

# RPM WEEKLY

TWENTY-FIVE CENTS

Volume 12 No. 3

September 6th. 1969

REPRINT OF THE GLOBE MAGAZINE'S "MORE POOF THAN POP IN THE DISCS" ●●● COLUMBIA'S HOT SUMMER ●●● COMPO TO DISTRIBUTE STRAIGHT ●●● CAPITOL BOWS CANADIAN PUBBERY ●●● MAC BEATTIE HEADS FOR CHARTS ●●● ENGLISH/CANADIAN PLAY FOR CHARLEBOIS' "LINDBERGH" ●●● U.S. GOLD FOR KIM ●●● COTTER FOLK RELEASE IRISH LID ●●● ITCC SIGNS FRANK MOORE ●●●



GRT executives and guests outside their "Record Launch" (Aug 12). (l to r) Sammy-Jo, Stan Klees, Jimmy Simms, Ed Lawson, Ed LaBuik, Harry Stern, Fred Napoli, Ross Knight, Allan Bailey, Herb Hershfield.

## CAPITOL BOWS CANADIAN PUBBERY

Toronto: Sam Trust, vice president and general manager of Beechwood Music and Capitol Music Corporation of Hollywood, officially opened Capitol's Canadian publishing firms - Capitol Music (CAPAC) and Beechwood Music (BMI).

Capitol recently bought out the music publishing firm of Gary Buck Music and have appointed Mr. Buck vice president of the new operation.

In making the announcement, Trust stated: "We intend developing a Canadian publishing industry. Under the leadership of Gary Buck the new firms will be totally committed to Canada and to building an asset."

It was also revealed that through Capitol's four U.S. publishing offices - 2 in Hollywood, 1 in Nashville and 1 in New York, every attempt would be made to have Canadian material released in the U.S.

Gary Buck, who has become one of the

most successful of Canadian producers, particularly in the country field, is perhaps the only Canadian producer who has sampled recording studios from coast to coast in Canada. Besides having scored consistently on the country charts both in the U.S. and Canada with his own Capitol releases, the latest being "Mr. Brown" which topped the RPM Country Thirty in February of this year, Buck has seen several of his productions climb the charts. Most notable being Chef Adams' Sparton release of "Wheelchair" and most recently Donna Ramsay's Capitol lid of "Bittersweet" which is showing signs of going pop. Buck also produced the Nimbus Nine single release of "No One There To Love Me" by the folksters Alistair and Linda.

Buck is currently negotiating for office space in the north central Toronto area. He will be utilizing most of the sound recording studios in Toronto for his sessions.

## ANDY KIM PICKS UP U.S. GOLD

Montreal: Andy Kim, who has come up with several chart toppers over the past few months, has been awarded a Gold Record for U.S. sales on his Steed lid of "Baby, I Love You". A Canadian award from Quality Records is also expected. The Archies' deck of "Sugar Sugar" which was written by Kim, and is now in the top ten of the RPM 100 is expected to be certified as a million seller within the next few weeks.

Besides recording and appearances in Montreal and New York, Kim has been receiving top exposure on television, guesting on many of the top rated U.S. talk-type shows including Mike Douglas, Steve Allen, and David Frost shows. Negotiations are now underway for appearances on the "Dating Game" and "Joey Bishop Show" during the month of September.

## COTTER FOLK RELEASE "SHELLFISH SONG"

Montreal: "I'm just an ol' shellfish, I live on me own  
I wasn't picked up by Sweet Molly Malone  
But she wheeled all me brothers and sisters away  
And she died of a fever the very Next day."

The above is the opening verse of the new Melbourne single by the Montreal based Cotter Folk with words and music by Liam Daly (Melbourne Music-CAPAC).

Described as "a rollicking, warm-hearted hand-clapper with an infectious and irresistible sound", the disc is already showing signs of becoming a good seller.

The Cotter Folk are in the Irish folk bag, and if past releases by groups such as this are any indication of their powerful charm and communication capabilities, "The

Shellfish Song" should receive instant play.

The final chorus reads:

"Dollymount Strand, Dollymount Strand

The finest of shellfish you'll find in the land



That's where Sweet Molly Malone used to stand  
Pickin' up cockles and flexin' her muscles  
Cockles and mussels on Dollymount Strand."

## ROBBINS TO QUALITY PROMOTION

Toronto: Mark Robbins, who just a few weeks ago joined the sales staff of Quality Records, has been upped to the promotion department and will look after promotion of Quality product in the province of Ontario.

Prior to joining Quality, Robbins was on the sales staff of Phonodisc and previous



to this was sales manager of the Yonge street store of Record Villa.

One of his first promotions was that of the Toronto Fair appearance of Sergio Mendes & Brasil '66, who introduced Toronto audiences to the newest Latin/rock group, Bossa Rio, who drew rave reviews mainly because of the powerfully talented and beautiful up-front gal singer. Album product of this new group is expected shortly.

Robbins also tied in a successful promotion for the appearance of Jeannie C. Riley with Wayne Newton bowing the scene shortly.

## RPM WEEKLY

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RECORD A CANADIAN  
COMPOSITION

*Sound's  
Good!*



# Maple Leaf System

## WEEKLY REPORT

The Maple Leaf System conference call was held Thursday, August 28 at 3 PM EDT.

Participating in the call were representatives from the following radio stations:

CKLG Vancouver	Roy Hennessy
CHED Edmonton	Don Hamilton
CKXL Calgary	Bob Robertson
CKOM Saskatoon	George Johns
CKOC Hamilton	Nevin Grant
CKPT Peterboro	Ken Cassavoy
CFRA Ottawa	Al Pascal
CFOX Montreal	Frank Gould
CJCH Halifax	Danny Roman
CKCK Regina	Johnny Walker
CHLO St. Thomas	Paul Ski
CHUM Toronto	Chuck McCoy

The three selections picked by the group for airplay were:

1. GROOVY THINGS/Magic Cycle Fingerprint (GRT)
2. HEAR THE GRASS GROW/8th Day-GRT
3. I'VE GOT AN AWFUL LOT OF LOSING YOU TO DO/Mary Lou Collins-Kapp (The Compo Co.)

Actual voting on the records went as follows:

WHERE DID JULY GO/Hi Lites-Arc	42
THE FOLK SINGER/Duane Davis-Capitol	26

FUNNY FEELING/ONE RING JANE	
Mother Tucker's Yellow Duck-Capitol	54
GROOVY THINGS/Magic Cycle-Fingerprint	63
HEAR THE GRASS GROW/8th Day-GRT	56
I'VE GOT AN AWFUL LOT OF LOSING	
YOU TO DO/Mary Lou Collins-Kapp	55
SOMEDAY YOU'LL NEED SOMEONE	
Dee & The Quotum-Sound Canada	37

Regional action on 3 records selected from previous call:

It would appear that by next week, all member stations will have charted "Which Way You Goin' Billy" by the Poppy Family.

Action on "Lady Moonwalker" by Mars Bonfire and "Something To Believe" by Sugar & Spice appear slow at this point.

Record companies wishing to submit records to the Maple Leaf System must send a submission form plus one copy of the record and fourteen fact sheets (bios) on the artist or group to: Walt Grealis

MLS Co-ordinator (non-voting)  
Suite 107  
1560 Bayview Avenue  
Toronto 17, Ontario

Record companies must also send one copy of the record for review to the above named reviewers of the member stations of the Maple Leaf System.

Copies of the record should also be directed to the attention of the reviewers of the following associate member stations of the MLS:

CJVI Victoria	Ron Robinson
CKLC Kingston	Gary Parr

## TCB BOWS CANADIAN SCENE

Montreal: Donald Tarlton, president of Donald K. Donald Productions, reports excellent province-wide reaction to the new 8 man and 1 gal jazz/rock group tagged TCB. Up-front beauty of the group is Ottawa's Colleen Peterson.

TCB drew rave reviews from the trades with their New York appearance at The Scene, and launched their Canadian tour August 18 at the Laugh In discotheque in Montreal. They played this popular disco for 1 week before commencing a series of one niters throughout the province.

The group consists of a three part brass section, electric piano, organ, guitar and bass.

Their debut album "Open For Business" is on the Traffic label which is distributed in Canada by RCA.

## WARNER/REPRISE ACTS INTO CANADA

Montreal: Warner Bros - Seven Arts Records are experiencing an excellent summer insofar as appearances of artists is concerned. These appearances have created excellent album sales over the summer months.

Montreal's Man & His World has been the focal point with their free concerts attracting upwards of 100,000 of an audience for a single performance. Some of those appearing included The Association and the Mothers of Inventions. It's expected several other Warner/Reprise acts will make the big fair before closing date.

Skedded for a Sept 18-19 showing at St. John's University, Newfoundland is Mercy, who are currently chalking up good sales on their release of "Love Can Make You Happy".

Trini Lopez, who has been off the disc scene for some time, will be appearing at Vancouver's Cave from Sept 5 through the 13th., and at the Imperial Room of the Royal York Hotel in Toronto from Sept 19 through the 27th. His last album "Welcome To Trini Country" is reported to be still very active.

Clyde McGregor, national sales manager for the label, reports extremely heavy sales on all album product by Iron Butterfly ("Ball", "In-A-Gadda-Da-Vida"). This is one of the original word-of-mouth underground groups, who came in for top sales without the assistance of radio play. Their next album release, "No. 2" is expected shortly.

## WSSB REQUESTS CANADIAN DISCS

Durham, North Carolina: Larry Shannon, who became one of the top rated on-air personalities throughout South Central Ontario during his tenure at CHYM in Kitchener, is now promotion director at WSSB.

During his stay in Kitchener, Shannon became involved in the group scene and was responsible for launching the careers of several young groups, the most notable being Major Hoople's Boarding House, who

have just signed a recording contract with Polydor Records.

Shannon has laid elaborate plans whereby the listening area of WSSB will become a test market for Canadian recordings. He has requested album and single product from groups with material suitable for top forty programming. These discs will be spotlighted as Canadian and the results forwarded to RPM.

Those interested should address all discs to: Mr. Larry Shannon  
Promotion Director  
WSSB Radio  
Box 1266  
Durham, North Carolina, U.S.A.

# "BRING IT TO ME BABY"

by

## DANISH LOST AND FOUND

RADIO STATIONS HAVE BEEN SERVICED

GET ON THIS ONE!!!

ON BARRY RECORDS (B 3510)



Barry Records Are  
Manufactured And Distributed  
In Canada By

 **RECORDS LIMITED**

# FRANK MOORE SIGNS WITH ITCC

Toronto: Mr. Bob Martin, vice president of International Tape Cartridge of Canada Ltd. announces the signing of Frank Moore to a



Frank Moore (seated) with Bob Martin

recording contract with ITCC's newly formed record company. A single release is expected by mid-September.

