

●●●● A CLOSE LOOK AT THE COMING VIDEO TAPE CARTRIDGE REVOLUTION ●●●●

# RPM WEEKLY

TWENTY-FIVE CENTS

Volume 12 No. 11

November 1st, 1969

RADIO'S FIFTIETH YEAR OF SOUND & MUSIC ●●● CKFM TAKES THE CONFUSION OUT OF FM ●●● MERRYMEN BACK TO HOOK & LADDER ●●● CBS's EVR (ELECTRONIC VIDEO RECORDING) ABOUT TO BOW ●●● ICSL INTO RADIO FIELD ●●● BEATLE LYRICS IN BOOK FORM ●●● CAB/CAPAC RELEASE'S "RADIO RADIO" ANNIVERSARY DISC ●●●

THE GOLDEN  
ANNIVERSARY  
ISSUE  
CELEBRATING THE  
FIFTIETH  
ANNIVERSARY  
OF  
BROADCASTING  
1919-1969



## TOP "10" TALENT AGENCY

CANADA'S LARGEST TALENT AGENCY - *On the move!*

**922-4179**

Congratulations to our broadcasting friends

## EVR (ELECTRONIC VIDEO RECORDING) SET FOR MARKET

In the May 26th edition of RPM, Stan Klees who was writing a guest column for RPM wrote an article which was titled "Are We Being Led Into Video Tape?". We have taken the liberty of reprinting this article here and will bring the observations of Mr. Klees up-to-date with a follow-up of current developments in video tape.

Two years ago, when you said tape, everyone looked at you dubiously. The problem with reel to reel tape was the difficulty in threading the tape through a machine. Tape would never be a household word because women especially were not used to handling the reels of loose and cumbersome tape.

But tape is the answer to many problems, and the cartridge concept has eliminated many of the holdups. Today, tape is becoming a major part of the industry and in the years to come might replace discs because of ONE thing.

Possibly the turn to tape wasn't really done to facilitate what I am about to talk about, and perhaps the conspiracy is innocent, but for many years now, they have been trying to perfect video on disc. Experimentation is still in progress, but coming up is 1 inch video tape to which sound can be added. Therefore the tape cartridge conspiracy is to get the consumer used to tape because one day a tape will be a little larger, but will not only produce a sound, but a picture of the performance through your television set. Blank cartridges will enable you to preset a time for your favourite TV show to be recorded and when you get around to it, you can view what you might have otherwise missed.

Radio was superceded by television and now records will be superceded by video tape cartridges. The only additional equipment

needed to play your video tape recordings is a video tape player that will play through your television set. Professional models are already available and a home model is costly but in the stores right now. Both these models still depend on a reel to reel principle, but the cartridge "slip it in" principle is just around the corner. The price has to be brought into a consumer realism. But many people would now invest \$500 for such a system and when they can bring the price down to \$395 they will be as plentiful as colour TV is today. Only two years ago, colour TV was a luxury for only the wealthiest. Today, colour sets are very common.

To the record company, the merchandising will be the same for video recordings as it is for audio recordings. They stock and sell.

In the creative end of production, there will be a whole new set of rules, and for the artist, the treat of critical video recording will demand certain disciplines that haven't been a major problem till then. Video taping makes an artist's face fatter. Many artists who might consider themselves thin will find they don't fare too well in a screen test. The musician who has been manipulated into stardom will suddenly find that his performance will become a million-seller and although audio can lie, video is truth. What talkies did to silents and what television did to radio, video will do to audio disc artists.

The true performer who has been trained and experienced in staging will survive. The gig musician to whom stardom was easy in

## ICSL INTO RADIO FIELD

Toronto: September 1st. of this year, Independent Communications Sales Ltd. (ICSL) expanded its communications coverage to include representation of several radio stations which included:

CKWS - Kingston  
CHEX - Peterborough  
CJKL - Kirkland Lake  
CFCH - North Bay  
CKGB - Timmins

CHAM - Hamilton was added to their list for sales representation on Oct. 6.

