COMPANIES
- RECORD DISTRIBUTORS
- RECORD PRODUCERS
- MUSIC PUBLISHERS
- BOOKING AGENCIES
- PROMOTION & PUBLICITY
- RECORD CLUBS
- PERSONAL MANAGEMENT
- RECORD JACKETS
- PRESSING PLANTS
- RECORDING STUDIOS
- RACK JOBBERS
- ONE STOPS
- AD AGENCY PRODUCERS
- TAPE DUPLICATORS
- RAW TAPE
- BLANK LOADED TAPE

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

August 21, 1971

Gold Leaf Award For Outstanding Record Sales

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

1	1	1	SWEET CITY WOMAN Stampeders-MWC-1004-M	MA PL
2	2	5	YOU'VE GOT A FRIEND James Taylor-Warner Bros-7498-P	
3	3	7	HOW CAN YOU MEND A BROKEN HEART Bee Gees-Atlantic-6824-P	
4	4	8	DRAGGIN' THE LINE Tommy James-Roulette-7103-T	
5	5	11	TAKE ME HOME, COUNTRY ROAD John Denver-RCA-0445-N	
6	12	16	NEVER ENDING SONG OF LOVE Delaney & Bonnie-Atlantic-AT6804-P	
7	7	3	INDIAN RESERVATION Raiders-Columbia-45332-H	
8	11	23	RIDERS ON THE STORM Doors-Elektra-45738-P	
9	9	13	MERCY MERCY ME Marvin Gaye-Tamla Motown-54207-V	
10	10	17	SWEET HITCH HIKER Creedence Clearwater Revival-Fantasy-665-R	
11	15	20	LIAR 3 Dog Night-Dunhill-4282-N	
12	17	24	BEGINNINGS Chicago-Columbia-4 45417-H	
13	6	2	DON'T PULL YOUR LOVE ON ME Hamilton Joe Frank & Reynolds-Dunhill-4276-N	
14	16	21	RAINY JANE Davy Jones-Bell-45111-M	
15	18	35	WHAT THE WORLD NEEDS NOW Tom Clay-Mowest-5002-V	
16	8	4	SIGNS 5 Man Elec. Band-Polydor-2065 042-Q	MA PL
17	20	47	SMILING FACES Undisputed Truth-Tamla Motown-7108-V	
18	22	29	YOU WON'T GET FOOLED Who Decca-32846-J	
19	23	25	WATCH THE RIVER FLOW Bob Dylan-Columbia-4 45409-H	
20	41	54	GO DOWN GAMBLIN' BS&T-Columbia-45427-H	
21	14	10	MR BIG STUFF Jean Knight-Stax-0088-Q	
22	28	48	MAYBE TOMORROW Jackson 5-Tamla Motown-1186-V	
23	32	22	RESURRECTION SHUFFLE Ashton, Gardner & Dyke-Capitol-3060-F	
24	13	14	SOONER OR LATER Grass Roots-Dunhill-4279-N	
25	26	38	IF NOT FOR YOU Olivia Newton-John-Polydor-2001 156-Q	
26	29	36	MOON SHADOW Cat Stevens-A&M-1265-W	
27	30	37	MIGHTY CLOUDS OF JOY B.J. Thomas-Scepter-12320-J	
28	33	49	SOUTHBOUND TRAIN Steel River-Tuesday-GH110-M	MA PL
29	34	41	RIDE WITH ME Steppenwolf-Dunhill-4283-N	MA PL
30	35	55	I JUST WANT TO CELEBRATE Rare Earth-Rare Earth-5031-V	
31	51	94	BANGLA DESH George Harrison-Apple-1836-F	
32	21	6	WHERE EVIL GROWS Poppy Family-London-L148-K	MA PL
33	38	40	I'M LEAVIN Elvis Presley-RCA9998-N	
34	24	9	IT'S TOO LATE Carole King-Ode-66015-W	
35	47	45	LOVES MEANS Sounds of Sunshine-Ranwood-896-M	
36	54	76	RAIN DANCE Guess Who-Nimbus-74 0522-N	MA PL
37	19	12	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes-Invictus-3086-F	
38	62	64	REASON TO BELIEVE Rod Stewart-Mercury-73224-K	
39	25	19	CHICAGO Graham Nash-Atlantic-2804-P	
40	...	...	UNCLE ALBERT/ADMIRAL HALSEY P&M McCartney-Apple-1837-F	
41	52	51	LOVE THE ONE YOU'RE WITH Isley Bros-T Neck-930-H	
42	64	...	AIN'T NO SUNSHINE Bill Withers-Sussex-219-V	
43	27	15	THAT'S THE WAY I'VE ALWAYS HEARD IT Carly Simon-Elektra-45724-P	
44	...	...	TALK IT OVER IN THE MORNING Anne Murray-Capitol-3159-F	MA PL
45	46	46	RINGS Cymarron-Entrance-7500-H	
46	49	50	HE'S SO FINE Jody Miller-Epic-5 10734-H	
47	55	62	WHERE YOU LEAD Barbra Streisand-Columbia-45415-H	
48	75	...	GO AWAY LITTLE GIRL Donny Osmond-Polydor-14285-Q	
49	65	75	SPANISH HARLEM Aretha Franklin-Atlantic-2817-P	
50	100	...	I WOKE UP IN LOVE THIS MORNING Partridge Family-Bell-45130-M	
51	74	97	THE STORY IN YOUR EYES Moody Blues-Threshold-67006-K	
52	53	52	MOTHER FREEDOM Bread-Elektra-45740-P	
53	...	...	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise	MA PL
54	95	...	CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon-Youngblood-YB1026-Y	
55	85	...	CAREY Joni Mitchell-Reprise-1029-P	MA PL
56	...	...	HIGH TIME WE WENT Joe Cocker-A&M-1258-W	
57	83	...	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez-Vanguard-35138-L	
58	57	58	I HEAR THOSE CHURCH BELLS RINGING Dusk-Bell-990-M	
59	...	...	MARIANNE Stephen Stills-Atlantic-28 20-P	
60	56	63	SATURDAY MORNING CONFUSION Bobby Russell-United Artists-50788-J	
61	37	30	I DON'T WANNA DO WRONG Gladys Knight & Pips-Tamla Motown-35083-V	
62	66	57	I'VE GOT TO HAVE YOU Ginette Reno-Parrot-40063-K	MA PL
63	43	39	BRING THE BOYS HOME Freda Payne-Invictus-9092-F	
64	39	28	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-9976-N	
65	31	18	WILD HORSES Rolling Stones-Rolling Stone-19101-P	
66	42	32	TREAT HER LIKE A LADY Cornelius & Rose-United Artists-50721-J	
67	44	42	THE LAST TIME I SAW HER Glen Campbell-Capitol-3123-F	MA PL
68	68	69	ROCK AND ROLL BAND Brave Belt-Reprise-1023-P	MA PL
69	70	72	CRAZY LOVE Helen Reddy-Capitol-3138-F	
70	...	...	JUST A LITTLE LOVIN' H. Hardy & Montage-Polydor-2001 204-Q	MA PL
71	78	98	GOOD ENOUGH TO BE YOUR WIFE J.C. Riley-Plantation-75-M	
72	67	67	HEY HEY WHAT A BEAUTIFUL DAY Don Scardino-Reprise-CR4002-P	MA PL
73	63	65	HILL WHERE THE LORD HIDES Chuck Mangione-Mercury-73208-K	
74	45	44	DOUBLE BARREL David & Ansil Collins-Big Tree-115-V	
75	61	61	I'M A BELIEVER Neil Diamond-Bang-586-J	
76	86	...	I AIN'T GOT TIME ANYMORE Glass Bottle-Avco-4575-N	
77	84	96	GOODBYE MEDIA MAN Tom Fogerty-Fantasy-661-R	
78	60	34	SUMMER SAND Dawn-Bell-45-107-M	
79	81	99	WE GOT A DREAM Ocean-Kama Sutra-	MA PL
80	36	27	TALKIN' IN YOUR SLEEP Gordon Lightfoot-Reprise-IR1020-P	MA PL
81	99	...	SUNSHOWER IN THE SPRING Terry McManus-A&M-AMS316-W	MA PL
82	69	70	CANDY APPLE RED R Dean Taylor-Rare Earth-V	MA PL
83	91	100	IT'S SUMMER Temptations-Tamla Motown-7109-V	
84	59	43	RESURRECTION SHUFFLE Tom Jones-Parrot-40064-K	
85	40	31	I'M THE ONLY ONE Lobo-Big Tree-116-V	
86	88	95	HYMN #43 Jethro Tull-Reprise-1024-P	
87	73	74	SO LONG MARIANNE Brian Hyland-Uni-55287-J	
88	71	71	I'LL GIVE YOU THE EARTH Keith Michell-Spark-SP01-K	
89	72	56	IT DON'T COME EASY Ringo Starr-Apple-1831-F	
90	77	60	I BEEN MOVED Andy Kim-Steed-734-M	MA PL
91	58	59	HOT PANTS James Brown-People-2501-H	
92	...	...	CREATORS OF RAIN Ian & Sylvia-Columbia-4-45430-H	MA PL
93	82	80	WHAT YOU SEE IS WHAT YOU GET Dramatics-Volt-4058-O	
94	98	...	DO YOU KNOW WHAT I MEAN Lee Michaels-A&M-1262-W	
95	...	...	UNDERSTANDING IS SORROW Yukan-Sussex-SU X220-V	MA PL
96	96	81	MAGGIE Redbone-Epic-10670-H	
97	...	...	WAITING AT THE BUS STOP Bobby Sherman-Metromedia-222-L	
98	50	33	SHE'S NOT JUST ANOTHER WOMAN 8th Day-Invictus-9087-F	
99	...	...	ALL DAY MUSIC War-United Artists-50815-J	
100	...	...	TRAPPED BY A THING CALLED LOVE Denise LaSalle-Westbound-182-T	