Moore, a 22 year old songwriter and singer, is highly regarded on the local scene. He is under the management of North American Talent Associates.

It's been reported that several U.S. companies have shown an interest in this new ITCC find.

## RPM CANADIAN CONTENT CHART

- 1 **2 LAUGHING**  
Guess Who-Nimbus Nine-0195-N
- 2 **1 WHEN I DIE**  
Motherlode-Revolver-002-J
- 3 **3 NOW THAT I'M A MAN**  
49th Parallel-Venture-1011-M
- 4 **4 SUNRISE TO SUNSET**  
Give Man Electrical Band-Capitol-2562-F
- 5 **3 BABY I LOVE YOU**  
Andy Kim-Steed-1031-M
- 6 **4 HEY LITTLE MAN**  
Happy Feeling-Barry-3507-M
- 7 --- **BETTER WATCH OUT**  
McKenna Mendelson Mainline-Liberty-56120
- 8 **9 WHICH WAY YOU GOIN' BILLY**  
Poppy Family-London-17373-K
- 9 **7 SONG FOR PETULA**  
Andre Gagnon-Columbia-C4-2892-H
- 10 --- **SOMETHING TO BELIEVE**  
Sugar & Spice-Franklin-627-K
- 11 **10 HANDS OF THE CLOCK**  
Life-Polydor-540009-Q
- 12 --- **IT'S BEEN A LONG TIME**  
Tyme & A Half-Nimbus Nine-9008-N
- 13 --- **HELP ME**  
Kensington Market-Warner Bros/7 Arts-6061
- 14 --- **SOFT IN THE NIGHT**  
Lovin' Sound-Damon-800-J
- 15 --- **LINDBERGH**  
Charlebois & Forestier-Gamma-1026-K

CANADIAN TALENT

*Sound's Good!*

## CHART LISTINGS - Alphabetically

All I Have To Offer	89
And That Reminds Me	69
Armstrong	83
Baby I Love You	19
Baby I'm For Real	94
Barabajagal (Love Is Hot)	20
Billy I've Got To Take My Love To Town	96
Birthday	35
Black Berries	58
A Boy Named Sue	3
Canadian Pacific	15
Can't Find The Time To Tell You	79
Carry Me Back	48
Curly	90
Daddy's Little Man	55
Did You See Her Eyes	30
Don't Forget To Remember	53
Don't It Make You Want To Go Home	76
Easy To Be Hard	10
Everybody's Talking	26
For What It's Worth	88
Get Off My Back Woman	97
Get Together	6
Give Peace A Chance	16
Green River	7
Here I Go Again	92
Hey Little Man	57
Honky Tonk Women	2
Hot Fun In The Summertime	32
Hurt So Bad	14
I Can't Get Next To You	40
I Could Never Be President	61
I Do	68
I'd Wait A Million Years	12
I'll Never Fall In Love Again	11
I'm A Better Man	41
I'm Gonna Make You Mine	45
In A Moment	43
I Take A Lot Of Pride In What I Am	62-86
It's Getting Better	33
I Want You To Know	99
Jean	28
Keem-O-Sabe	24
Laughing	1
Lay Lady Lay	8
Let Yourself Go	34
Life & Death In G & A	71
Little Woman	38
Lodi	70
Love's Been Good To Me	95
Lowdown Popcorn	59
MacArthur Park	100
Mah-Na Mah Na	65
Make Believe	66
Marrakesh Express	29
Maybe The Rain Will Fall	47
Midnight Cowboy	82
Move Over	22
Muddy Mississippi Line	46
Nitty Gritty	27
No One For Me To Turn To	64
Now That I'm A Man	52
Odds & Ends	42
Oh What A Night	23
Out Of Sight Out Of Mind	44
Put A Little Love In Your Heart	21
Questions 67 & 69	54
Rain	67
Ruby Don't Take Your Love To Town	25
Running Blue	84
Sad Girl	73
Sausalito	75
Share Your Love With Me	17
Sing A Simple Song Of Freedom	50
Slum Baby	85
Something In The Air	72
Song For Petula	91
Soul Deep	9
Sugar Bee	87
Sugar On Sunday	63
Sugar Sugar	5
Sunrise To Sunset	56
Sweet Caroline	13
That's The Way Love Is	49
The Colour Of My Love	74
This Girl Is A Woman Now	31
A Time For Us	93
Tracy	77
The Train	60
We Gotta All Get Together	80
What Kind Of Fool Do You Think I Am	37
What's The Use Of Breaking Up	51
When I Die	4
Which Way You Goin' Billy	78
Working On A Groovy Thing	18
World	98
You Got Yours & I'll Get Mine	39
Your Good Thing	36

## BLIND FAITH



ERIC CLAPTON  
STEVE WINWOOD  
GINGER BAKER  
RICHIE CREECH

*Already  
a Best  
Seller!*  
**BLIND  
FAITH**

FROM

**polydor**

543-035

# RPM 100

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

Compiled from record company, radio station and record store reports

Allied  
 Arc  
 CMS  
 Capitol  
 Caravan  
 Columbia  
 Compo  
 London  
 Musimart  
 Phonodisc  
 Pickwick  
 Polydor  
 Quality  
 RCA  
 Spartan  
 WB/7 Arts  
 COMMERCIAL  
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 O

- 1 2 2 LAUGHING  
 Guess Who-Nimbus Nine-0195-N
- 2 1 7 HONKY TONK WOMEN  
 Rolling Stones-London-910-K
- 3 3 5 A BOY NAMED SUE  
 Johnny Cash-Columbia-44944-H
- 4 1 1 WHEN I DIE  
 Motherlode-Revolver-002-J
- 5 6 27 SUGAR SUGAR  
 Archies-RCA-1008-N
- 6 7 11 GET TOGETHER  
 Youngbloods-RCA-9752-N
- 7 13 18 GREEN RIVER  
 Creedence Clearwater Revival  
 Fantasy-625-R
- 8 10 15 LAY LADY LAY  
 Bob Dylan-Columbia-44926-H
- 9 15 16 SOUL DEEP  
 Box Tops-Mala-12040-M
- 10 18 25 EASY TO BE HARD  
 Three Dog Night-RCA-4203-N
- 11 21 22 I'LL NEVER FALL IN LOVE AGAIN  
 Tom Jones-Parrot-1048-K
- 12 12 12 I'D WAIT A MILLION YEARS  
 Grassroots-RCA-4198-N
- 13 5 6 SWEET CAROLINE  
 Neil Diamond-UNI-55136-J
- 14 20 21 HURT SO BAD  
 Lettermen-Capitol-2482-F
- 15 9 9 CANADIAN PACIFIC  
 George Hamilton IV-PCA-74-0171-N
- 16 8 8 GIVE PEACE A CHANCE  
 Plastic Ono Band-Apple-1809-F
- 17 24 32 SHARE YOUR LOVE WITH ME  
 Aretha Franklin-Atlantic-2650-P
- 18 19 20 WORKING ON A GROOVY THING  
 Fifth Dimension-Soul City-776-K
- 19 11 3 BABY, I LOVE YOU  
 Andy Kim-Steed-1031-M
- 20 26 33 BARABAJAGAL (Love Is Hot)  
 Donovan With Jeff Beck Group  
 Epic-5-10510-H
- 21 14 13 PUT A LITTLE LOVE  
 IN YOUR HEART  
 Jackie DeShannon-Imperial-66385-K
- 22 32 56 MOVE OVER  
 Steppenwolf-RCA-4205-N
- 23 28 34 OH WHAT A NIGHT  
 Dells-Cadet-5649-T
- 24 29 35 KEEM-O-SABE  
 Electric Indian-UA-50563-J
- 25 16 4 RUBY DON'T TAKE YOUR  
 LOVE TO TOWN  
 Ken Rogers/1st Edition-Reprise-0829-P
- 26 34 48 EVERYBODY'S TALKING  
 Nilsson-RCA-9544-N
- 27 27 30 NITTY GRITTY  
 Gladys Knight & Pips-Soul-35063-L
- 28 35 47 JEAN  
 Oliver-Crewe-334-M
- 29 17 17 MARRAKESH EXPRESS  
 Crosby Stills & Nash-Atlantic-2652-P
- 30 33 36 DID YOU SEE HER EYES  
 Illusion-Steed-718-M
- 31 47 67 THIS GIRL IS A WOMAN NOW  
 Gary Puckett/Union Gap  
 Columbia-4-44967-H
- 32 39 43 HOT FUN IN THE SUMMERTIME  
 Sly & Family Stone-Epic-10497-H
- 33 30 31 IT'S GETTING BETTER  
 Mama Cass-RCA-4195-N
- 34 44 45 LET YOURSELF GO  
 Friends Of Distinction-RCA-0204-N
- 35 36 39 BIRTHDAY  
 Underground Sunshine-Intrepid-75002-K
- 36 42 42 YOUR GOOD THING  
 Lou Rawls-Capitol-2550-F
- 37 46 63 WHAT KIND OF FOOL DO YOU  
 THINK I AM  
 Bill Deal/Rondells-Heritage-817-M
- 38 57 75 LITTLE WOMAN  
 Bobby Sherman-Tromedia-121-L
- 39 52 52 YOU GOT YOURS & I'LL GET MINE  
 Delfonics-Philly Groove-157-M
- 40 62 89 I CAN'T GET NEXT TO YOU  
 Temptations-Gordy-7093-L
- 41 45 59 I'M A BETTER MAN  
 Engelbert Humperdinck-Parrot-40040-K
- 42 40 40 ODDS & ENDS  
 Dianne Warwick-Scepter-12256-J
- 43 55 60 IN A MOMENT  
 Intrigues-Yew 1001-K
- 44 50 55 OUT OF SIGHT OUT OF MIND  
 Anthony & Imperials-UA-50552-J
- 45 64 70 I'M GONNA MAKE YOU MINE  
 Lou Christie-Buddah-116-M
- 46 51 51 MUDDY MISSISSIPPI LINE  
 Bobby Goldsboro-UA-50565-J
- 47 53 53 MAYBE THE RAIN WILL FALL  
 Cascades-UNI-55152-J
- 48 79 --- CARRY ME BACK  
 Rascals-Atlantic-2664-P
- 49 82 91 THAT'S THE WAY LOVE IS  
 Marvin Gaye-Tamla-54185-L
- 50 48 50 SING A SIMPLE SONG  
 OF FREEDOM  
 Tim Hardin-Columbia-44920-H
- 51 83 --- WHAT'S THE USE OF  
 BREAKING UP  
 Jerry Butler-Mercury-72960-K
- 52 73 76 NOW THAT I'M A MAN  
 49th Parallel-Venture-1011-M
- 53 78 --- DON'T FORGET TO REMEMBER  
 Bee Gees-Atco-6702-P
- 54 58 71 QUESTIONS 67 & 69  
 Chicago Transit Authority  
 Columbia-4-44909-H
- 55 71 87 DADDY'S LITTLE MAN  
 O.C. Smith-Columbia-4-44948-H
- 56 59 62 SUNRISE TO SUNSET  
 Five Man Electrical Band  
 Capitol-2562-F
- 57 49 49 HEY LITTLE MAN  
 Happy Feeling-Barry-3507-M
- 58 85 --- BLACK BERRIES  
 Isley Bros.-T-Neck-906-M
- 59 65 80 LOWDOWN POPCORN  
 James Brown-King-6250-H
- 60 67 72 THE TRAIN  
 1910 Fruitgum Co-Buddah-130-M
- 61 68 69 I COULD NEVER BE PRESIDENT  
 Johnnie Taylor-Stax-0046-M
- 62 63 66 I TAKE A LOT OF PRIDE IN  
 WHAT I AM  
 Dean Martin-Reprise-08412-P
- 63 74 81 SUGAR ON SUNDAY  
 Clique-White Whale-323-M
- 64 70 78 NO ONE FOR ME TO TURN TO  
 Spiral Starecase-Columbia-4-44924-H
- 65 97 --- MAH-NA MAH-NA  
 Original Soundtrack-Ariel-500-H
- 66 --- --- MAKE BELIEVE  
 Wind-Life-200-M
- 67 75 88 RAIN  
 Jose Feliciano-RCA-47-9757-N
- 68 76 86 I DO  
 Moments-Stang-5005
- 69 --- --- AND THAT REMINDS ME  
 Four Seasons-Crewe-333-M
- 70 77 84 LODI  
 Al Wilson-Soul City-775-K
- 71 --- --- LIFE & DEATH IN G & A  
 Abaco Dream-A&M-1081-M
- 72 --- --- SOMETHING IN THE AIR  
 Thunderlup Newman  
 Polydor-541-049-Q
- 73 99 --- SAD GIRL  
 Intruders-Gamble-235-J
- 74 80 83 THE COLOUR OF MY LOVE  
 Jefferson-Decca-32501-J
- 75 --- --- SAUSALITO  
 Ohio Express-Buddah-117-M
- 76 --- --- DON'T IT MAKE YOU WANT  
 TO GO HOME  
 Joe South-Capitol 2592-F
- 77 100 --- TRACY  
 Cuff Links-Decca-32533-J
- 78 --- --- WHICH WAY YOU GOIN' BILLY  
 Poppy Family-London-17373-K
- 79 --- --- CAN'T FIND THE TIME TO  
 TELL YOU  
 Orpheus-MGM 13882-M
- 80 86 --- WE GOTTA ALL GET  
 TOGETHER  
 Paul Revere & The Raiders  
 Columbia-4-44970-H
- 82 84 85 MIDNIGHT COWBOY  
 Bar-Kays-Volt-4019-K
- 83 --- --- ARMSTRONG  
 John Stewart-Capitol 2605-F
- 84 94 --- RUNNING BLUE  
 Doors-Elektra-45675-C
- 85 --- --- SLUM BABY  
 Booker T & MGs-Stax-0049-M
- 86 89 95 I TAKE A LOT OF PRIDE IN  
 WHAT I AM  
 Jerry Butler-Mercury-72960-K
- 87 --- --- SUGAR BEE  
 Mitch Ryder-Dot-17290-M
- 88 92 94 FOR WHAT IT'S WORTH  
 Cher-Atco-6704-P
- 89 95 100 ALL I HAVE TO OFFER  
 Charley Pride-RCA 74-0167-N
- 90 --- --- CURLY  
 Jimmy Clanton-Laurie 3508-M
- 91 90 99 SONG FOR PETULA  
 Andre Gagnon-Columbia-C4-2892-H
- 92 --- --- HERE I GO AGAIN  
 Snakey Robinson & Miracles  
 Tamla-34183-L
- 93 96 97 A TIME FOR US  
 Johnny Mathis-Columbia-44915-H
- 94 --- --- BABY I'M FOR REAL  
 Originals-Soul-35066-L
- 95 --- --- LOVE'S BEEN GOOD TO ME  
 Frank Sinatra-Reprise-0852-P
- 96 --- --- BILLY I'VE GOT TO TAKE MY  
 LOVE TO TOWN  
 Geraldine Stevens  
 World Pacific-77927-K
- 97 --- --- GET OFF MY BACK WOMAN  
 B.B. King-Bluesway-61026-Q
- 98 --- --- WORLD  
 James Brown-King-6258-H
- 99 --- --- I WANT YOU TO KNOW  
 New Colony Six-Mercury-72961-K
- 100 --- --- MACARTHUR PARK  
 Waylon Jennings-RCA-0210-N