ICSL was originally incorporated as Independent Canadian Television Sales Ltd. (ICTV) and commenced operations in March of 1965, and is a wholly owned subsidiary of Bushnell Communications Ltd., operators of the CTV affiliate, CJOH-TV in Ottawa. From their inception to August 1969, ICTV's sole responsibility was national sales rep for CJOH-TV in Toronto and Montreal.

Effective Nov 1st. they will take over the representation of the following television stations:

CKWS-TV - Kingston  
CHEX-TV - Peterborough  
CFCH-TV - North Bay

President of Independent Communications Sales Ltd. is Doug M. Pearson.

the record business will find himself lost when someone yells, "Roll!" and the video camera zooms in to touch his nose.

They say you can lick the nerves that occur in recording audio, but also say it is far tougher to overcome the nervousness of film and video tape.

If you think I'm being premature with my

EVR continued on page 23

## BEATLE LYRICS IN BOOK FORM

NYC: The Beatles Book Of Lyrics, which contains the lyrics of one hundred of their best compositions will be published by Seymour Lawrence/Delacorte Press - Oct 15th.

This first major collection of illustrated Beatles lyrics in book form was edited by Alan Aldridge, 26 year old London designer, who has become famous for his revolutionary designs in books, magazines, and posters.

Aldridge, a personal friend of the Beatles, and who worked closely with them on many other projects commented:

"It is almost irreverent and certainly irrelevant to think of the Beatles in mudane terms as the pop group who became the biggest rock and roll attraction ever. While

their early appearances caused unprecedented scenes of mass hysteria, their music has developed into a fascinating social history of our generation and its culture. What I have tried to do is to present a book which is as entertaining to the eye and the imagination as a Beatles album is to the ear. For an artist it is a challenging exercise to take a lyric and illustrate it."

As well as the lyrics, there are autobiographic comment and quotes from John, Paul, George and Ringo and an interpretation of the lyrics by the foursome.

Included in the book are full-colour illustrations and photographs by Pablo Picasso, Peter Max, David Bailey, Tommi Ungerer, Marc Chagall, and others.



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## VANCOUVER LEADS IN BIG NAME PA's

Vancouver: Kenny Harris, recently moved to this west coast city from Bermuda Record Company, Bermuda, was so impressed with the talent line-up making appearances in Vancouver, he wired the following to RPM:

AT QUEEN ELIZABETH THEATRE  
GLEN YARBOROUGH TENTH, JERRY  
LEE LEWIS TWENTY SIXTH GORDON  
LIGHTFOOT TWENTY NINE AND  
THIRTY ONE STOP JEFFERSON  
AIRPLANE AT AGRODOME TENTH  
STOP PURPLE STEER NEW  
COUNTRY MUSIC CLUB OPENED ON  
SEYMOUR WITH BUDDY KNOX WHO  
IS PART OWNER STOP RIGHTEOUS  
BROS AT THE CAVE SONNY AND  
CHER OPEN SIXTEENTH STOP JOHN  
LEE HOOKER AT RIVER QUEEN  
STEREO 70 MUSIC EXHIBITION AT  
VANCOUVER HOTEL

Harris also pointed up that Vancouver is loaded with talented groups and artists showing their talents at numerous clubs, discotheques and lounges. The concert scene is also an excitement in itself with the Queen Elizabeth Theatre carrying most of the business from Jerry Lee Lewis to Gordon Lightfoot, Al Hirt and on to Julian Bream with the Vancouver Symphony Orchestra.

Rich Simons, promotion for Taylor, Pearson & Carson adds to the Harris finding with news of personal appearances of the following: Sheb Wooley, Ike & Tina Turner, The Sandpipers, Johnny Adams, John Lee Hooker, Righteous Bros and Jerry Lee Lewis.