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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



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


 This week
1 week ago
2 weeks ago

1	1 3	STICKY FINGERS Rolling Stones-Rolling Stone-COC59100-P COCX-59100-P 8COC-59100-P	34	33 35	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	67	66 64	LOVE STORY Andy Williams-Columbia-KC30497-H CT30497-H CA30497-H
2	2 1	TAPESTRY Carole King-Ode-SP77009-W CS77009-W 8T77009-W	35	27 25	LOVE LETTERS FROM ELVIS Elvis Presley-RCA-LSP4530-N N/A N/A	68	60 62	SLY & THE FAMILY STONE GREATEST HITS Epic-KE30325-H CT30325-H CA30325-H
3	3 4	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P 8RM2037-P	36	39 36	STAY AWHILE Bells-Polydor-2424 0 22-Q 3176 019-Q 3821 022-Q	69	85 ...	THE MOTHERS AT FILLMORE EAST Bizarre-MS2042-P N/A 8RM2042-P
4	6 6	RAM P&L McCartney-Apple-SMAS3375-F 4XT3375-F 8XT3375-F	37	38 40	WHAT'S GOING ON Marvin Gaye-Tamla Motown-TS310-V N/A N/A	70	81 90	RELICS Pink Floyd-Capitol-SW759-F N/A N/A
5	7 8	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A N/A	38	37 32	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H CT30322-H	71	67 72	WRITER Carole King-Ode-77006-W CS77006-W 8T77006-W
6	5 2	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	39	35 30	HOT TUNA ELECTRIC RECORDED LIVE RCX-LSP4550-N N/A N/A	72	78 83	LEE MICHAELS FIFTH A&M-SP4302-W CS4302-W 8T4302-W
7	4 5	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P CW2561-P 8WM2561-P	40	52 78	THE SILVER TONGUED DEVIL AND I Kris Kristofferson-Monument-A30679-K N/Z N/A	73	76 74	THE PARTRIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M
8	11 13	BS&T 4 BS&T-Columbia-KC30590-H N/A N/A	41	83 ...	SO LONG BANNATYNE Guess Who-RCA-LSP4574-N N/A N/A	74	74 65	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A N/A
9	14 14	BLUE Joni Mitchell-Reprise-MS2038-P CRX2038-P 8RM2038-P	42	48 42	LOVE STORY Original Soundtrack-Paramount-PA56002-M PAS C 6002-M PAS 8TC 6002-M	75	63 57	MAN IN BLACK Johnny Cash-Columbia-C30550-H CA30550-H CT30550-H
10	15 15	AGAINST THE GRAIN Stamper-MWC-MWC5701-M N/A MWC58-701-M	43	51 55	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W 8T4271-W	76	71 73	HERE COMES THAT RAINY DAY FEELING Fortunes-Invictus-ST809-F 4XT809-F 8XT809-F
11	8 7	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M 8RM2035-P	44	53 71	BEST OF THE CARLTON SHOWBAND Camden-CAS2483-N CAS2483-N C8S2483-N	77	61 54	FRIENDS AND LOVE Chuck Mangione-Mercury-SRM2-800-K N/A N/A
12	9 9	CARPENTERS A&M-SP3502-W CS3502-W 8T3502-W	45	65 52	GLEN CAMPBELL'S GREATEST HITS Capitol-SW752-F 4XT752-F 8XT752-F	78	70 63	BROKEN BARRICADES Procol Harum-A&M-SP4294-W N/A 8T4294-W
13	10 10	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P A8TJ-902-P	46	57 53	I WON'T MENTION IT AGAIN Ray Price-Columbia-30510-H CT30510-H CA32510-H	79	84 100	SWEET REPLIES Honeycone-Hot Wax-HA706-M N/A N/A
14	12 12	TARKUS Emerson, Lake & Palmer-Cotillion-SC9900-P AC9900-P A8TC9900-P	47	64 60	STEPHENWOLF GOLD Dunhill-DS50099-N N/A N/A	80	86 ...	MONA BONE JAKON Cat Stevens-A&M-SP4260-W CAS4260-W 8T4260-W
15	13 11	SONGS FOR BEGINNERS Graham Nash-Atlantic-SD7204-P AC7204-P A8TC7204-P	48	68 77	ONE WORLD Rare Earth-Rare Earth-RS520-V N/A N/A	81	47 45	MAYBE TOMORROW Jackson 5-Tamla Motown-MS735-V N/A N/A
16	16 16	STEPHEN STILLS 2 Atlantic-SD7206-P AC7206-P A8TC7206-P	49	55 49	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed-RCA-LSP4506-N N/A N/A	82	87 ...	CONTACT Freda Payne-Invictus-SM AS7307-F N/A N/A
17	17 18	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A N/A	50	54 48	ABRAXAS Santana-Columbia-KC30130-H CT30130-H CA30130-H	83	89 85	BLOODROCK III Capitol-ST765-F N/A N/A
18	18 28	L.A. WOMAN Doors-Elektra-EK575011-P ICEK-75011-P 8EK-75011-P	51	42 41	PARANOID Black Sabbath-Warner Bros-WS1887-P CW1887-P 8WM1887-P	84	72 70	ANCIENT AND MODERN Keith Michell-Spark-SRLP106-K N/A N/A
19	19 17	CARLY SIMON Elektra-EK574082-P N/A 8EK74082-P	52	46 43	SWEET BABY JAMES James Taylor-Warner Bros-WS1843-P CW1843-P 8WM1843-P	85	93 84	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol-ST762-F 4XT762-F 8XT762-F
20	20 22	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SW8903-F N/A N/A	53	40 33	BEST OF THE GUESS WHO RCA-LSPX1004-N TK1710-N T8S1710-N	86	94 79	C'MON EVERYBODY Elvis Presley-Camden-CAL2518-N N/A N/A
21	21 23	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W CS4280-W 8T4280-W	54	56 68	BYRDMANIA Byrds-Columbia-KC30640-H N/A N/A	87	88 98	GRAND FUNK LIVE Capitol-SWB633-F 4XT633-F 8XT633-F
22	22 24	HAMILTON, JOE FRANK & REYNOLDS Dunhill-DS50103-N N/A N/A	55	45 39	CHICAGO III Columbia-C2 30110-H CT30110-H CA30110-H	88	75 69	NEW YORK CITY (You're a Woman) Al Kooper-Columbia-C30506-H N/A N/A
23	23 21	INDIAN RESERVATION Raiders-Columbia-30768-H CT30768-H CA30768-H	56	59 58	SURVIVAL Grand Funk Railroad-Capitol-SW764-F 4XT764-F 8XT764-F	89	58 66	NORTH COUNTRY FUNK Joey Gregorash-Polydor-2424 925-Q N/A N/A
24	29 31	ONE FINE MORNING Lighthouse-GRT-9230 1002-T N/A N/A	57	50 47	STRAIGHT, CLEAN AND SIMPLE Anne Murray-Capitol-ST6359-F 4XT6359-F 8XT6359-F	90	... ..	DEATH WALKS BEHIND YOU Atomic Rooster-Elektra-EK 574094-P N/A N/A
25	31 51	THE DONNY OSMOND ALBUM Polydor- N/A N/A	58	43 37	LOVE IT TO DEATH Alice Cooper-Warner-WS1883-P CW1883-P 8WM1883-P	91	92 88	PUT YOUR HAND IN THE HAND Ocean-Kama Sutra-KSBS2033 N/A N/A
26	25 26	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	59	69 80	BURT BACHARACH A&M-SP3501-W CS3501-W 8T3501-W	92	91 89	CURTIS LIVE Curtis Mayfield-Curtom-CRS8008-2(F)-M N/A N/A
27	24 27	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N DHX55098-N DHM8 5098-N	60	44 34	SHE'S A LADY Tom Jones-Parrot-XPAS71046-K M79646-K M79846-K	93	... ..	JULY 4, 1900 - JULY 6, 1971 Louis Armstrong-RCA-VPM6044-N N/A N/A
28	3 2 56	WHAT YOU HEAR IS WHAT YOU GET Ike & Tina Turner-United Artists-UAS9953-J N/A N/A	61	49 50	OSIBISA MCA-5285-J 73 5285-J 6 5285-J	94	... ..	FROG CITY Southern Comfort-Capitol-ST800-F N/A N/A
29	30 19	LIVE AT THE FILLMORE Aretha Franklin-Atlantic-SD7205-P AC7205-P A8TC7205-P	62	... ..	WHO'S NEXT The Who-Decca-DS79182-J N/A N/A	95	... ..	HAPPY & ARTIE TRAUM Capitol-ST586-F N/A N/A
30	28 29	CHASE Epic-E3047 2-H N/A N/A	63	41 44	AARONS & ACKLEY Capitol-ST6362-F N/A N/A	96	99 95	JOHNNY WINTER AND Columbia-C30475-H N/A N/A
31	26 20	11-17-70 Elton John-Uni-93105-J 2-93105-J 8-93105-J	64	62 61	JAKE THE PEG Rolf Harris-Capitol-ST6363-F N/A N/A	97	90 81	WOODSTOCK TWO Various-Cotillion-2SD 400-P ACJ-400-P A8TJ-400-P
32	34 46	HOMEMADE Osmonds-Polydor-2424 027-Q N/A N/A	65	... ..	DEATH IN VENICE Soundtrack-Deutsche Grammophon-2538 124-Q N/A N/A	98	97 94	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P
33	36 38	EMERSON, LAKE AND PALMER Cotillion-SD9040-P AC9040-P A8TC9040-P	66	77 76	A BETTER ROAD Steel River-Tuesday-LPGHL1003-M N/A N/A	99	96 93	THIS IS A RECORDING Lily Tomlin-Polydor-2425 064-Q 3177 042-Q 3827 037-Q
						100	95 92	INTRODUCING LOBO Lobo-Big Tree-BT52003-V 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 - Bar-track on right of each listing.