# COLUMBIA EXPERIENCES HOT SUMMER

Toronto: The usually slow months of the summer season proved just the opposite for Columbia Records. Bill Eaton, national promotion manager for the label, regards this past summer as one of their best. Much of the increase in business has been due to their stepped up promotion on 8 track and cassette releases. However, the disc business also showed exceptional gains.

Probably the most successful of their disc releases is "A Boy Named Sue" by Johnny Cash, which not only climbed the country charts but also topped many of the pop charts. This action has also brought a good sales return on Cash's album "San Quentin" which contains the "Sue" hit. Eaton also revealed that Cash has been set for a one niter at Toronto's Maple Leaf Gardens Nov. 10th. It's also expected that Cash will have several records qualifying for the newly bowed Gold Leaf Awards by the time his Gardens date rolls around.

Besides the Cash single, Columbia is experiencing top sales with Dylan's "Lay Lady Lay", "Barabajacal" by Donovan, Sly and The Family Stone's "Hot Fun In The Summertime", and exceptionally strong sales on the Blood Sweat & Tears deck of "Spinning Wheel". This latter action has kept their album on the top of Columbia's best

seller list.

Breakout singles are listed as "White Bird" by It's A Beautiful Day, Al Cooper's "You Never Know Who Your Friends Are", and "Mah-Na Mah-Na", the soundtrack single



The Flock

on Ariel from the Avco-Embassy movie "Sweden, Heaven & Hell".

Jerry Vale moves into the Beverly Hills

Motel for one week commencing Sept. 22. It's been reported that the Royal York Hotel is negotiating with Bobby Vinton for a two week engagement in their posh Imperial Room sometime in November.

The Sugar Shoppe, have signed with Epic Records and unveiled their new single "Save The Country" at the recent International Columbia meet in Miami where it reportedly received a tremendous ovation from the gathering.

Canadian Columbia releases showing strong signs of national acceptance include: Andre Gagnon's instrumental of "Song For Petula" and the Mars Bonfire lid of "Lady Moonwalker" both of which were given "picks" on the Maple Leaf System. Michael Tarry is back on the scene again, this time with his new release of "What's Your Name". The Mercey Brothers are still showing excellent chart gains and sales with their release of "An Ordinary Peeping Tom" which has moved into the playlists of several MOR stations as well as those programming country only, and moves up to the No. 4 slot on the RPM Country Thirty.

New groups expected to release single and album product include: Santana, The Head Shop, Raven, Flock, Moondog, and Pacific Gas & Electric.



Sam

The Record

Man

is

Bonnie Dobson's

biggest fan



## "Sam the Record Man"

347 Yonge Street, Toronto

Franchise Divisions  
Golden Mile Plaza  
Royal York Plaza  
Newtonbrook Plaza

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# MORE POOF THAN POP

*(RPM Weekly has, in the past, reprinted various articles about the Canadian music industry. Many were interesting in their inaccuracies. Many weren't really worthy of reprint. Lately, we have hesitated to reprint the numerous "three days of research" type articles. It is therefore a pleasure to have been granted permission by the Globe Magazine, the weekly supplement to the Globe and Mail, to reprint this very thoroughly researched article by Betty Lee which appeared in the August 2nd edition of the Globe Magazine. As well as being very informative, the article is indicative of what can be done with research and dedication. Ed.)*

# ON THE DISCS

BY BETTY LEE

**T**HE Magic Cycle is building a record at the Sound Canada Studios on Don Mills Road in Toronto. There are four kids, all 18, in the pop-rock group: Paul on electric organ, Stan on lead guitar, Kevin on drums, Joey on bass guitar. The musicians park their instruments and listen to a playback of their 14th take.

"Oh, my God, that's beautiful!" exclaims Paul. The kids grin at each other. They glance through the studio plate glass into the control booth. Brendan Clinch, their manager, is swivelling his hips and banging his hands together in rapt communion with the solid sound. Stan Klees, the producer, looks serious. Greg Hambleton, the sound engineer, jiggles knobs and stares impassively at his spread of dials. Needles are jumping all over the place.

"Okay," says Hambleton as the music ends in a surge of chords. "You ready to add the lead vocal, Paul?" There is a small scurry and Paul is left standing alone at a microphone. He is a chunkily built kid dressed in jeans and a blue sweatshirt with the words Boost Canadian Talent printed on the back. He settles a pair of earphones over his short hair so he can hear the playback of the instrumental portion. The music starts and Paul hooks his thumbs into his pockets. This is his song. He wrote it.

"In the wee chilly hours of the morning ride I feel inside/The clouds are trying to hide/The sun's elusive rays." The baritone is light and clear. Hambleton yells "Stop" through the control room speaker and Paul stops. "You're not getting into the song," chides Hambleton. "The beginning's too weak." Paul shakes his head. He is cheerful, but tense. "Well, it doesn't look much like morning around here, you know." He starts from the top again.

"All the world is filled with beauty/Pleasantly/ Just open your eyes . . ." Hambleton waves a warning hand and Paul stops. "Look," says Klees, speaking into the control room microphone, "you're nervous. How about talking that last word of the break instead of singing it? Ever do any Gilbert and Sullivan?"

Paul shrugs. "Who's Gilbert and Sullivan?" Klees laughs. He is a slender man in his late thirties and he is dressed in white Levis, sweater and sneakers. Youth threads to match the scene. "Forget it, Paul," he says. "Let's take it again."

Afterwards, Klees sits in the studio lounge with Clinch and hashes over the recording session. Without the music whanging comfortably at his eardrums, Clinch looks somewhat subdued. This is the nitty-gritty of the music business. The Magic Cycle has been together now

for three years and although the kids have landed jingle jobs with Coca-Cola and a clutch of high school and college dance dates in Canada and the United States, they still seem far from success. What the group needs, he knows, is the exposure that goes with a hit record.

"Right," says Klees. "We laid down four sides, Brendan." He means he taped four numbers during the session. The morning will cost him \$1,200 in union scale musicians' fees and studio and technical costs. Eight per cent of the Cycle's pay will be forwarded to the American Federation of Musicians as a mandatory contribution to its pension fund.