As well as the month of October shaping up

## A BRODEUR LOOK AT MONTREAL

By David Brodeur

A number of changes have occurred at radio stations in Montreal over the past two weeks. At CFOX, the local top 40 outlet, Bob Gibbons moves to the 9 - 1 p.m. slot replacing Bob Ancell who moves to the news department at the station. At CFCF, Reg Gale has been replaced by Ned Conlon in the 1 - 4 p.m. slot. Keith Randall, who had occupied the 4:00 to 6:30 shift has been promoted to Production Manager for radio and been replaced by Dave Reynolds whose former 6:30 to 9:00 time has been extended from 4:00 to 9:00 p.m. At CKGM, where they are still going through the pains and turbulence of acquiring a new audience with a new format, Scott Cameron takes over the 12:00 to 4:00 p.m. slot from Dave Marsden who was formerly doing a split shift working 6:00 to 9:00 a.m. and 12:00 to 4:00 p.m. He retains the morning shift only. Ian McCauly moves into the 8:00 to 12:00 p.m. slot.

Corky Lang, formerly with "Bartholemew

as one of the all time greats for personal appearances of artists, T.P.C. record sales for the month are also showing exceptional gains. Topping the list of hot hot singles are The Original Caste's "One Tin Soldier", "So Good Together" by Andy Kim, both Canadian entries, and "Invitation To Your Party" by Jerry Lee Lewis.

Album sales on the Isaac Hayes Enterprise LP "Hot Buttered Soul" are reportedly heavy with a move in from left field on the Windfall release of "Mountain" by Leslie West.

Plus Three" and the now defunct "Energy" is now handling the drumsticks for Leslie West's group "Mountain". The group's Bell distributed "Windfall" album which was conceived by ex-Cream producer Felix Papalardi, is showing up very well in the U.S. market. Mountain is presently busy recording a second album and doing a few one nighters on the east coast.

Janis Joplin is in town November 4th with her new group at the Montreal Forum. Sharing the bill is Verve Forecast recording artist James Cotton with his Blues Band. James is a local favorite who could be seen close to every second week before the "New Penelope" was forced to close down about a year ago. His many local fans will be happy to see him do it again on his former stomping grounds.

A while ago, we said the Evie Sands "Anyway You Want Me" had to be a giant wherever played. Three stations in the Seaway Valley have come through and charted it at #1. CFRA and CKOY in Ottawa, CJET in Smiths Falls, with more expected to give it the A-1 treatment in the weeks ahead. Sounds like a winner? You know it...!

Records in the news this week.

Montrealer Andy Kim is back with his fifth in a row. "So Good Together" is top ten at most stations on Q.S.D.'S territory and our best selling record again this week.

## Local 149 To Hold Annual Ladies' Nite

Toronto: Local 149, Toronto Musicians Union have set aside Nov. 10 as the date for their annual Ladies' Nite.

The dinner and dance affair, restricted to 149 members, will be held in the Canadian Room of the Royal York Hotel from 6:30 PM to 2 AM.

Featured in the show will be Pete Barbutti, billed as The Musicians Comedian; The Joe Venuti Quartet; and the world's Greatest Jazz Band with Yank Lawson and Billy Butterfield (trumpets); Lou McGarrity and Carl Fontana (trombones); Bud Freeman and Bob Wilbur (reeds); Ralph Sutton (piano); Bob Haggart (bass); and Gus Johnson (drums).

We are proud to salute the  
**GOLDEN ANNIVERSARY**  
of Broadcasting in Canada  
and look forward to another  
50 years of SOUND progress -

**LONDON** records

**EDWARD  
BEAR  
IS  
A ROCK  
COLLECTION**



# RPM ACTION CENTRES

**CJME REGINA**  
 MISS FELICITY GREY/Justin Tyme-P  
 MR TURNKEY/Zager & Evans-N  
 ECHO PARK/Keith Barbour-H

**CKFH TORONTO**  
 LOVE AT FIRST SIGHT/Sounds Nice  
 HEAVEN KNOWS/Grassroots-N  
 BACKFIELD IN MOTION/Mel & Tim

**CKBC BATHURST**  
 WALK ON BY/Isaac Hayes-M  
 THE COLOUR OF MY LOVE/Jefferson-L  
 BABY I'M FOR REAL/Originals-L

**CKDM DAUPHIN**  
 AIRPLANE/Overland Stage  
 EVERYTHING THAT I AM/Ginette Reno-K  
 FORTUNATE SON/Creedence Clearwater-R