Canadian hits don't "impress many programmers"

(Ex-RPM columnist Ritchie Yorke wrote the following letter to Kal Rudman, publisher of a tip sheet called Quarterback in the U.S. a number of Canadian stations use this sheet and others like it to program their station's music and policy. We asked Ritchie for permission to reprint his letter because it has a bearing on the Cancon scene. Ed:)

Dear Kal:

May I take up a few precious inches of your programming guide, with some comments on a statement made in the July 23 issue. Discussing the Stampeders' record of Sweet City Woman, you noted that it was huge in Canada, adding "(which, as is usual with many Canadian hits, doesn't impress many programmers)".

I am not for one moment doubting the truth or wisdom of your observation Mr. Rudman; in fact, I think it indicates far more perception and awareness than some of your critics would give you credit for.

I would however like to take exception to the basic motivations for this current American attitude to Canadian hits. Before doing so, I suppose I should present my credentials. I have been Canadian editor of Billboard for almost four years, I write frequently for hundreds of newspapers and magazines throughout the world (including the Boston Globe, Chicago Sun Times, Houston Post, Rochester Democrat, et al), and I am the author of a book to be published in the U.S. and Canada in the Fall under the title of Axes, Chops and Hot Licks (The Story of Canadian Rock Music).

One can only presume that the reason for this lack of interest in proven Canadian hits is the Canadian Radio-Television Commission (CRTC) ruling that 30% of all compositions programmed by Canadian radio stations must be of domestic origin. U.S. Top 40 programmers presumably have the impression that this law has made it possible for all sorts of lousy Canadian records to make it in Canada, simply because they have to be played.

Actually, this is simply not true. There has not been one national hit in Canada in the past six months (The CRTC ruling took effect January 18) that has not deserved that status. There have been all sorts of regional doubtful hits, but the records that make it coast to coast do so on their own merit.

Let's examine the facts. Fully half of that 30% is currently being filled by discs which, strictly speaking, are not Canadian. That is, records which qualify as Canadian content because of a quirk in birthplace or composing affiliations.

Such records...which originate in

either the U.S. or U.K....would be played by Canadian stations as a matter of course. A few examples are Hi De Ho by Blood, Sweat and Tears, (writer David Clayton Thomas was born in Canada), Woodstock by Matthews' Southern Comfort (writer Joni Mitchell is another ex-Canadian), anything by Andy Kim, Steppenwolf, The Band or Leonard Cohen.

The remainder of the Canadian content quotas are met with singles by the Guess Who, Gordon Lightfoot, Ocean, Anne Murray, the Poppy Family, and the occasional new artist. There is little room for charity.

What I am saying is that no record makes it nationally in Canada without having it in the grooves. If a record is able to reach top five in any of the major Canadian markets (which for the record are Vancouver, Edmonton, Calgary, Regina, Winnipeg, Hamilton, Toronto, Montreal, Ottawa and Halifax) it is **EMINENTLY ABLE TO DO THE SAME THING IN U.S. MAJOR MARKETS.**

Why? Because it is competing with the same records which are selling big in the States. Canadians, in the main, speak English, buy U.S. records and attend concerts by American artists. Canadians are the last to accept their own. The massive media domination of Canada by the U.S. (did you know that there aren't even six national magazines in the entire country?) makes it next to impossible for a star system to function. Even such huge artists as the Guess Who are far better known south of the border than in the north country. Up until a few months ago, Canadians just did not dig Canadian musicians, until they had proved themselves in the States.

Thanks to the CRTC, it has become possible for "Canadians to be heard in their own country" (the inscription on a plaque presented to the Prime Minister, Pierre Trudeau, by members of Crowbar during a recent concert).

In the last few weeks, we have watched (sadly, I might add) as several huge Canadian hits failed in the States because no station would give them a chance. Each of these records has done top five or better in at least three major markets in Canada against the same records that you're playing in the States. I am convinced they would also be American hits if they had been given a shot. They were not hype-hits or regional breakouts...they were national smashes. A few titles? Oh What A Feeling by Crowbar. A Country Boy Named Willy by Spring. Carry Me by the Stampeders. Ten Pound Note by Steel River. Hats Off to the Stranger by Lighthouse.

To the best of my knowledge, none of these records were given the slightest chance in the U.S. I realize that

nobody can guarantee a hit, but as I have said, any disc which can attain national top ten listings in Canada obviously has proven itself. Maybe they will turn out to be stiff in the U.S. Frankly I doubt it. But at least they should be given a chance.

Maybe there's too much hype on Canadian records which weren't really hits up here and naturally stiffed in the States. Maybe there's just too many singles coming out for every Canadian hit to find its way onto American turntables. Who knows?

My whole point is that U.S. secondary and major market M.D.s should look on Canada as a very real and valuable testing area for singles. Don't ignore chart numbers just because they come from Canada. Vancouver is just as big as Seattle. Winnipeg is the same as Phoenix. Toronto is the equal of Boston. The people are the same...they buy the same records, the same cars, the same baked beans, the same magazines and they listen to the same kind of radio.

If any record goes top five in Hartford, Conn., you sit up and take notice. What you don't seem to realize is that any record which goes top ten in Canada has proven itself even more positively than any number or response in Hartford.

LETTERS continued on page 21

CROSSTOWN BUS
IS ON IT'S WAY WITH
A NEW ALBUM,
"HIGH GRASS"

CROSSTOWN BUS

HIGH GRASS

AND MOVING FAST ON

MCA RECORDS
MCA 7015
MCA RECORDS (CANADA)

George Hamilton IV's romance with North Country

by Walt Grealis

In writing a piece about George Hamilton IV, it's almost impossible to sidestep a very important, and probably controversial, issue. Over a period of a few months, George Hamilton IV has brought more attention to the floundering Canadian country music industry than any one person or association over the past two decades. So as not to be too critical, we must remember that Canadians are joiners and followers. Most of Canada's country programmers and record people fall in line in paying tribute to the Country Music Association and what it has done for country (U.S.) music. Perhaps we, in Canada, have much to envy the great and prosperous industry to the south

but, unfortunately, we have overlooked the potential of our own country artists and writers. It took an American — a North Carolinian named George Hamilton IV, to sincerely discover there was more to Canada than ice and snow and Johnny Cash records. This thaw began when Hamilton, playing a Toronto date, heard a rare happening — a Canadian record being played on a Canadian radio station. This was five years ago. It was Gordon Lightfoot singing his own "I'm Not Saying". Lightfoot had a new, to Hamilton's ears, raw but silky country folk sound that intrigued him. On discovering that Lightfoot was a Canadian, Hamilton began to realise that Canadian performers had a different sound and — it was more than just an accent, which he was to become more and more aware of over the next five

years.

Hamilton was somewhat unique — U.S. country picker speaking. His North Carolina twang was subdued and pleasant — not overdone like most of his counterparts. He made a study of the Canadian people and every new meeting was an experience — for him as well as his new found friend. He was one of the first country artists to invade this country sans the nausea, and he was the first to attach the "Gentleman" tag to his trade. Although not recognized by his own tightly controlled country music industry, he remained a loyal booster of the Nashville sound.

"A Rose And A Baby Ruth" was the single release that got Hamilton together, and into the business — the pop business. Hamilton was pure



Patty MacKellar and RCA's Johnny Murphy and Scott Richards with Hamilton at Four Seasons Motel.



Hack Herrman, Calgary Tourist Association deputizes Hamilton as an Honourary Calgary White Hatter.



Dee Higgins (RCA artist) and Gary Buck (RCA artist/producer) sit in for a chat with George Hamilton IV.



CFGM's Big John Hart, one of the first to introduce George Hamilton IV to his Toronto and area listeners.

country soul, but the disc market of that era (1956) was just as confused as it is today. Good ole country pickin' George Hamilton IV and his "Baby Ruth" deck crashed the pop market and moved Hamilton into the very unreal role of a "teenage idol". He posed this scene for a couple of years, gigging around the south until he saw the light — once again. He tossed in the towel and prepared himself for the country lumps. But Hamilton wasn't into pure country either. He was kinda tripping with folk, rock-a-billy, the sweet chariot thing, and sweetening it all with his country experiences. He wasn't getting anywhere fast, and unless you're pure country, forget support from that quarter. So, half-between Hamilton and his Country Gentlemen hit the cowhide circuit and an inevitable meeting with Canada. This led to a discovery of Lightfoot — and his own rebirth as a country folkster. He became so tuned in with the songwriting genius of Lightfoot that he subsequently released album and single product using Lightfoot material. During his club dates, radio and television interviews, he continually preached the Lightfoot story, resulting in other U.S. recording artists becoming interested in the Canadian songwriter.

From Lightfoot came chance, and "set up" meeting with the good and the bad of Canada's songwriting community. Hamilton was a good "picker" however, and he popped up with his first real big happenner, "Canadian Pacific", penned by Ray Griff, former Calgarian now living in Nashville. When RCA's national promotion manager, Ed Preston, got hold of this hot item, he broke it right across the nation within a few weeks of release. This made George Hamilton IV a household name in Canada's outbacks as well as in every major centre — on and off the main rail line. Besides the

Griff titler, Hamilton used material by Lightfoot, Leonard Cohen, Bruce Cockburn, Ian Tyson, Alan MacRae and Joni Mitchell. Unfortunately this all-American boy, with a Confederate background, didn't cut it in his own country. Remember, Hamilton isn't pure country — and that's why he took his licks from that closed shop — down yonder.