Klees' job now is to interest a record company in leasing the master tapes and manufacturing and distributing the discs. (Although record companies in Canada and around the world control the machinery of the record business, most of the musical production work is handled speculatively by independent producers.) Klees will negotiate a deal for between 6 and 12 per cent of the retail take—the suggested price for a single record in Canada is just under a dollar—and the Cycle will get a share of any income.

Then there are the two cents a side "mechanical" fees paid by the record company to the songwriter and copyright owner or publisher, plus the performance royalties if the recording venture actually strikes oil—gets plenty of play by radio disc jockeys, the essential ingredient in persuading the public that another talent worth paying cash to hear has exploded on the viciously competitive pop scene.

Klees, a veteran producer about town, has taped four other singles with the Magic Cycle. One that seemed to be a fair bet in the hit parade stakes, Let's Run Away, was generally ignored by broadcasters across the land. It sold a total of 319 copies and Klees got a princely \$35 to divide with his stars. Another, Dr. Lollypop, met with indifference in Canada, but got nibbles from a British distribution company which wanted to release the disc if the Cycle would cross the Atlantic and lock into a long-term contract. Clinch refused because the group wanted to keep its freedom and work out in Canada.

Hambleton is preparing to mix the finished tapes of Morning Ride and the words filter into the lounge. "All the world is filled with beauty," sings Paul. "Pleasantly/ Just open your eyes . . ." Clinch grins in appreciation. "For years," says Klees, "this business has been as frigid as an icehouse. You know that, Brendan. Putting money into Canadian record

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production has been like chucking cash into the garbage. I often wonder why we stuck at it."

Clinch shifts in his chair. The nitty-gritty. Canada is the sixth largest record market in the world (and the highest per capita buyer of LP albums) with 1968 sales of more than \$40-million. Yet a staggering percentage of the musical product sold here—estimates range from 80 to 95 per cent depending on whether the Quebec market is counted—originates in the United States and Britain.

No one has ever calculated the amount of loot that pours out of this country in the form of record performance, production and publishing royalties. But there are some big figures.

Canadian rack jobbers (companies that place racks of records on sale in stores and supermarkets) and store owners themselves imported 2.5 million foreign-manufactured records last year. Add to this the 45 million single discs and LPs pressed and distributed in this country from an estimated 5,000 imported master tapes during 1968—primarily by the subsidiaries of U.S. record companies—and doodlers easily figure why Canada is considered a fat royalty pot.

In contrast, the Canadian record industry's piece of the domestic action—except as a manufacturing instrument and a distribution outlet for foreign products—has been sliver thin.

Last year, just 180 or so single records (almost all of them pop or music of today) were produced in an English-speaking Canada that has long been dominated by the competition. Few of the local discs sold more than 5,000 copies in a market that can rack up 50,000-100,000 sales for such imported artists as Glen Campbell, the Cowsills or Johnny Winter. (The Beatles' Hey Jude single sold 300,000 in Canada, even the slowing-down Rolling Stones can still command a respectable 30,000 sale.) Some of the 1968 local singles sold no copies at all.

One Canadian single considered to be a major hit during the past few years, a Stan Klees production of My Girl Sloopy with Little Caesar and the Consuls, still sold only 15,183 copies in this country. Another rare Canadian hit—an Arc Records production of Off to Dublin in the Green—was recorded here by the imported Abbey Tavern singers and owed its popularity primarily to its previous broadcast exposure as a beer commercial.

To this day, the best Canadian record sale ever racked up in this country is Bobby Gimby's CA-NA-DA which hit 200,000—but in a year when everyone was flushed with Centennial fever.

Canadian pickings have also been slim in the highly lucrative LP album field. There were approximately 300 LPs produced in this country last year—the majority of them MOR or Middle of the Road music for the "impulse" \$1.98 rack jobbers' market. But sales for none of them got anywhere near the 250,000 scored by Columbia's high-priced My Fair Lady LP in Canada, the 300,000 raked in by RCA's Sound of Music album or the steady six-figure sales for Petula Clark, Herb Alpert, Engelbert Humperdinck and Tom Jones, all LPs in the \$5 bracket.

Another hangup for local producers is that their records have not only been cold-shouldered at home, they also have been ignored by the monster markets abroad. Those 2.5 million packaged discs imported into this country last year were worth \$4.1-million to business and artistic interests elsewhere. In the same year, Canada sold a mere \$200,000 worth of manufactured discs abroad, many of them "specialized" recordings of classical groups.

The reasons why are endlessly discussed and debated around music industry water coolers. Talent? Well, obviously there is no lack of home-grown talent. Consider the legions of performers who languished unknown—and waited fruitlessly for their recordings to be noticed—until they headed south in search of opportunity and were snapped up by foreign producers.

Whoever heard of David Clayton-Thomas (the lead singer with Blood, Sweat and Tears), Robert Goulet, Andy Kim, the Sugar Shoppe, Steppenwolf, Buffy Ste. Marie or the Irish Rovers until their talent was officially awarded the Good Jukebox Seal of Approval by U.S. recording interests? Hey, out there! Does anyone know that the Eighth Day, Allan Bruce, Smitty's Farm, Southbound Freeway, Judy Ginn, Hagood Hardy and Graham Townsend are all trying to move their Canadian-made discs off the shelves?

Probably not, say those who labor in local music circles. And all have their own pet theory as to why Canada has failed to grab a proportionate share of a market which has seemed stubbornly committed to handing fame and fortune to any producer, record company or artist not (at least obviously) Canadian.

One opinion that has become a cliché, also among those connected with Canadian theatre, publishing, motion pictures and so on, is that talent in Canada struggles against a flood of broadcast sound and creative material—good and awful—that washes endlessly across the border. Because of this, the theory goes, it is obviously wiser for performers to join the competition on its home ground if they can't lick it here. After all, it has always been that way.

Perhaps a 3,000-mile ditch or a switch in language might help the problem, figure some rebel music men. Witness the current recording boom in French Canada (where a record can now sell 100,000 and local artists have become folk heroes) because of the lack of competition from the English-speaking U.S. sound factory. And remember how Britain—strategically entrenched on the other side of the Atlantic—effectively turned the musical import-export tide by deciding it dug The Beatles far more than invaders from Over There.

Then there are the other theories—not all of them unanimous in an industry torn by jealousies, personal vanities and conflicting loyalties:

- Canadian distrust of anything made in Canada. (The CBC has long been aware that many

Torontonians prefer to see the Ed Sullivan Show on Buffalo's Channel 4 rather than its own Channel 6 because they believe they are watching a better production.)

- Canadian inability to develop a star system—the CBC gets a lot of blame for this.
- The apathy of subsidiary U.S., British and German recording companies—which dominate around 85 per cent of the field—toward originating Canadian productions, and their lightweight promotion and distribution of the few discs they lease cheaply from independent producers.
- The disinclination of performers to promote their own recordings.

The few recording studio owners in English Canada take potshots at investors who balk at shelling out funds to back their plans to improve facilities. Producers complain of the crying need for better quality technical and administrative staff at the studios. Broadcasters complain about the poor quality of locally produced discs sent to them for air play. Performers beef about the federal government and the Canadian Radio-Television Commission, which mouth that local talent should get a fairer deal yet fail to put teeth into the argument.

Almost everyone in the industry accuses everyone else of lacking courage to pioneer. And then there have been the constant and bitter complaints about radio station programmers and their knights of the turntable who refuse to live up to the intent of the Broadcast Act ("The Canadian broadcasting system should . . . safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada") by ignoring and even downgrading the Canadian recording product.

"Like putting money into the garbage," Stan Klees says again, this time at the Sound Canada studios. The sound is still booming from the control booth as Hambleton mixes tapes. "All the world is filled with beauty/Pleasantly/Just open your eyes . . ." Says Clinch: "The kids are singing better than ever, Stan. How about the chances for Morning Ride?" Klees lights a cigaret. "Cheer up, Brendan," he says. "This could be the year of the big breakthrough."

Canadian recording interests have been intermittently predicting the year of the big breakthrough since the Forties. (Perhaps that's why, say producers, so many damned fools kept putting cash into the business.)

But last June, some industry optimists were willing to bet their old Fats Waller collections that locally made discs would soon be hitting the international air waves and selling like crazy from Labrador to Los Angeles. There were even a few excited cries—specifically from the 75 per cent of the industry involved in pop recording—about the dawn of a Canadian music revolution that would sweep the world as effectively as the gold-plated Beatles sound did in the early Nineteen Sixties.

Actually, the first zephyr of possible change breezed through the long-stagnant air of Canadian recording circles during the first months of this year. To the astonishment of disillusioned toilers in the business, a Canadian pop disc called These Eyes, featuring a Winnipeg rock group called the Guess Who, began to attract the attention of disc jockeys. Before long, the record had nudged out heavyweight U.S. and U.K. entries to become the first Canadian disc in history to top the charts in this country.

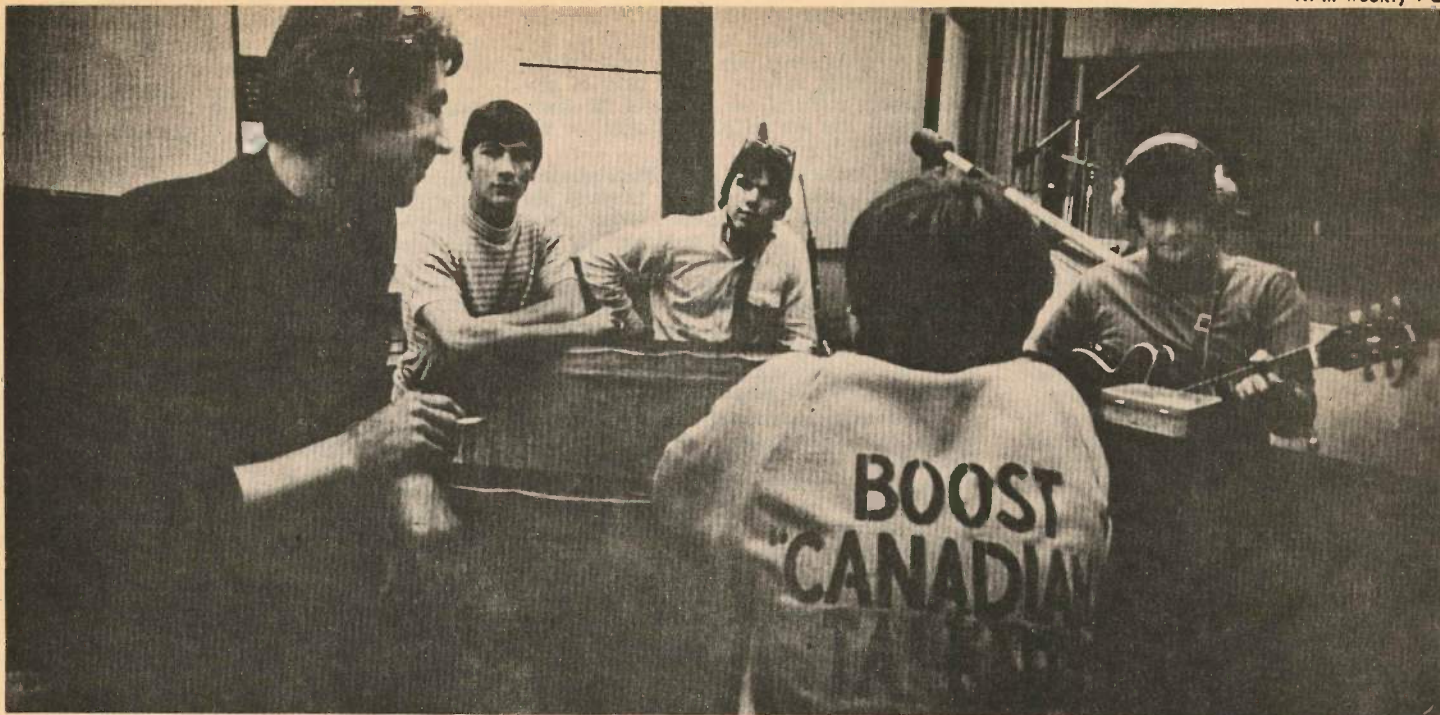
RCA Canada (which had leased the master tape for manufacture and distribution from the Guess Who's producers, Nimbus 9 of Toronto) quickly shuttled the recording to its parent company in New York for U.S. release.

Within weeks, These Eyes had climbed to Number 5 on the powerful hit charts compiled by Billboard and Cashbox, the large U.S. trade publications which help influence radio programmers everywhere. Sales of the disc boomed: 45,100 in Canada and more than 1 million in the United States. Nimbus 9 and the Guess Who (which immediately upped its con-



Sound engineer Hambleton the needles are jumping





Producer Klees, left, with Magic Cycle: 'Putting money into Canadian record production has been like chucking cash into the garbage. I wonder why we stuck at it'

cert fee from \$250 to \$3,000 a night) were in the chips. By the time the royalties are all in, it's possible the traditional one-way river of gold into the United States will have reversed—for the Guess Who alone—to the tune of \$50,000.

The story of the Guess Who and These Eyes has already become a legend in Canadian recording circles (to top it off, the group was taking dead aim on the bull's eye again in June with a follow-up single called *Laughing*). Why, after all these discouraging years, did this particular Canadian disc take off?

"When we went into pop recording," says a Nimbus 9 partner, Jack Richardson, who is already well known in the Toronto commercial jingle field, "we decided we were going to produce good records. Not good *Canadian* records, mind you. Many producers have made their biggest mistakes by believing all they had to do was turn out a fair enough disc that would make a fair enough profit in the Canadian market. We wanted to produce good records that could match the competition anywhere in the world. The problem is, of course, that production like that is pretty expensive."

"Well, I think we were lucky," says Peter Clayton, another Nimbus 9. "There's no doubt that *These Eyes* is a very good record. But we were lucky it hit the scene at the right time."

Canadian record men know what he is talking about. Although 55 per cent Canadian content has been a rule in television for some time now (a rule many TV programmers seem to skirt in a subtle kind of way), the CRTC has yet to apply the same nationalistic thumbscrew to radio outlets. But there have been significant rumblings at recent commission meetings.

The CRTC is not only aware, for example, that radio programmers across the land frankly prefer foreign to Canadian records (even though the current songs bleat endlessly about the war in Vietnam, the Chicago ghettos and so on), but that some—primarily those which follow the Top 30 pop programming formula—subscribe to U.S. pop-hit tip sheets. These advise the order in which American and British hits should be played and in some instances, mainly in the United States, the outfits which compile the lists actually control station programming.

"And why," wrote Walter Grealis, editor of

Canada's RPM magazine, not long ago, "should Canadian radio stations be even indirectly involved in any payola that might go on in the U.S. tip-sheet business?" Last June, the CRTC again warned that broadcasters would have to improve their foreign-domestic content ratio if they wanted to receive licence renewals.

"I don't think there's any doubt that Bill Gavin and Ted Randal, who run two of the biggest hit-record tip services in the United States, have known about the political pressures here and their effect on Canadian clients," says Clayton. "Not long ago, people in the industry were certain the CRTC would soon plump for legislated radio and that it was only a question of deciding the percentage of Canadian content . . .

"Suddenly, everyone—producers, record companies, radio stations, U.S. tipsters—was thinking Canadian. A whole slew of local rock groups were suddenly signed up by American companies and lured across the border. Then along comes this top quality record, *These Eyes*, and pow! It's interesting that after years of ignoring Canadian products, Randal and Gavin were enthusiastic about the disc from the word go."

All of these preliminary gusts of change, though, were nothing compared to the veritable tornado which shook the local pop disc scene around mid-June. That was when a group of important contemporary music-oriented radio stations across the land—led by Toronto's influential CHUM—announced they would voluntarily set up a network pledged to air at least three promising Canadian pop records a week.

Technically (if listeners and consumers liked the stuff, that is) each of these discs could be played eight times a day over Top 30 stations from British Columbia to Nova Scotia. Canadians might then be persuaded there was something more than mere hayseed in the grooves of *Made in Canada* records after all.

It was a fascinating time for any outsider to rub shoulders with those connected with the Canadian recording business. In the immediate days before the new Maple Leaf Network was launched on a blizzard of press releases, pop-disc producers around Toronto were mouthing optimistic phrases about the "new atmosphere" created by CRTC cudgel-waving and the Guess

Who's success, alternating them with bitter predictions that things would soon go sour.

The morning after the network story broke, performers and producers were already planning how to spend their first million. The U.S. subsidiary recording companies were preparing to welcome rare visits from executive officers in New York. And one out-of-work Toronto rock musician reported that the Church Street pawnshops were having a palpitating day serving dozens of long-haired young men who wanted to redeem their dusty guitars and amplifiers.

Suddenly, everyone in the pop world was talking about a Montreal rock group called *Life* which had recorded a number called *Hands of the Clock*, another group dubbed the *Buckstone Hardware* and its disc of a song called *Pack It In* ("and go to the country") and yet another which went by the name of *Motherlode* and its record—produced by Mort Ross of Toronto—called *When I Die*. These were the first entries to be plugged by the Maple Leaf Network.

(By early July, *The Buckstone Hardware* had packed it in, *Life's Hands of the Clock* had climbed from nowhere to Number 27 on the CHUM chart, which is distributed to stores so pop fans will know how to invest their money. And *When I Die* was officially pronounced a national hit when it climbed to Number 10 and winged on to international fame and fortune with *Buddha Records* in New York.)

Overnight, CHUM programmers, who have been acidly labelled everything from baby stranglers to Fascist dictators by those who have tried to get their records out of the station's waste paper bins and onto the turntables, basked in a glow of industry approval.

"Frankly," said program supervisor J. Robert Wood, "I don't know why CHUM has always been the target for disgruntled people in the recording business. Sure we subscribe to U.S. tip sheets. But the final programming decisions are our own. We've played Canadian discs, you know. But they've had to be quality material. Listeners hear the good stuff from across the border. We've got to keep competitive."

Hugh Batchelor, CHUM's director of planning, nodded. "The quality simply hasn't been there in Canadian discs. Or even the quantity.

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We've been lucky to get one record a week that stands up to the foreign product. Then, if a good disc does come out, the record companies don't seem to have the facilities to promote it."

Wood leaned forward. "Everyone's got to co-operate in this thing, you know. We've set up the network so records can get simultaneous exposure right across the country. That's what makes national hits. But then, the record companies have got to help by getting new discs to all stations for review and making sure there is stock in the stores. We can't chart a record's popularity until people start buying it."

Someone mentioned the CRTC and the possibility of legislated radio. There was a small silence. "Well, this isn't a new idea of course," said Wood. "We've been thinking about this network for some time. The funny thing is that we invited the record companies here a few months ago and asked them for suggestions about how to boost Canadian products. Not one of them had a suggestion to offer."

"Legislation would be a problem," said Batchelor. "Right now, there would not be enough good quality Canadian records available to meet the quota. We'd be forced to play the bad stuff just because it was Canadian." Wood agreed. "It would only aggravate the problem. Plenty of Canadians are already convinced that Canadian talent is terrible. Constant play of inferior Canadian records would scarcely help them to change their minds."

Wood produced clippings from the music trade press that seemed to endorse his point of view. "The very thought of having to legislate Canadian content on Canadian radio is revolting," wrote Grealis of RPM magazine.

Wrote hit-tipster Ted Randal in a newsletter: "Canadian radio content has not yet been legislated and the radio stations participating in the new plan hope their efforts will not go unnoticed by the CRTC. One of the primary problems in any percentage requirements for Canadian radio stations is that there is such relatively little potentially programmable music coming out of Canada. It is hoped by the organizers of the plan that this push will encourage further Canadian production. Unless that very necessary ingredient develops, any attempts by the Canadian government to legislate Canadian content in radio would be futile . . ."

"Then, of course," added Wood, "there are the other kinds of music besides pop. If the legislated percentage was, say, 25 per cent, the Canadian recording industry would have to produce enough classical discs to meet the quota for stations who feature it. And middle of the road material as well."

"Okay," says Jim McHarg, a Toronto-based, Scottish-born jazz musician who formerly led the successful Metro Stompers. "What about those other kinds of music? The Maple Leaf Network does nothing about getting Dixieland discs on the air. Or Maritimes music—Don Messer, Harry Hibbs, Catharine McKinnon. What about all those other radio stations across the country that are just sitting back and failing to become a part of this country's music business? Maybe legislation is the only thing that can do it."

"If it became mandatory for all radio stations to play a percentage of all kinds of Canadian music," says Phyl Anderson, president of Arc Records, an independent Canadian company, "then we might be able to interest investors in sinking some money into studio equipment."

"Yes," says Art Snyder, proprietor of Sound Canada Studios. "And if that happens, the federal government might try putting its money where its mouth is and do something about the tariffs that cripple the recording industry's attempts to upgrade itself. Do you know that filmmakers here get tariff concessions on imported recording equipment, but that the recording business must pay stiff duties—about 30 per cent—on the same kind of material?"

"And while you're yakking about the government," complains Sammy Jo, a Toronto talent booker, "you might ask the immigration department why it allows U.S. groups to come into this country for jobs at 24 hours' notice while the U.S. makes Canadian musicians wait up to six weeks for visas? So okay, the Americans look after their own. Why not the Canadians? God, you'd think Ottawa was deliberately aiding and abetting the foreign music invasion."