In spite of his bad U.S. trip, Hamilton was having a busy time, hustling himself and his Country Gentlemen across both the Canadian and U.S. nations as well as entertaining his country's troops, abroad — and he was selling records in Canada, thanks to a label that believed in him.

To make an industry story a little shorter, 1971 would appear to be the Canadian year for George Hamilton IV. He took that giant step northward and, with only his talent under his arm, moved into RCA's newly renovated 16 track Toronto studios and christened their ultra-super Rupert Neve console with a full album session. Much of the organization for this session was laid on Jack Feeney, executive producer and manager of the studio. The well-known Brian "Snowbird" Ahern was asked to take on duties as musical director of the session which had an impressive lineup of Canadian musicians. Canadian compositions only, were the order for the session and "North Country", on release, became one of RCA's most prized possessions. Ed Preston and his hard working promotion team of Scott Richards and Johnny Murphy, have created a way of life around the Hamilton album. The rest of Canada has also been quick to respond to this latest Hamilton release. The vehicle that carried the "North Country" set along so far was the release of "Countryfied" as a single. This Dick Damron penning became a number one

Canadian hit for Damron and Hamilton's version has hung onto the No. 1 position on the RPM Country Fifty for the past five weeks. He even managed to pick up some chart action in his own country.

Hamilton fever has spread across the pond and "George The Fourth (A King In The Country)" has become such a popular weekly television series that the BBC have scheduled a re-run for this summer which will precede a new Hamilton series set for late Fall. Hamilton became a UK crowd getter with his appearances at the International Festival of Country Music. He has appeared at all three of these Festivals at Wembley Pool. This year he also acted as master of ceremonies for the big show which was televised nationally by the BBC. He has been named honorary president of the British Country Music Association and was voted, Top male country singer in the Billboard — Record Mirror, 1st International Country Music Awards. Ironically, this Award was presented to Hamilton by Connie B. Gaye, founder-president of the Country Music Association of America. Before leaving England he headlined the bill at the internationally famous Batley Variety Club for their first country week and cut a session with Britain's pride and country joy, The Hillsiders.

One of the most rewarding and exciting happenings during Hamilton's romance with Canada was a promotional tour set up by Ed Preston. He visited every major centre across Western Canada which was capped by a Canadian Pacific Rail trip through the Rockies. During this trip he took over the controls of one of the locomotives that makes the daily climb over and through the famous rock shelf.

Bert Mitford, who heads up Toronto's
HAMILTON continued on page 14



Highlight of eastern trip was trade luncheon — seen here with CFDR's Gerry Parsons and Merv Maxwell.



Crawford's Bernie McKinley, R.W. Crawford, Ed Aitken, Marion Ayer, Donald Scott at lunch with RCA star.

HAMILTON continued from page 13

Music and Artists Agency, recently entered George Hamilton IV's life and set up a series of dates that took the RCA star through Northern Ontario and the Atlantic Provinces. Hamilton's acceptance in Eastern Canada was so great that Mitford has arranged for a return to this country-conscious area and several dates to include Moncton, St. John's, Cornerbrook and Charlotte-Town. Mitford's agency is now looking after Hamilton's booking arrangements exclusively, for Canada.

There's much more that can be written about George Hamilton IV, and it, no doubt will, when his own country finally recognizes that, pure or otherwise, George Hamilton IV is the truest representative of American country - in the business.

The Canadian country music industry has been rendered a tremendous ser-

vice by Hamilton. The apathy that exists in Canada with programmers, the press, and the public has been slightly dented with Hamilton's disc and gig successes using Canadian compositions and paying tribute to this country's performers. The full impact of his helping hand won't be realized for a couple of years but it is a door opener and a foot in the door was what Canadians were looking for. Said one observer: "Now that Hamilton has introduced professionalism to the Canadian country scene we should do some real hard thinking before producing and the end results will probably find stronger programmer/public acceptance of our Cancon country product."

(Ed: To RCA's Ed Preston, Scott Richards and Johnny Murphy, our thanks for your assistance in compiling the George Hamilton IV story.)

London hot with singles product

Mike Doyle, national promotion London Records, reports the label is hot with singles product. "Hill Where The Lord Hides", by Chuck Mangione, has picked up plays on major AM and FM outlets across the country.

Rod Stewart's "Reason To Believe" is likewise hitting nationally. The latest Moody Blues single, "The Story In Your Eyes", is being released this week to heavy programmer demand. Many stations are playing advance copies, supplied by U.S. record services. A new Dave Edmunds single, "Blue Monday", a follow-up to his "I Can Hear You Knocking" smash is skedded for release by mid-August.



Bill Wall (CHFX-FM) Maureen Hughes (Dartmouth Free Press) and Brian Sutcliffe and Ron Reed of CHNS.



Langley's CJJC was all ready for George Hamilton IV when he drove into town for personal appearance.



Retired CP star serves as backdrop for new CP star Hamilton and CFAC's Jim Hughes and Dieter Stachow.



While in Calgary town, Hamilton did the autograph signing bit for CFAC's Lorne Ball.

RPM NEW ON CANADIAN CHARTS

VIA TELEX - August 11th, 1971

CKOC - Hamilton, Ont.

Nevin Grant

Marianne...Stephen Stills (WB)
Bangla Desh...George Harrison (Ap)
Woke Up...Partridge Family (Bell)
Story...Moody Blues (Lon)

CKLG - Vancouver, B.C.

Roy Hennessy

Mother Freedom...Bread (WB)
Talk Over...Anne Murray (Cap)
Bangla Desh...George Harrison (Ap)
For You...Olivia Newton-John (Pol)

CKLW - Windsor, Ont.

Alden Diehl

Love Me...Stevie Wonder (Mo)
All Day Music...War (UA)
For You...Springwell
Love You...Paul Anka (Qua)

CFNB - Radio Atlantic

Larry Dickinson

Dixie...Joan Baez (Am)
Dream...Ocean (Arc)
Apple Red...R.Dean Taylor (Am)
Rain Dance...Guess Who (RCA)

Capitol to distribute book by Ritchie Yorke

Arnold Gosewich, president of Capitol Records (Canada), has announced that Capitol will distribute the upcoming book "Axes, Chops and Hot Licks" by pop-writer and former RPM columnist Ritchie Yorke. The book will be distributed to record retailers throughout Canada.

Publication date for the exploration of the Canadian rock scene has been set as Oct. 22nd, by M.G. Hurtig Ltd., the Edmonton publisher. The book will be published in both hard and soft cover and will be sold to stores via a special ten copy pre-pack with built-in display material.

Among the highlights of the book are interview-profiles of some fifty leading Canadian artists and a foreword by Pierre Juneau, Chairman of the Canadian Radio-Television Commission.

Yorke will shortly commence a cross-country promo tour for the book. U.S. publishing is now under negotiation.

WHEN RPM DOESN'T LIKE SOMETHING IN THE WEEKLY - we change it. If you have a gripe, we want to know how we can improve our paper. Why not write and tell us what you like and don't like. We speak our mind each week and would like to encourage you to speak yours. If you want your comments kept secret - just say the word - you can trust us.

Stagger Lee...Tommy Roe (ABC)
Annabella...H.J.F&R (RCA)

CKXL - Calgary, Alta.

Greg Haraldson

Kind Words...Lighthouse (GRT)
Blues...Seeds of Time (Lon)
In Out...Karen Marklinger (Lon)
Rain...Ian & Sylvia (Col)
For You...Olivia Newton-John (Pol)
Sunshine...Bill Withers (Am)
Lead...Barbra Striesand (Col)
Stick Up...Honey Cone (Qua)
Saturday Confusion...Bobby Russell (UA)
Uncle Albert...McCartneys (Ap)

CKGM - Montreal, P.Q.

John Mackay

Maggie...Redbone (Col)
Loving...Hagood Hardy (Pol)
Time...Young (Am)

CHED - Edmonton, Alta.

Denny O'Neil

Sunshine...Bill Withers (Am)
Story...Moody Blues (Lon)
Southbound Train...Steel River (Qua)
Uncle Albert...McCartneys (Ap)

CHEX - Peterborough, Ont.