"In my experience," says Lyman Potts, director of the CFRB-CJAD-financed Canadian Talent Library (which produces 12 Canadian talent LPs a year and circulates among 151 Canadian radio stations), "legislation has always resulted from some kind of malpractice. It's true the public opinion of broadcasters has fallen pretty low in this country. If the industry

as a whole doesn't respond to the CRTC's warnings about increased Canadian content, I think there's no doubt we'll get legislation."

"I think we should have legislation," says Bobby Gimby. "But with wisdom."

But even if legislation hits the country's reluctant broadcasting stations, how will programmers define Canadian content? So far, the CRTC has been silent about the matter of definition, though the defunct Board of Broadcast Governors once said something about "music or songs written, composed or performed by persons known or believed to be Canadians."

The fuzzy wording of this statement—which the Maple Leaf Network, incidentally, is choosing to use as its guideline—could obviously allow program directors a country mile of interpretive rein.

A recent survey by RPM showed that although a sampling of important radio stations insisted they were programming around 6 per cent Canadian records, just 17 per cent of this amount was made up of discs that were recorded in this country by Canadian performers using Canadian material.

In many cases, the Canadian records were U.S. productions featuring groups or bands that included a single Canadian-born artist. Other discs classed as Canadian, reported RPM, were found to be no more Canadian than records featuring Robert Goulet, Percy Faith or Dorothy Collins—all of whom are now enjoying the good life south of the border.

One current pop hit, Baby I Love You, recorded by Canadian singer Andy Kim, is actually 100 per cent American except for Kim's voice (and even Kim's contract is American), yet there are indications that the record was considered as a possible entry in the first Maple Leaf lineup. "The Kim record will not be reviewed," stated an early network newsletter, "because it is already a hit."

Interestingly, These Eyes could also be considered tainted by Canadian-content purists. Although the group, the song and the production are home grown, the number was recorded, mixed and even "sweetened" (background sound added) in New York. Revolver Productions, which produced the current When I Die success, also uses New York mixing facilities.

Some Toronto producers predict that unless the CRTC spells out the Canadian content defini-



Finally the playback sounds great, but it's the 14th take. Left to right, the Magic Cycle: Joey on bass guitar, Stan on lead, Kevin on drums and Paul on the organ



Kevin and Joey tune in to take: the record may be groovy, but what it really needs is a lot of exposure

tion in detail—even if it doesn't legislate—broadcasters might begin to argue they are doing their patriotic duty by spinning such discs as the LP of Hair (its composer, Galt MacDermot, is a Canadian), Peggy Lee singing Spinning Wheel (written by David Clayton-Thomas, who now lives in the United States), or the Oliver recording of Good Morning Starshine (produced by Bob Crewe, who was born in Newfoundland before it joined Confederation).

It's an absorbing exercise to poll opinions of Canadian content around the Toronto recording business. Canadian-owned record companies, for example, insist that Canadian content should mean recorded in Canada (Arc Records, for example, sees nothing un-Canadian about the Abbey Tavern Singers' smash hit made at their studios).

Foreign subsidiary record companies believe a token qualification, say, Canadian composer, might be enough to squeeze any disc into any content rule (after all, a big name international star sells records). At the moment, RCA Canada is waving maple leaf flags about an LP called Canadian Pacific featuring Canadian compositions, but recorded in Nashville by U.S. country singer George Hamilton. RCA, incidentally, is one U.S. subsidiary that insists it is "beating the bushes" for Canadian talent since the CRTC—Guess Who—Maple Leaf bundle walloped the industry.

Production companies such as the successful Nimbus 9 and Mort Ross' Revolver—both of which use the facilities of super-professional New York studios—are among those who would like to exclude the technical end of recording from Canadian content at the moment.

"The purists," says Richardson of Nimbus 9, "have obviously never tried to make a buck out of this business." Adds his partner, Peter Clayton: "I would hope Canadian content will be eventually defined as a percentage of variables. Say three out of four qualifications that could include composition, domiciled performers, production and recording site."

Says Lyman Potts of the Canadian Talent Library: "Canadian is Canadian. We record here with Canadian-domiciled artists. We use Canadian arrangers, conductors, technicians. And although we've naturally had to use foreign material, we've managed to feature 251 Canadian composers during the past seven years."

Impressive to purists, anyway. Sadly, the few CTL radio transcriptions released for public sale (almost all of them easy to listen to, middle of the road stuff) have not been exactly smashing successes at the record stores. Despite consistent air play throughout the subscription service, just one album—Rob McConnell's Boss Brass—has sold more than 2,000 copies. Albums

released through Capitol from old CBC television tapes (Ivan Romanoff, Juliette, Wally Koster) don't seem to have done much better.

It's easy to get the impression that although Potts believes deeply in CFRB-CJAD's \$100,000-a-year attempt to give Canadian talent some exposure, he is somewhat discouraged by the public response.

"When we sent out a new transcription featuring Jerry Toth," he says, "we had to enclose a small memo telling programmers that Toth rhymes with Moth. Broadcasters are still pronouncing Gimby with a hard G, you know."

But apart from the familiar flag waving about a drowned Canadian culture, the thumpings from business interests and the economic facts of the royalty drain, do Canadians really need their own recording industry?

Arguments in favor seem to revolve around the point that it is somehow important for Canadian talent to make the grade internationally without actually pulling up stakes and moving elsewhere. (Even the purists admit no artist can become a millionaire by concentrating exclusively on the Canadian music scene.) "I like to think it's important," says Clayton of Nimbus 9. "And it can't happen unless the record business flourishes with the aid of co-operative broadcasters. A disc must first be popular in Canada before it takes off below the border. And I know we can sell lots of records here if we're allowed to."

Yet there are those connected with the music business who see nothing horrible about pulling up stakes provided there is enough loot at the end of the trail. "I've never known a musician who hasn't wanted to make dough," says Randy Markowitz, former manager of the now-dissolved Mandala. "And I mean *anywhere*. After all, a loser is a loser wherever he tries to make it to the top." Adam Mitchell, who works with Ian and Sylvia, mainly south of the border, disagrees. "I hate the U.S. I loathe New York. I think it's a terrible thing that Canadian talent is forced to go there to get off the ground."

Not long ago, a group of young Toronto rock musicians were kicking the subject around.

"Sure, I wish there were better opportunities in the Canadian recording industry," said Ritchie Horbatiuk, who plays with Smitty's Farm. Mike Bateman, who also works with the Farm, grinned. "Why? When you get right down to it, it doesn't matter what kind of a buck you have behind you. If they offered me \$10,000 Canadian or \$10,000 American, I'd take the Canadian. But if they offered me \$15,000 American, I'd take it like a shot."

"They haven't got the draft in Canada," said Ritchie. Everyone laughed. There were Roger Collier and Ron Matheson from a group called The Eighth Day. Doug Brooks from The Christopher Edward Campaign and Barry Keane of The Faith. All of them laughed when Ritchie mentioned the draft. Ritchie added: "But besides that, I want to live in Canada."

"I do, too," said Roger. "If someone offered me a contract in the States, I wouldn't take it." Mike giggled. "Nuts," he said. "I don't think I'd sign an American contract, either," said Doug. "Down there, I'd be just another member of just another band among all those millions. There aren't as many musicians in Canada. The market's smaller. I figure I'd last longer here."

"Look," said Mike. "You've got to grab the opportunities. You don't make money in your home town. You build an image here you hope jets out. But you don't stay here and make money."

"But it would be good if we had a nucleus here," said Barry. "People we could always work with in the recording business. People we knew—producers, sound people and so on." Doug agreed: "Yeah. You've got to have the records. Two solid hits before you can get anywhere in the music racket." Said Mike: "You ever hear Canadian records? I don't blame the stations for not spinning them."

"Well, the problem certainly isn't talent," said Barry. "You're right," agreed Mike. "I think Canadian talent is better than American talent." Barry shook his head. "I wouldn't say it was better, but it stands up. It's when it comes to putting it down on record, well, it just doesn't make it. The money hasn't been there for studios, producers, promotion. And you can't blame the people with money to invest because there hasn't been an outlet for the product."

"I think it's the fault of Canadians, too," said Ritchie. "At the pop festival, you know, there was this French Canadian, Charlebois. I think he's the greatest. But people just sat around and said nyuh! Nobody clapped or anything." There was a silence and Ritchie went on. "The public's indifferent! Who gets all the promotion around Toronto? The American groups. Canadians are ignored. You make a record with a Canadian group and bang, no one wants to hear it. Because it's Canadian, it's automatically inferior."

"Well," said Mike. "Look, I think things are changing in Canada. People are beginning to push local talent. There's this new Maple Leaf Network thing. I think it's going to help." Everyone nodded. "I hope so," said Doug. "I don't think I'm just being nationalistic. But I feel we should have a strong recording industry here. After all, it's like having a Canadian army or a Canadian government. We give all that up and become part of the U.S., I suppose. Well, we've just about done it in music and I'd like to think we could prevent that from happening."

"Well, there's that Canadian content radio legislation they've been talking about," said Mike. "But that's Communist. Besides, there wouldn't be enough good records to meet the quota." Said Ritchie: "Not yet. But don't you think it might be a big step toward getting them?"

Stan Klees is still negotiating about that Morning Ride disc with the Magic Cycle. It's odd how Paul's words keep coming back when people start arguing about Canadian records: "All the world is filled with beauty/Pleasantly/Just open your eyes . . ."

## Ex-Cream's Bruce into New York

Ex-Cream bass guitarist Jack Bruce arrived in New York City this past week from London. The trip marked Bruce's first visit to the United States since the highly successful and profitable Cream disbanded last year.

The purpose of Bruce's trip was to have meetings with his record company, Atlantic



Richard Robinson reports from New York

Records. He also was to deliver tapes of his finished solo album "Songs For A Tailor", which he completed recently in London after five weeks of recording. The album, for which he composed all the music, features some of the top musicians in London and was produced by American Felix Pappalardi, who produced all of the Cream's gold albums.

Elvis Presley wants very much to include England in his plans when he tours soon. He has never been there, and plans are underway to make the trip a reality. Elvis has made a fantastic comeback this

year to live performance, first with his TV show, and then his two weeks at the International Hotel in Las Vegas. One of the plans being negotiated for England is a huge outdoor concert, to be filmed for television at a later date.

Ten Years After has been asked back to Bill Graham's Fillmore's East and West, after their last highly successful visits there. Much of the acclaim is for Alvin Lee, the lead guitarist and singer of the group. Ten Years After has been playing to standing room only, and their record sales have quadrupled over the past year.