Ron Johnston

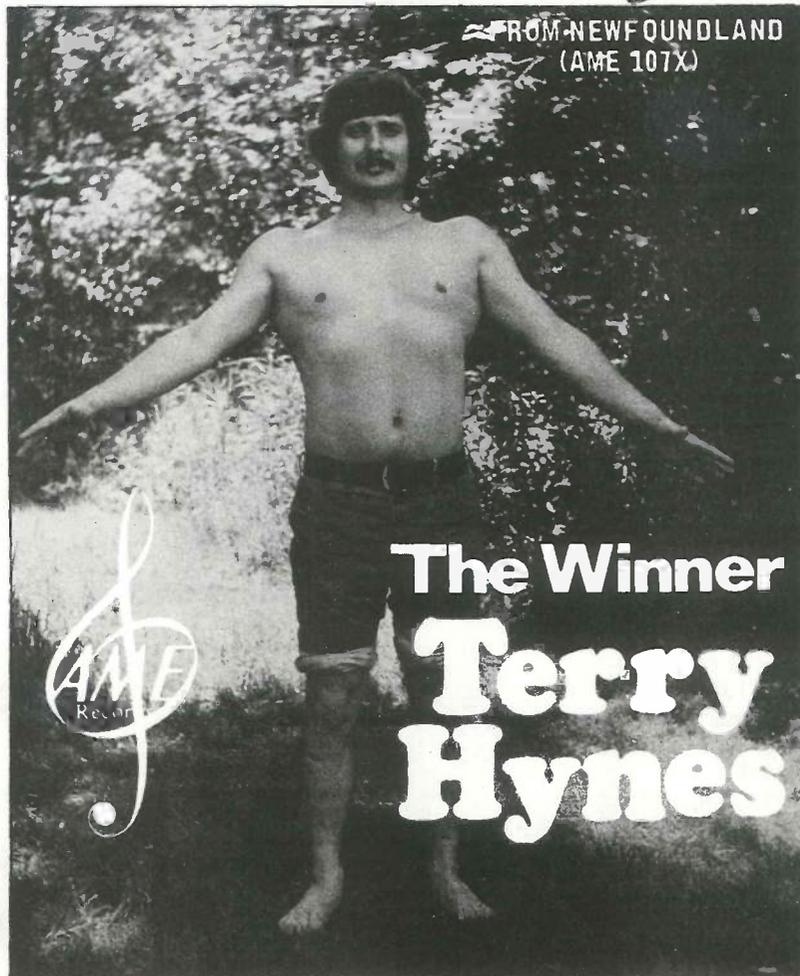
Dream...Ocean (Arc)
Mother Freedom...Bread (WB)
Celebrate...Rare Earth (Am)
Marianne...Stephen Stills (WB)
Kind Words...Lighthouse (GRT)
Gamblin'...BS&T (Col)

CHUM - Toronto, Ont.

J. Robert Wood

Woke Up...Partridge Family (Qua)
Spanish Harlem...Aretha Franklin (WB)
Got Time...Glass Bottle (RCA)

THE CRAZY LOVER

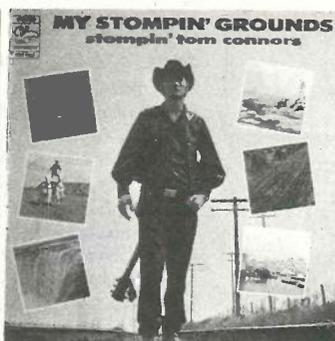
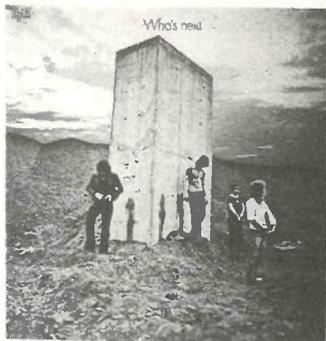


MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

NEW ALBUMS

WHO'S NEXT

The Who
(Decca) DL 79182-J
The Who have never found it necessary to be anything but themselves and they continue that way of doing things, here Eight and a half minute version of "Won't Get Fooled Again" and "Bargain" are hot. Big, big seller.



MY STOMPIN' GROUNDS
Stompin' Tom Connors (MA PL)
(Boot) BOS 7103-K
Canada's Top Male Country Singer (RPM/Juno) is assured of heavy sales and many plays with this, his best album to date. Album is 100% Stompin' Tom - and that's Canadian with a capitol C.

LONESOME

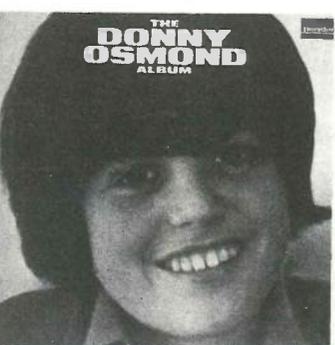
Samii Smith
(Mega) M31-1007-M
Miss Smith has been on the country and MOR charts with her "Help Me Make It Through The Night" and "Then You Walk In", the latter contained on this set. There's a lot of good country programming here which should create strong listener response.



BLUE DUCK FLY TO NORTH COUNTRY
Sam Signaoff
(RCA) LSP 4552-N
This one isn't available in Canada yet. It's a gem and we humbly suggest RCA get it out, pronto. This is his first contact with recording and ranks easily with Taylor, Young et al. "Blue Duck", "New York Skyline", in fact the whole set is outstanding.

BILLY JACK

Soundtrack
(Warner Bros) 1926-P
Although Coven has nothing on the Original Caste's version of "One Tin Soldier", there's some fine music in this set which will find easy favour with movie-goers. Give "Rainbow Made Of Children" a listen.



THE DONNY OSMOND ALBUM
(Polydor) 2424 208-O
Pre-acne chanter lays down heavy sounds via "Lollipops, Lace and Lipstick", "Flirtin'" and others. Mike Curb penned "Burning Bridges" will also get notice. Already going strong.

A SPRIG OF SHAMROCK

Larry McKee/Shandonairs (MA PL)
(Cynda) CNS 1002-K
If you're looking for Irish dance music with all the original instruments that make it authentic, here it is. George Semkiw did the production chores at RCA's Toronto studios. Mike Duke, Bob Patton, Jimmy O'Neill, George Wilson, Vic Jensen give McKee an assist.



MOMENT OF LOVE (MA PL)
Jerry Toth Singers
(Warner Bros/CBC) LM94-P
Crisp, clear arrangements and excellent choice of material make this one of the best MOR sets on the market. Bobby Griffith's "Love Kept On", "Let's Go To The Country" and the titler stand out. A programmer's dream.

CORBETT AND HIRSH

(Atco) SD 33-361-P
Ultra pleasant folk/country/rock set shows of songwriting talent as well as performance ability. "Gypsy Child", "Baltimore Ladies" and a couple of others are stronger than the rest of the set, which is going some.



MUSIC BAROQUE POUR DEUX GUITARES
Presti/Lagoya
(Philips) 6504 003-K
A set of continuing delight to MOR and classical programmers alike. The virtuosity of Alexandre Legoya and Ida Presti stands out from beginning to end. Haendel, Scarlatti, Albinoni, Marcello and Pasquini represented.

RPM TOP 25 TAPE SELLERS

- 1 **1 STICKY FINGERS**
Rolling Stones (Rolling Stone)
COCX 59100-P 8COC 59100-P
- 2 **MUD SLIDE SLIM**
James Taylor (Warner Bros)
CWX 2561-P 8WM 2561-P
- 3 **5 RAM**
Paul McCartney (Apple)
4XT 3375-F 8XT 3375-F
- 4 **18 MAN IN BLACK**
Johnny Cash (Columbia)
CA 30550-H CT 30550-H
- 5 **14 ONE FINE MORNING**
Lighthouse (GRT)
5230 1002-T 8230 1002-T
- 6 **3 FOUR WAY STREET**
Crosby/Stills/Nash/Young (Atlantic)
ACJ 902-P A8TJ 902-P
- 7 **15 SUMMER SIDE OF LIFE**
Gordon Lightfoot (Reprise)
CRX 2037-P 8RM 2037-P
- 8 **4 SHE'S A LADY**
Tom Jones (Parrot)
M 79646-K M 79846-K
- 9 **6 LOVE LETTER FROM ELVIS**
Elvis Presley (RCA)
TK 4530-N T8S 4530-N
- 10 **16 DID YOU THINK TO PRAY**
Charley Pride (RCA)
TK 4513-N 8TS 4513-N
- 11 **19 SNOWBIRD**
Anne Murray (Capitol)
4XT 579-F 8XT 579-F
- 12 **17 WE SURE CAN LOVE EACH OTHER**
Tammy Wynette (Epic)
CA 30685-H CT 30685-H
- 13 **22 NORTH COUNTRY**
George Hamilton IV (RCA)
CAS 4517-N C8 4517-N
- 14 **25 INDIAN RESERVATION**
Raiders (Columbia)
CT 30768-H CA 30768-H
- 15 **23 AQUALUNG**
Jethro Tull (Reprise)
CRX 2035-P 8RM 2035-P
- 16 **7 WHEN YOU'RE HOT YOU'RE HOT**
Jerry Reed (RCA)
TK 4506-N T8S 4506-N
- 17 **8 THE CARPENTERS**
(A&M)
CS 3502-W 8T 3502-W
- 18 **12 JESUS CHRIST SUPERSTAR**
(Decca)
7 36000-J 6 6000-J
- 19 **24 THE MOM AND DADS**
(Apex)
AL7 31563-J AR6 1652-J
- 20 **... ALARM CLOCK**
Richie Havens (Polydor)
3176 080-O 3821 080-O
- 21 **9 TAPESTRY**
Carole King (Ode '70)
CS 77009-W 8T 77009-W
- 22 **10 L.A. WOMAN**
Doors (Elektra)
CEK 75011-P 8EK 75011-P
- 23 **13 TARKUS**
Emerson Lake & Palmer (Cotillion)
AC 9900-P A8TC 9900-P
- 24 **11 BEST OF THE GUESS WHO**
(RCA)
TK 1710-N T8S 1710-N
- 25 **20 PEARL**
Janis Joplin (Columbia)
CA 30322 CT 30322-H

Looking closely at the Competition

by Kenneth M. Smookler

Last week, I tried to frighten you with Mr. Basford's new Bill C-256, which could become the Competition Act. I only mentioned one tiny possibility... ..that it could affect union control of Agent and Manager fees. But that's not the end of it; the contractual relations between Artist and Manager are also liable to control by Mr. Basford's Ministry (Consumer and Corporate Affairs) If the manager is one of the larger professional management firms... ..(or, possibly, even if the manager isn't but that's next week's story.)

Let's take it stage by stage. S.32 of the Bill says that "Every merger in respect of which the....annual gross revenue exceeds in value the sum of five million dollars shall....be registered with the (Competitive Practices) Tribunal...."