The Chambers Brothers announced this week that they will embark on their second European tour this month. The tour will last three months and will wind up with a four-day tour of England.

When Mitch Ryder finished recording this week at the Stax Record Company in Memphis, Tennessee, Mitch recorded an album with guitarist Steve Cropper producing and Booker T. and The M.G.'s giving instrumental backing. The name of the album will be "The Detroit - Memphis Experiment".

The Rolling Stones' album was released this week. It is Volume II of their Big Hits, and is called "Through The Past Darkly". Included on the album are such classics as "Ruby Tuesday", "Jumpin' Jack Flash", "Street Fighting Man", and "Have You Seen Your Mother Baby". The album is shaped like an octagon, and is really a most unusual package.

Hit songwriter and singer Joe South flew from his home in Atlanta, Georgia, last week to co-host a ten-act television Special on pop music. Among the acts on the show were Three Dog Night, Sir Douglas Quintet, The First Edition, and Jolliver Arkansas.

Peter Fonda's film "Easy Rider" has been selected for showing at the Edinburgh Film Festival. Fonda will fly to Edinburgh for the internationally famed annual gathering devoted to arts and artists. This marks the third time "Easy Rider" has been screened before an international film festival audience. Last May it was cheered at the Cannes Film Festival where Dennis Hopper received the award for Best First Film.

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## LP CHART

- |    |   |    |   |    |  |
|----|---|----|---|----|--|
| 1  | 3 JOHNNY CASH AT SAN QUENTIN<br>Columbia-CS-9825-H            | 19 | 13 TOMMY<br>The Who-Decca-DXSW-7205-J   | 35 | 46 DIONNE WARWICK'S GREATEST<br>MOTION PICTURE HITS<br>Scepter-SP5-575-J |
| 2  | 1 BLOOD SWEAT & TEARS<br>Columbia-CS-9720-H                   | 20 | 11 DONOVAN'S GREATEST HITS<br>Epic-BXN-26439-H  | 36 | 32 OLIVER<br>Soundtrack-RCA-COSD-5501-N                                  |
| 3  | 2 HAIR<br>Soundtrack-RCA-LOC-1150-N                           | 21 | 15 FELICIANO/10 TO 23<br>RCA-LSP-4185-N   | 37 | 31 FROM ELVIS IN MEMPHIS<br>Elvis Presley-LSP-4155-N                     |
| 4  | 6 CROSBY STILLS & NASH<br>Atlantic-SD-8229-P                  | 22 | 25 ARETHA'S GOLD<br>Aretha Franklin-Atlantic-SD-8227-P  | 38 | 40 EARLY STEPPENWOLF<br>Dunhill-DS-50060-N                               |
| 5  | 5 ROMEO & JULIET<br>Original Soundtrack-Capitol-ST-2993-F     | 23 | 26 BAYOU COUNTRY<br>Creedence Clearwater Revival<br>Fantasy-8357-R  | 39 | 39 ON THE THRESHOLD OF A DREAM<br>Moody Blues-Deram-DES-18025-K          |
| 6  | 4 THIS IS TOM JONES<br>Parrot-PAS-71208-K                     | 24 | 47 QUENTIN'S THEME<br>Charles Randolph Grean-Ranwood-R-8055-M   | 40 | 48 TIME OUT<br>Smokey Robinson & The Miracles<br>Tamla-TS-295-L          |
| 7  | 10 BEST OF BEE GEES<br>Atco-SD-33291-P                        | 25 | 22 BECK-OLA<br>Jeff Beck Group-Epic-BN-26478-H  | 41 | 35 YESTERDAY WHEN I WAS YOUNG<br>Roy Clark-Dot-24953-M                   |
| 8  | 7 AGE OF AQUARIUS<br>Fifth Dimension-Soul City-SCS-92005-K    | 26 | 34 GOOD MORNING STARSHINE<br>Oliver-Crewe-CR-1333-M   | 42 | 43 HALLELUJAH<br>Canned Heat-Liberty-LST-7618-K                          |
| 9  | 20 SMASH HITS<br>Jimi Hendrix Experience-Reprise-MS-2025-P    | 27 | 27 THREE DOG NIGHT<br>Dunhill-DS-50058-N  | 43 | 38 MAKE IT EASY ON YOURSELF<br>Burt Bacharach-A&M-SP-4188-P              |
| 10 | 17 THE SOFT PARADE<br>The Doors-Elektra-EKS-75005-C           | 28 | 30 THE STREET GIVETH AND THE<br>STREET TAKETH AWAY<br>Cat Mother & The All Night Newsboys<br>Polydor-240001-Q | 44 | 36 STAND<br>Sly & Family Stone-Epic-26456-H                              |
| 11 | 12 2525 (EXORDIUM & TERMINUS)<br>Zager & Evans-RCA-LSP-4214-N | 29 | 23 WHEATFIELD SOUL<br>Guess Who-Nimbus Nine-NNS-102-N   | 45 | 37 GALVESTON<br>Glen Campbell-Capitol-ST-210-F                           |
| 12 | 14 IN-A-GADDA-DA-VIDA<br>Iran Butterfly-Atco-SD-33-250-P      | 30 | 28 CHICAGO TRANSIT AUTHORITY<br>Columbia-GP-8-H   | 46 | --- HOT BUTTERED SOUL<br>Isaac Hayes-Enterprise-ENS-1001-M               |
| 13 | 9 NASHVILLE SKYLINE<br>Bob Dylan-Columbia-KCS-9825-H          | 31 | 29 A TOUCH OF GOLD<br>Johnny Rivers-Imperial-LP-12427-K   | 47 | 41 HAWAII FIVE-O<br>Ventures-Liberty-LST-8061-K                          |
| 14 | 8 WARM SHADE OF IVORY<br>Henry Mancini-RCA-LSP-4140-N         | 32 | 49 CRYSTAL ILLUSION<br>Sergio Mendes & Brasil '66<br>A&M-SP-4197-M  | 48 | --- CLEAR<br>Spirit-Ode-Z/Z-44016-H                                      |
| 15 | 16 WARM<br>Herb Alpert/Tijuana Brass-A&M-4190-M               | 33 | 33 TOM JONES LIVE<br>Parrot-PAS-71014-K   | 49 | 42 BRAVE NEW WORLD<br>Steve Miller Band-Capitol-SKAO-184-F               |
| 16 | 21 BLIND FAITH<br>Polydor-543035-Q                            | 34 | 19 PETER PAUL & MOMMY<br>Peter Paul & Mary-WB/7 Arts-WS-1785-P  | 50 | --- THE TEMPTATIONS SHOW<br>Gordy-GS-933-L                               |

# "LINDBERGH" CATCHING IN ENGLISH CANADA SPENCER DAVIS GROUP AT WOODSTOCK FAIR

Montreal: The Gamma single release of "Lindbergh" by Robert Charlebois and Louise Forestier, has been picking up play at several English Canadian radio stations, and not necessarily in areas where both French and English are spoken. The powerful CKFM outlet in Toronto has programmed the disc, mainly because of the Toronto appearance of Charlebois and the fantastic reception he received. CFOX in Montreal has also programmed the single and found it to the liking of their predominantly English listeners. The flip, "Californie" which was written by Charlebois, has also been receiving

good exposure. In view of the strength shown on this release, "Lindbergh" enters the RPM Canadian Content chart at No. 15 this week.

Daniel Lazare of Gamma Records, reports good reaction to the single in Israel, Mexico, and Italy where it has recently been released. Besides selling in excess of 100,000 copies in the Province of Quebec, the Charlebois lid has become a top seller in France where it was released shortly after indicating success in Quebec.

The session was taped in Montreal with the Quebec Free Jazz supplying back-up.

Woodstock, N.B: Dave Hay, chief announcer at CJCJ Radio, reports a capacity draw for the Spencer Davis Group at the Woodstock Old Home Week. Prior promotion of the group's appearance plus exposure given their records over CJCJ was apparently responsible for the large attendance which drew from many areas of Western New Brunswick.

The group played their audience with a varied bag comprised of country, acid rock, pop, and included many of their hits from the past. Highlight of the show was a 15 minute drum solo which drew no less than four standing ovations from the audience.

## STRAIGHT RECORDS DISTRIBUTED BY COMPO

Montreal: Lee Armstrong, national sales manager for The Compo Company Ltd., announces the completion of negotiations whereby the Compo Company is now the Canadian licensee for Straight Records. This new label is owned by Frank Zappa and Herb Cohen, well known U.S. and international music figures.

Heading up the national sales and promotion division of the Straight label is Bud Hayden, a Canadian who once worked in

Toronto for Phonodisc Records.

Initial album release from the new label includes:

- "Pretties For You"/Alice Cooper
- "Trout Mask Replica"/Captain Beefheart
- "The Original Soundtrack From Naked Angels"
- "Lord Buckley"
- "Farewell Aldebaran"/Judy Henske & Jerry Yester.

Compo will be working closely with the

new label to tie-in with all their sales and advertising promotions as they develop.

In making the announcement Armstrong stated: "We here at Compo are extremely pleased to become associated with such tremendously successful people like Frank Zappa and Herb Cohen and are looking forward to our adventures with Straight Records."

## ALBUM REVIEW

### ON CAMPUS

Oscar Brand-Apex-AL-7-1649-J  
His first in seven years could be his biggest seller. Nostalgia and newies done in grand Brand styling.

### 49TH PARALLEL

Maverick-MAS-7001  
Calgary group already hitting hard on RPM 100 (#52) with "Now That I'm A Man". Should click.

### REFLECTIONS

Duane Davis-Capitol-ST-6320-F  
A combined CBC-Capitol presentation. Big sound, wholly Canadian. Could click with proper promotion.

### ANNE OF GREEN GABLES

Original Cast-Columbia-ELS-354-H  
Canadian Musical - taped in England where it is a hit in the West End. Excellent for MOR programming



**THE FLOCK**  
Columbia-CS-9911-H  
Newest addition to label. Lotsa punch for "progressive sound" formats. "Truth" cut - 15 minutes.



**LOVE THEME FROM "ROMEO AND JULIET"** - Johnny Mathis  
Columbia-CS-9909-H  
Don't overlook this Mathis powerhouse. Display well. Big seller.



**THROUGH THE PAST, DARKLY**  
BIG HITS VOL 2 - Rolling Stones  
London-NPS 3-K  
Order heavily on this one. "Ruby Tuesday" "Jumpin' Jack Flash".



**CRAZY ELEPHANT**  
Bell-6034-M  
"Gimme Gimme Good Lovin" and "Sunshine Red Wine" should make this set an interesting seller.