(The Tribunal is a new court-like body created under this Bill for several purposes; one of these is to inspect and regulate mergers and monopolies. It exercises some of the powers of the Federal Trade Commission of the U.S.A)

But what's a merger? It's the acquisition by one or more persons, each of whom controls an operating business... ..of control over the whole or part of the business of another person."

Those of you who have management contracts with organizations of the size of BMI or IFA are undoubtedly within the range set by this Bill. The gross revenue is not that of the Artist or Group (let's call them all Artists) but of the Artist PLUS the Manager.

And the other big necessity (read the definition of "merger" again) of con-

SMITH continued from page 6

return to be predicted closely even before the tour begins. What you lose on a bad house in one town can be picked up on a good house somewhere else.

The proposal may be too radical at the present time. But I wager that it will become an accepted practice. After all, it stems from a theory that has been profitably applied elsewhere.

Forward integration has been used everywhere from the automobile industry (where the manufacturers have been buying up dealerships) to computers (where service packages are normally part of the purchase plan). Wherever poor service endangers a product's future, the producers gain from integrating that service into their own operations.

Promotion is a service aspect of the music product. Obviously the service aspects of our product have been rather shoddy. When are we going to do something about it?

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.

trol is definitely there. Read any Artist management contract...they all include clause after clause which gives the manager control over the Artist's contracts, publicity, endorsements and so on.

In practical terms this means that, whenever a contract is signed with a Manager of any importance (in size that is; this columnist doesn't make value judgements or THAT kind in print) after the Competition Act has been passed:

a) The Artist must ask himself (or anyone in sight) whether the Manager, with all of its other Artists, has a gross annual revenue over five million dollars.

b) And having asked this (and heard a "yes" whispered into his, her or its ear) the Artist had better be sure that the contract is registered with the Tribunal.

At least, that's the way I read it; anyone who wants to disagree with me can write in and say so...anyone under five foot three and a hundred and twenty five pounds can come up to my office and take it up with me personally.

Next week...what will happen to you if you don't register and other modern horror stories.

Monaural album sales triple in year - DBS

According to the latest DBS figures, net shipments of monaural recordings have almost tripled this year. Figures to May of this year show 576,000 monaural records were shipped compared to 209,000 for the same period last year. Reason for the surprising increase can be attributed to slowing down of new production and consequent reissue of old material. The Elvis Presley Camden and Lous Armstrong (RCA) reissues are good examples.

Shipments of singles are down this year from 6,158,000 to 5,791,000. Stereo album production shipments are down fractionally from 8,880,000 to 8,817,000.

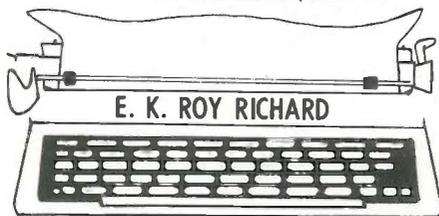
Total dollar value of all shipments in Canada increased however, from \$16,033,000 to \$17,010,000.

Tape sales for the year are lagging with a drop from \$5,588,000 last year to \$5,142,000 this year.

Straightening out the bogus Cancon issue

An industry-wide outburst against the alleged abuse of CRTC Canadian content regulations by certain major market radio stations can be expected in the very near future.

As it stands at present, a great many first class Canadian discs (some of



them, in imagination) far superior to average U.S. product, have been notable only by their absence from major market top forty playlists. The reason? Because the stations have actively been programming the likes of Bob Crewe, Sea Train, Janis Joplin, Chairmen of the Board and Neil Sedaka as Canadian content. When they fill the thirty percent quota with these obviously foreign discs, even a blind man could see that the Canadian music industry is being severely and savagely damaged. We should all care very deeply about that fact; indeed we're sure everyone does care except these short-sighted, dollar crazy stations. Yet, in the long run, paradoxically, it is the radio stations in Canada which will suffer if the domestic music industry gets bogged down and stifled by blatant evasion of the ruling.

The music business can be a lucrative one; it can also be a disastrously short-lived career for some individuals. There is a terrible lack of money for independent Canadian product, and it's not going to get better while radio stations jump at anything from the U.S. with the slightest whiff of Canadiana, and at the same time, avoid playing real Canadian records for as long as possible.

Do you really realize the state of indie production in Canada? Did you, for instance, know that only six of the twenty one members of CIRPA had records released in the last month, and that a mere three of them had hits with their most recent release. That's where it's at folks, and that's where it will stay while the present depressing trend continues

A few weeks ago, there was quite a fuss over the programming on CKLW of Detroit R&B records as Canadian content because the rhythm tracks were cut here.

'LW was publicly and officially embarrassed by that unforgivable slip-up. There are other examples of this wanton wastage of Canadian talent. But at this time we'd rather forget the history and use the experience towards a better and brighter future for this

country's music.

What is needed, we earnestly believe, is the appointment of some sort of official body to make frequent deliberations and decisions on just what does constitute Canadian talent, (as outlined in the CRTC legislation).

We have all seen many flagrant abuses of the legislation, and we also fully appreciate the predicament of many record companies in this monstrous mess. If you're the president of a record company and a large station which can sell ten thousand records with a week's charting calls you with a question like "We've just got this new single from Japan by the Mickiemotos, and the writing credits say N. Young; is it the Canadian Neil Young?" you're right on the hot seat. Say yes and you've got ten thousand sales... ...say no and they drop the record unless it's top twenty Stateside. Whattayado?

We know and you know that a couple of very prominent stations have been pulling that little caper. We also know they've been trying to get Canadian record companies to commit themselves in writing on various dubious Cancon records. We might advise you to suddenly lose all your typewriters in this situation, since we can easily envisage any radio station which ever goes to court on a failure to meet thirty percent rap turning around and pulling an action of their own against record companies for providing false information. (We'd be highly interested to hear Kenneth M. Smookler's observations on that spicy little hot potato.) Meanwhile, make it a golden rule not to write to radio stations affirming Canadian content on any disc. We smell trouble ahead.

Accepting that this stupid scene exists, what are the remedies? What's the point of appointing a body to call the shots on Canadian content identification? What's to stop the unscrupulous few from screwing it all up with false info?

Why not just leave it to the CRTC to prosecute Cancon offenders? Why get all heated up by a few bits and pieces of cheating...after all everything's booming, isn't it? Why not leave it to RPM to rule (with the MAPL logo) on Cancon?

Let's take those queries one at a time. The remedy is an official committee (perhaps under the auspices of the CRTC, BMI, CAPAC, CRMA, AFofM CIRPA, whatever) which would, after intensive investigation, issue what actually amounts to licenses on Cancon records. In other words, nothing could be counted as Cancon by any radio station unless it had official approval.

After a certain date, any station trying to pass off any record as Canadian content without such a license, would have no defence in a possible CRTC court action. It would be like a dog tag...have it on there, or be prepared for big trouble.

On the other hand, any company providing the body with false claims or information would be automatically liable for huge fines, possibly as high as the \$25,000 per day which any station not meeting 30% can cop right now. There can be no room for the cheats and petty crooks in this new scheme, and God knows, we've still

RICHARD continued on page 23

LISTEN
and
you will
PLAY

**"IT'S ALL IN THE
CHILDREN'S
MINDS"**
BY
R. Harlan Smith
REO 9038X M A P L

**"VOLKSWAGEN
MICRO-BUS"**
BY
Earl Morin
BARRY 3527X M A P L



from **DAMON PRODUCTIONS**
Edmonton, Alta.

MANUFACTURED IN CANADA BY
QUALITY RECORDS
LIMITED



Busy! Busy! Busy!

CKFH newsman Robert Murdoch's wife gave birth to a baby boy and they've named him Robert Patrick Murdoch.

Jean Sullivan is now looking after promotion for Phonodisc and is based at their Toronto offices.

CJDV's promotion manager, Gary Millar, has uncovered what he tags

"a monster of a hit". Alan Lee Brackett's "Cherokee Woman" is almost assured of a top spot on the Drumheller charts. RCA are apparently very impressed.

A baby girl was born to Annie, wife of Ritchie Yorke — Billboard representative for Canada, at Toronto's General Hospital (Aug 6). The baby, who weighed in at 8 lbs 11 oz, and Mother — are doing nicely.

It was recently reported in RPM that Shirley Eikhard had signed with the Al Hooper Talent Agency. Miss Eikhard would like the record put straight. She looks after her own arrangements and can be contacted for engagements by calling Oshawa 725-8884.

sooner or later. You'll find the job a lot easier if you put the Canadian market in the right perspective and forget the fallacies. Give it a try and you'll have a damn good programming aid up your sleeve.

After all, any information which helps you add only the records which are going all the way, must in the long run be of immense benefit to your own stature. Whether you know it or not, the CRTC has given you a significant testing ground for the hits of tomorrow. Watch it closely.

Very Sincerely,
Ritchie Yorke.

Donn and Cindy Reynolds have a new baby boy. The baby, weighing 8 lbs. 8 oz. was born at the Brampton Hospital. Needless to say, local station CHIC gave a suitable plug to the event. Baby's name is Scott.

Van's Herschorn Prods become public firm

Jack Herschorn has announced the acquisition of Herschorn Productions Limited by Can-Base Industries, a publicly-owned company listed on the Vancouver stock exchange. The acquisition makes it the first publicly-owned company in Western Canada devoted to record production, recording facilities and audio manufacturing.

Included in the acquisition of Herschorn Productions is the recently completed sixteen track recording studio, Aragon — Vancouver's first sixteen track. Also included is the entire Aragon catalogue of forty-two albums and the publishing catalogue. Herschorn will remain with the company as president and Mike Flicker will remain as head of A&R.

Can-Base intends to expand facilities to include provision for television and video-cassette work. At present Aragon Studios can accommodate up to seventy-five musicians at a time.

LETTER continued from page 11

Develop some Canadian radio contacts. Make it possible to check and see if what the promotion man keeps telling you is actually truth. Make your own job easier by rationalizing Canadian chart numbers. The moral of the tale is that NO RECORD CAN GO TOP FIVE IN A MAJOR CANADIAN MARKET WITHOUT HAVING IT IN THE GROOVES. It's as simple as that.

There have been a large number of Canadian hits on the national U.S. charts this year, more than any five years previously. There are going to be many more. You'll be playing them

RPM COUNTRY 50

- 1 1 COUNTRYFIED
George Hamilton IV (RCA) 74-0469-N
- 2 2 JUST ONE TIME
Connie Smith (RCA) 9981-N
- 3 4 HE'S SO FINE
Jody Miller (Epic) 5-10734-H
- 4 5 BRIGHT LIGHTS BIG CITY
Sonny James (Capitol) 3114-F
- 5 3 PLEASE DON'T TELL ME
HOW THE STORY ENDS
Bobby Bare (Mercury) 73203-K
- 6 8 I'M JUST ME
Charley Pride (RCA) 9996-N
- 7 10 SOMEDAY WE'LL LOOK BACK
Merle Haggard (Capitol) 3112-F
- 8 7 SKIP A ROPE
Mike Graham (Rodeo) 3348-K
- 9 20 SWEET CITY WOMAN
Stamperders (MWC) 1004-M
- 10 11 INDIAN LAKE
Freddie Weller (Columbia) 45388-H
- 11 12 RIGHT WON'T TOUCH A HAND
George Jones (Musicor) 1440-J
- 12 15 I WONDER WHAT SHE'LL
THINK ABOUT ME LEAVING
Conway Twitty (Decca) 32842-J
- 13 13 GOOD LOVIN' (Makes It Right)
Tammy Wynette (Epic) 10759-H
- 14 14 SIX DAYS OF PAPER LADIES
Humphrey & The Dumprucks
(Boot) 004-K

- 15 6 GWEN (Congratulations)
Tommy Overstreet (Dot) 17375-M
- 16 16 FEDERAL GRAIN TRAIN
Russ Gurr (Rodeo) 3349-K
- 17 19 WHEN HE WALKS ON YOU
Jerry Lee Lewis (Mercury) 73227-K
- 18 17 TAKE ME HOME COUNTRY ROAD
John Denver (RCA) 0445-N
- 19 9 R.R. #2
The Family Brown (MCA) 2014-J
- 20 22 QUILTS
Bill Anderson (Decca) 32850-J
- 21 23 SATURDAY MORNING CONFUSION
Bobby Russell (U.A.) 50788-J
- 22 24 PARLIAMENT HILL
Angus Walker (Rodeo) 3345-K
- 23 28 PLEDGING MY LOVE
Kitty Wells (Decca) 32840-J
- 24 30 NASHVILLE
David Houston (Epic) 5-10748-H
- 25 21 THE LAST TIME I SAW HER
Glen Campbell (Capitol) 3123-F
- 26 31 YOU'RE LOOKING AT COUNTRY
Loretta Lynn (Decca) 32851-J
- 27 32 MY BLUE TEARS
Dolly Parton (RCA) 9999-N
- 28 48 PITY PITY PATTY
Susan Raye (Capitol) 3129-F
- 29 25 LOVE GETS SWEETER
Gleasonnaires (Boot) 006-K
- 30 26 PAGES OF TIME
Gene MacLellan (Capitol) 72644-F
- 31 27 WAITING FOR MY HANGING
Al Hooper (Paragon) 1039-C
- 32 45 EASY LOVING
Freddie Hart (Capitol) 3115-F
- 33 46 GOOD ENOUGH TO BE YOUR WIFE
Jeannie C. Riley (Plantation) 75-M
- 34 47 THE YEAR THAT CLAYTON
DELANEY DIED
Tom T. Hall (Mercury) 73221-K
- 35 35 WHEN WE TRIED
Rainvilles (Melbourne) 3364-K
- 36 36 ALL OVER AGAIN
Fred Dixon/Friday Afternoon
(Rodeo) 3351-K
- 37 50 HERE I GO AGAIN
Bobby Wright (Decca) 32839-J
- 38 38 THE PHILADELPHIA FILLIES
Del Reeves (U.A.) 50802-J
- 39 39 MAIL ORDER BRIDE
Jimmy Arthur Ordege (Damon) 010-J
- 40 40 MISS JANUARY
Russell Thornberry (MCA) 2017-J
- 41 41 THE MOODS OF MY MAN
Honey West (Marathon) 1042-C
- 42 29 RISE 'N' SHINE
Dick Damron (MCA) 2011-J
- 43 43 A HIT IN ANY LANGUAGE
Carroll Baker (Columbia) C4-2983-H
- 44 33 WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA) 9976-N
- 45 44 VOLKSWAGEN MICRO-BUS
Earl Morin (Barry) 3527 X-M
- 46 49 6218
Stone Hand (Track) 003
- 47 ... WHO WROTE THE WORDS
Mersey Brothers (RCA) 75-1058-N
- 48 ... THE RIGHT COMBINATION
Porter Wagoner & Dolly Parton
(RCA) 9994-N
- 49 ... LEAVIN' AND SAYIN' GOODBYE
Faron Young (Mercury) 73220-K
- 50 ... FLY AWAY AGAIN
Dave Dudley (Mercury) 73225-K

Elvira exposed as a Ritchie Yorke fan

WHEN I FOUND OUT.....that RY was no longer going to write his column in this magazine (Ed: Paper!!!) I got on the phone and put together a list of names. They are names of Canadian people and they have been added to my list. Apparently some of you out



there have been very busy. To put it mildly, you have shown your expertise in slipping the old dagger in the back. One, supposedly, high ranking record official has been writing poison pen letters — like some kind of a cry baby. Another gentleman, who has gained a reputation, of sorts, has been busy at his machine as well. Well, my thin-skinned friends, you might be clever enough to create an international incident — but you sure as hell

Irish Rovers TVer gains wide popularity

One of the most spectacularly successful CBC variety series has been the Vancouver-produced "Irish Rovers". Starring the well-known singing group, the show makes wide use of other performers.

The series has been renewed to the end of January 1972 by which time producer Ken Gibson will have some thirty four original programs plus ten of an "Irish Rovers Present" music hall series and a one hour special filmed in Ireland — all in the can.

In addition, the CBC will run twenty repeats, scattered throughout the new shows. Total run is sixty-nine weeks, almost continuous.

The Ottawa research office of the CBC has revealed some interesting facts about the show. They have found that the audience for the "Irish Rovers" ranks as the biggest audience ever obtained by any CBC series (variety or otherwise) carried on CBC owned stations only. It was also discovered that the series was enjoyed more by those who watched it than any other Canadian or U.S. variety series shown on either the CBC or the CTV network in the 1970-71 season. as well as being enjoyed more by those watching it than any other CBC variety series during the past five of six seasons.

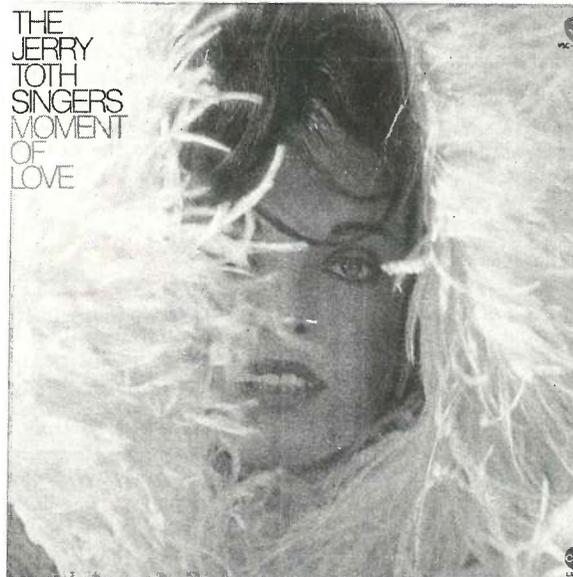
The results from the research office indicates the enormous acceptance of the show, by the Canadian public.

aren't going to get any mercy from ME!!!! Those pressure tactics work both ways, and it is time for you to "clean up your act!!!" May a pox strike you!!! (Ed: Not a genuine Elvira Capreese POX!!!) May your releases all be "off-centre". May your cutting head be dull. May your labels be reversed, and finally, may you have a Canadian hit with no international action! (Ed: NO! NOT THAT!!!)

CONGRATULATIONS.....to those who have had the insight to read and believe this magazine (Ed: Paper!) when we reported that Canadian culture is under careful EXAMINA-

TION!!! I predicted it and many of those in the know are already seeing the fruition of my predictions. (Ed: Your inside information!!!) You will see some interesting moves to NATIONALIZE the culture of this nation. Many of them will SHAKE THE ESTABLISHMENT. (By the way, one of the early moves is a "bummer" and the parties involved are already embarrassed. Gentlemen, you have been "USED" but then what do you know about the record industry?) (Ed: I think I'll cut that item out and keep it for further reference!!!) THEN, THERE IS.....the personal manager.....who is living in the shadow of a "REAL" personal manager.

THE JERRY TOTH SINGERS



WSC 9008

MOMENT OF LOVE

Jerry Toth and his chorus and band are at work in this album filling in a conspicuous gap in Canadian pop music. Over the years, Canada has given the rest of the musical world fine and admired sounds in almost every style - - Jazz from Oscar Peterson, Rock from the Band, Folk from Gordon Lightfoot. But until now we haven't won much recognition for music in a category you might label Bright Romantic, music that's light, swift, hummable and full of the feel of romance. At which point, enter Jerry Toth and friends. The vocals, the crisp arrangements, the all-Canadian material and the band's perfect craft collaborate in some graceful and imaginative orchestral music pitched on the same high level that marks Canada's contributions in the other styles. In short, you may consider the conspicuous gap filled.