# ADULT

- 1 **1 IN THE YEAR 2525**  
Zager & Evans-RCA-74-0174-N
- 2 **6 A BOY NAMED SUE**  
Johnny Cash-Columbia-44944-H
- 3 **2 SWEET CAROLINE**  
Neil Diamond-UNI-55136-J
- 4 **3 HURT SO BAD**  
Lettermen-Capitol-2482-F
- 5 **8 PUT A LITTLE LOVE IN YOUR HEART**  
Jackie DeShannon-Imperial-66385-K
- 6 **9 I'LL NEVER FALL IN LOVE AGAIN**  
Tom Jones-Parrot-40018-K
- 7 **4 TRUE GRIT**  
Glen Campbell-Capitol-2573-F
- 8 **11 TIME FOR US**  
Johnny Mathis-Columbia-4-44915-H
- 9 **10 WORKIN' ON A GROOVY THING**  
Fifth Dimension-Soul City-776-K
- 10 **5 CANADIAN PACIFIC**  
George Hamilton IV-RCA-47-0171-P
- 11 **12 JEAN**  
Oliver-Crewe-334-M
- 12 **14 QUENTIN'S THEME**  
Charles Randolph Green Sounde  
Ranwood-840-M
- 13 **13 RUBY DON'T TAKE YOUR LOVE TO TOWN**  
Ken Rogers/1st Edition-Reprise-0829-P
- 14 **18 IT'S GETTING BETTER**  
Mama Cass-RCA-4195-N
- 15 **7 YESTERDAY WHEN I WAS YOUNG**  
Roy Clark-Dot-17246-M
- 16 **15 ODDS & ENDS**  
Dionne Warwick-Scepter-12256-J
- 17 **16 THINK SUMMER**  
Ed & Marilyn-RCA-47-9751-N
- 18 **17 LOOK AT MINE**  
Petula Clark-WB/7 Arts-7310-P
- 19 **20 EVANGELINE MON AMOUR**  
Studio A Orchestra-Capitol-85043-F
- 20 **21 I TAKE A LOT OF PRIDE IN WHAT I AM**  
Dean Martin-Reprise-0841-P
- 21 **29 THIS GIRL IS A WOMAN**  
Gary Puckett/Union Gap-Columbia-4-44967.
- 22 **26 ABERGAVENNY**  
Shannon-Philips-1669-K
- 23 **19 CHELSEA MORNING**  
Judy Collins-Elektra-45657-C
- 24 **24 FIRST HYMN FROM GRAND TERRACE**  
Mark Lindsay-Columbia-44975-H
- 25 **25 MOONLIGHT SONATA**  
Henry Mancini-RCA-0212-N
- 26 **30 GREEN FIELDS**  
Vogues-Reprise-0844-P
- 27 **--- RAIN**  
Jose Feliciano-RCA-47-9757-N
- 28 **27 ROMEO & JULIET**  
Henry Mancini-RCA-0131-N
- 29 **--- LAY LADY LAY**  
Bob Dylan-Columbia-449268-H
- 30 **--- KEEM-O-SABE**  
Electric Indian-UA-50563-J

CANADIAN TALENT

*Sound's  
Good!*

## MAC BEATTIE GRABS CHART LISTINGS

Ottawa: The latest Rodeo single from Mac Beattie & The Ottawa Valley Melodiers, "Squaws Along The Yukon", has apparently become a strong item throughout the Ottawa Valley and at several radio stations in other parts of the province as well as in the Atlantic Provinces. Mac Beattie has been one of the top favourites of the Ottawa Valley since 1937 and has been a consistent top seller since being with the Rodeo label.

One of Beattie's strongholds is Arnprior, Ontario where he plays the Hotel Madawaska with his trusty sidekicks, Gaetan Fairfield, on rhythm guitar and Reg Hill on fiddle and bass. They also play the Renfrew Hotel in Renfrew, Ontario. Beattie has had his own radio and television shows over radio station CHOV and Channel 5 in Pembroke both, of which, became highly rated and excellent vehicles for his album releases.

The flip of Beattie's "Squaws" is "The Log Driver's Song" which was written by Beattie and was one of his top sellers of a few years back.

It's been reported that the new Don Messer Show, to bow soon over CHCH-TV in Hamilton, will include several guest shots by Beattie.

## Sceptres Kick Off Tour

Montreal: Polydor's well travelled Sceptres have just completed a successful engagement at Diamond Jims in Hamilton and have now returned to their home base. They will be appearing at the Cafe Le L'Est from Sept 1st through the 7th. They move into the Ottawa House in Hull, P.Q. from Sept 8th. through Sept 20th.

The Sceptres have been pulling excellent houses wherever they have appeared, and are regarded as the top English Canadian group to tour from Quebec Province however, they are completely bi-lingual and have attracted much interest in the French quarter as well.

## CKFH PRESENTS MONKEES

Toronto: The Monkees, now trimmed to three, David Jones, Mickey Dolenz and Michael Nesmith, made two appearances at the grandstand of Toronto's Fair, drawing an audience of 10,000 for the early show and 7000 for the second show. They were introduced to their audiences by the CKFH on-air personalities.

Throughout the day, several Toronto models, tagged "Miss CKFH", handed out close to 75,000 "We Love The Monkees" badges on the Fair grounds.



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ACTION

THE  
COTTER  
FOLK

---

THE  
SHELLFISH  
SONG

MELBORNE -GT3351

# COUNTRY

## Canada Could Be Country Country

- 1 **A BOY NAMED SUE**  
Johnny Cash-Columbia-44944-H
- 2 **RUBY DON'T TAKE YOUR LOVE TO TOWN**  
Ken Rogers/1st Edition-Reprise-0829-P
- 3 **TRUE GRIT**  
Glen Campbell-Capitol-2573-F
- 4 **ORDINARY PEEPING TOM**  
Mercey Brothers-Columbia-C4-2893-H
- 5 **I CAN'T SAY GOODBYE**  
Marty Robbins-Columbia-44895-H
- 6 **BUT YOU KNOW I LOVE YOU**  
Bill Anderson-Decca-32514-J
- 7 **8 WORKIN' MAN BLUES**  
Merle Haggard-Capitol-2503-F
- 8 **4 CANADIAN PACIFIC**  
George Hamilton IV-RCA-74-0171-N
- 9 **11 INVITATION TO YOUR PARTY**  
Jerry Lee Lewis-Sun-1101-M
- 10 **14 THE WAYS TO LOVE A MAN**  
Tammy Wynette-Epic-5-10512-H
- 11 **19 MUDDY MISSISSIPPI LINE**  
Bobby Goldsboro-UA-50565-H
- 12 **21 TALL DARK STRANGER**  
Buck Owens-Capitol-2570-F
- 13 **9 YESTERDAY WHEN I WAS YOUNG**  
Roy Clark-Dot-17246-M
- 14 **15 THAT'S WHY I LOVE YOU SO MUCH**  
Ferlin Husky-Capitol-2512-F
- 15 **12 ALL I HAVE TO OFFER YOU (Is Me)**  
Charley Pride-RCA-0167-N
- 16 **10 I'M DOWN TO MY LAST I LOVE YOU**  
David Houston-Epic-10488-H
- 17 **17 BITTERSWEET**  
Donna Ramsay-Capitol-72578-F
- 18 **18 I'M GONNA LET GEORGE DO IT**  
Dianne Leigh-Chart-5018-L
- 19 **13 SUSIE'S BETTER HALF**  
Billy Charne-RCA-75-1004-N
- 20 **24 THE ENTERTAINER**  
Ray Griff-Dot-17288-M
- 21 **25 WINE ME UP**  
Faron Young-Mercury-72936-K
- 22 **30 THAT'S A NO NO**  
Lynn Anderson-Chart-5021-L
- 23 **28 ME AND BOBBY McGEE**  
Roger Miller-Smash-2230-K
- 24 **26 THIS THING**  
Webb Pierce-Decca-32508-J
- 25 **27 IF NOT FOR YOU**  
George Jones-Columbia-MU4-1366-H
- 26 **--- SWEET 'N' SASSY**  
Jerry Smith-ABC-11230-Q
- 27 **--- IN THE GHETTO**  
Dolly Parton-RCA-0192-N
- 28 **29 I'D LIKE TO BE**  
Bev Munro-Capitol-72574-F
- 29 **--- THE THREE BELLS**  
Jim Ed Brown-RCA-0190-N
- 30 **--- SQUAWS ALONG THE YUKON**  
Mac Beattie/Ottawa Melodiers-Rodeo-3324

While there is a growing interest in many areas of Canadian music, there would appear to be a definite void in the country music scene. A few stations religiously program Canadian country product, while others shy away from anything that hasn't got the New York or Nashville stamp of approval. Often



there is a scattershot of programming of a record by stations who pick up on a potential hit, either too late, or too soon. Intensity of programming is lacking and the ultimate lack of success of any country artists in Canada is resulting in a lessening of Canadian productions and a flood of artists who head for Nashville to leave their loot behind in the Music City (which certainly doesn't need Canadian financing).

Canada, who gave the world Hank Snow and Wilf Carter and created such money-makers as Don Messer and many others, is falling back in productions. Majors still frown on the idea of country music being "class" enough for their A&R men or staff producers (if they have any). Country exploration is being left up to the independent with the record company waiting to relieve him of his master with only a promise that something will be done for the disc.

Country music is coming into a new prominence and Canada is the "big country" where a great deal of good country music should be originating. Two Canadian content companies have made killings in the country music business - the majors fear.

A new record company has recently shown a great deal of interest in harbouring and creating "country stars". A major has

launched a campaign to capture and perform country compositions by brilliant Canadian country writers. South of the border a number of Canadian songwriters and performers are being heralded as unbelievable talent from Canada.

If a system of programming was devised by the country stations and radio personalities and a firm commitment made to play select Canadian records at the same time to assure hit status, the industry would certainly be placed in a position to make itself heard on the world scene. How the system is to be conducted is for the stations who have an interest in programming Canadian content, to devise. If there is a lack of product now, it would certainly find reason to increase if airplay and on-air assistance was guaranteed by radio stations who program country records and are interested in increasing the cultural fabric of Canada whether it be with traditional Canadian country or just plain cowboy music or the town and country sound of today's pop/country balladeers. Country is here and Canada is country country - or it could be.

## Mainline/Catfish To Circus

Toronto: Liberty's McKenna Mendelson Mainline, currently enjoying much local exposure, have been signed to appear at the Electric Circus from Sept. 9 through the 14th. The group have been chalking up good national sales with their lid of "Better Watch Out" which moves up to the No. 7 berth on the RPM Canadian Content chart. The Mainline are also showing good sales returns on their album "Stink" from which it is expected their next single will be culled.

Following the Mainline into the Circus will be the Catfish, a relatively new group, who are booked in from Sept 16 through the 21st.

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**Magic Cycle** FINGERPRINT 901-T

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