JACK BATTEN

Free-Lance Pop Columnist - Toronto

WARNER BROS. RECORDS OF CANADA LTD.

The greatest talent rock has to offer...

Some of the greatest talent rock has to offer was onstage together at Madison Square Garden this past weekend for two benefit concerts for the refugees of East Pakistan. The concert, which was originally the idea of Ravi Shankar, turned out to be mainly George Harrison and Friends, and among those friends

Pop Wire

LISA ROBINSON



were Shankar and Bob Dylan. Former fellow-Beatles, John Lennon and Paul McCartney, were nowhere in sight, so it wasn't the Beatles concert that everyone had been talking about after all, but it was a damn good show.

After Harrison introduced Ravi Shankar and the great Indian musician performed some classical ragas, a film about the injustices going on in East Pakistan was shown. Then, out came George...with Eric Clapton and Jesse Davis on accompanying guitars, Leon Russell on piano,

Billy Preston on organ, Ringo Starr and Jim Keltner on drums, Klaus Voorman on bass, some horn men and an incredible choir that included Claudia Linnear. Now there's a band. Sort of a combination of Mad Dogs and the Delaney and Bonnie British tour. All that was missing was Joe Cocker and Delaney and Bonnie!

Although I find the whole superstar trip fairly distasteful, it is a pleasure to see professional musicians occasionally...not to have to wait for tuning up, and to hear the songs performed one right after another with skill. This concert was very much like a "greatest hits" concert. George performed "My Sweet Lord", "My Guitar Gently Weeps", "Something", "Here Comes the Sun"; Billy Preston did "That's the Way God Planned It", and Leon Russell did a dynamite version of "Jumpin' Jack Flash".

Then, as George said, "I'd like to introduce someone who everyone knows but very few have seen lately," Bob Dylan came out on stage to thunderous applause. He performed some of his greatest; "Just Like a Woman", "Blowin' in the Wind", "Tambourine Man", "It Takes a Train to Cry"... and sounded so very much like

squarely...everyone is trying to pass the buck on Cancon decisions. Some stations (we know it's only a handful) will do anything to stick with U.S. and U.K. records and will use any excuse to justify their programming as Cancon.

If RPM's Cancon definitions were regarded as gospel in the radio and record trade, there wouldn't be any problems. But we've already seen that some stations actually ignore factual breakdowns of Cancon. It's no doubt because RPM is acting merely as a source of information, rather than officially laying down the law. Take it or leave it.

That's why an independent and official committee must be appointed immediately to prevent anymore of this underhanded Cancon evasion. It's the one chance of weeding out these malignant growths before they spread across the country.

And here's one more piece of meat to chew on. It's actually a bombshell in its far-reaching implications. Recently one of Canada's most respected rock producers was approached in New York by a couple of American record makers to put his personal production credit on a U.S. made record in return for a couple of points. The Yanks figured such Cancon identification would give them a headstart with a couple of stations. The Canadian said no. The problem is that we all know there are other producers who won't say no.

the Dylan of old.

The audiences at both concerts, some had paid up to forty five dollars to scalpers for seats, were incredibly enthusiastic, naturally, but very well behaved. The only difficulty of any kind was when some kids outside attempted to break in and there was a minor scuffle. I hope George plans to do more concerts with his friends in the future. It was nice to have him back.

The Who came back to New York last week also, and had to perform the first of their two concerts at Forest Hills Stadium in the rain. Peter Townshend, Roger Daltry and John Entwistle apparently had to wear some sort of rubber blocks on their feet to prevent them from being electrocuted. Labelle opened the shows with soulful versions of "Take Me to the Pilot", "You've Got a Friend", and "Wild Horses". Then the Who took the stage and they only did two songs from "Tommy", a lot of new material and "My Generation", "Magic Bus" and "Can't Explain"...always favourites in New York. Their new album is getting a lot of airplay here, and the new material was particularly well-received.

Hot Tuna had a smash concert at the Santa Monica Civic Auditorium; Papa John was brilliant on his violin as always, and the group did an incredibly long version of "Come Back Baby". A week before that, they played in a surprise appearance at the Gaslight in Greenwich Village, within three hours the word got around New York and the club was filled with Hot Tuna freaks for two nights.

Other Airplane news...it's official, Grunt Records will be distributed by RCA. Surprise, surprise. The amount of money involved is rumoured to be astronomical...more than what was paid for the Rolling Stones. And former Airplane drummer (now with the New Riders) Spencer Dryden's wife Sally had a wild baby shower in Sausalito last week; all the San Francisco ladies really helped Sally celebrate the blessed event.



Important!

The deadline for advertising in the Canadian Music Industry Directory is August 21st. Make sure we have your reservation and AD COPY by that date. This will be the most important DIRECTORY..EVER!

RICHARD continued from page 20

got a few of them out there in the Canadian music scene.

We agree that the CRTC has all the power it needs to tear a huge strip off any station evading 30% Cancon. For all we know, they may be getting ready to prosecute a license holder at this very moment. But the crux of the issue is that it takes time to prosecute anyone or any corporation. Legal proceedings take a lot of preparation and do not happen overnight. If (as has been suggested) some very important stations are making a joke of CRTC legislation, it seems quite logical that much time will elapse before action is taken. In the meantime, valuable record producers and discs are going down the drain because of phony Cancon claims. That gap must be plugged and now.

Every producer, artist and writer needs a taste of success before too long...hard knocks tend to get harder with frequency. We must prevent that happening at all costs.

Obviously, RPM has done a great deal towards straightening out the picture on many doubtful Cancon records. But some stations have still pretended that such information missed them, and keep on playing Janis Joplin as Canadian. The situation wasn't helped by the Canadian tip sheets (and a few companies) propogating false information. Let's look at it

ATOMIC ROOSTER aren't in the Top Twenty yet.

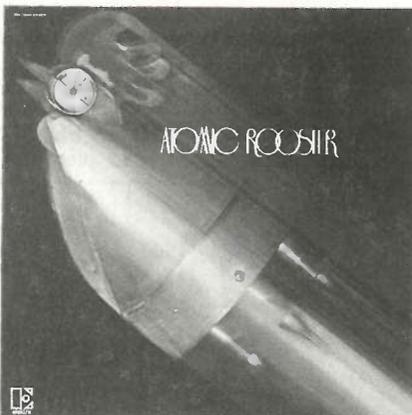
BILLBOARD TOP LP'S

1	1	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	19	
2	2	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	15	WB
3	4	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	39	
4	3	PAUL & LINDA MCCARTNEY Ram Apple SMAS 3375	11	
5	5	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	13	WB
6	7	CARPENTERS A&M SP 3502	11	
7	6	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	10	
8	8	STEVEN STILLS II Atlantic SD 7206	5	WB
9	9	JETHRO TULL Aqualung Reprise MS 2035	14	WB
10	10	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	9	
11	11	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	6	
12	13	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	11	WB
13	12	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	17	WB
14	14	DOORS L.A. Woman Elektra EKS 75011	15	WB
15	16	JOHN DENVER Poems, Prayers & Promises RCA Victor LP 4499	18	
16	17	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	7	WB
17	18	ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco)	4	WB
18	15	JONI MITCHELL Blue Reprise MS 2038	7	WB
19	20	GRAND FUNK RAILROAD Survival Capitol SW 764	16	
20	21	CAT STEVENS Tea for the Tillerman A&M SP 4280	28	

RPM100 ALBUMS

1	3	3	STICKY FINGERS Rolling Stones-Rolling Stones-COC59100-P COCX-59100-P	8	WB
2	1	1	TAPESTRY Carole King-Ode-SP77009-W CS77009-W	8	WB
3	4	4	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P	8	WB
4	5	5	MUD SLIDE SLIM James Taylor-Warner Bros.-BS2561-P CWX2561-P	8	WB
5	2	2	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J	6	WB
6	6	6	RAM P&L McCartney-Apple-SMAS3375-F 4XT3375-F	8	WB
7	8	10	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A	N/A	
8	7	7	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M	8	WB
9	9	9	CARPENTERS A&M-SP3502-W CS3502-W	8	WB
10	10	8	FOUR WAY STREET Crosby, Stills, Nash & Young-Atlantic-SD2 902-P ACJ-902-P	8	WB
11	13	13	BS&T 4 BS&T-Columbia-KC30590-M N/A	N/A	
12	12	12	TARKUS Emerson, Lake & Palmer-Cotillion-SC9900-P AC9900-P	8	WB
13	11	11	SONGS FOR BEGINNERS Graham Nash-Atlantic-SD7204-P AC7204-P	8	WB
14	14	14	BLUE Joni Mitchell-Reprise-MS2038-P CRX2038-P	8	WB
15	15	15	AGAINST THE GRAIN Stompeters-MWC-MWCS701-M N/A	8	WB
16	16	48	STEPHEN STILLS 2 Atlantic-SD7206-P AC7206-P	8	WB
17	18	19	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A	N/A	
18	28	29	L.A. WOMAN Doors-Elektra-EK575011-P CEK-75011-P	8	WB
19	17	18	CARLY SIMON Elektra-EK574082-P N/A	8	WB
20	22	22	LEON RUSSELL & THE SHELTER PEOPLE Shelter-SWB903-F N/A	N/A	

But they soon will be.



ATOMIC ROOSTER

DEATH WALKS BEHIND YOU

Take it from the
company with 50%
of the action

LP - EKS-74094
8-Track - 8EK 74094

Warner Bros. Records of Canada Ltd.