**CKFM TORONTO**  
 EVERYTHING THAT I AM/Ginette Reno-K  
 MAKE YOUR OWN KIND OF MUSIC  
 Mama Cass-N  
 I GUESS THE LORD MUST BE IN NYC  
 Nilsson-N

**CJSS CORNWALL**  
 SUITE: JUDY BLUE EYES  
 Crosby Stills & Nash-P  
 SOMETHING IN THE AIR  
 Thunderclap Newman-Q  
 MAKE BELIEVE/Wind-N

**CKBI PRINCE ALBERT**  
 I'M GONNA MAKE YOU MINE/Lou Christie-M  
 SIMPLE SONG OF FREEDOM/Tim Hardin-H  
 LOVE OF THE COMMON PEOPLE/Winstons-L

**CKPG PRINCE GEORGE**  
 RAINMAKER/Tom Northcott-P  
 MR. TURNKEY/Zager & Evans-N  
 RIVERBOAT/Five Man Electrical Band-F

**CFNB RADIO ATLANTIC**  
 NOT EVEN GOIN' TO THE FAIR/Tobias-M  
 TAKE A LETTER MARIA/R.B.Greaves-P  
 UNDUN/Guess Who-N

**CKCK REGINA**  
 THERE WAS A TIME/Lighthouse-N  
 BETTER WATCH OUT/McKenna  
 Mendelson Mainline-K  
 UNDUN/Guess Who-N

**RADIOMUTUEL CJMS-CJRC-CJRS-CJTR-CJRP**  
 DON'T LET ME BE MISUNDERSTOOD  
 Ginette Reno-K  
 SUGAR ON SUNDAY/Clique-M  
 TRACY/Cuff Links-J

# RPM CANADIAN CONTENT CHART

- 1 **1 WHICH WAY YOU GOIN' BILLY**  
 Poppy Family-London-17373-K
- 2 **2 SO GOOD TOGETHER**  
 Andy Kim-Steed-720-M
- 3 **4 UNDUN**  
 Guess Who-Nimbus 9-74-0195-N
- 4 **3 BETTER WATCH OUT**  
 McKenna Mendelson Mainline-Liberty-56120-K
- 5 **5 YOU'RE NOT EVEN GOING TO THE FAIR**  
 Tobias-Bell-810-M
- 6 **7 ONE TIN SOLDIER**  
 Original Caste-TA-186-M
- 7 **6 ALRIGHT MAMA**  
 Tote Family-Apex-77103-J
- 8 **9 THE DAY HAS COME**  
 Mythical Meadow-Quality-1945-M
- 10 **--- DON'T LET ME BE MISUNDERSTOOD**  
 Ginette Reno-Parrot-40043-K

## RECOMMENDED CANADIAN

**THIRSTY BOOTS**  
 Anne Murray-Capitol-72592-F

**SAVE THE COUNTRY**  
 Sugar Shoppe-Epic-5-10517-H

**MISS FELICITY GREY**  
 Justin Tyme-Warner Bros/7 Arts-5020-P

**GROOVY THINGS**  
 Magic Cycle-Fingerprint-101-T

**AIRPLANE**  
 Overland Stage-Franklin-630-K

**RAINMAKER**  
 Tom Northcott-Warner Bros/New Syndrome-7330-P

## CHART LISTINGS - Alphabetically

And When I Die	18
Any Way That You Want Me	40
Baby I'm For Real	32
Baby It's You	5
Ball Of Fire	10
Backfield In Motion	77
Better Watch Out	52
Chains Of Love	78
Cherry Hill Park	41
Colour Of My Love	60
Crumbs Off The Table	68
Delta Lady	99
Dock Of The Bay	90
Doin' Our Thing	39
Don't Let Nobody Turn You Around	87
Don't Waste My Time	55
Echo Park	31
Eli's Coming	44
Everybody's Talkin	11
Evil Woman	80
Fortunate Son (f/s)	37
Friendship Train	58
Going In Circles	25
Groovy Grubworm	50
Heaven Knows	89
Holly Holy	48
Horoscope	97
Hot Fun In The Summertime	6
I Can't Get Next To You	16
I Guess The Lord Must Be In New York City	74
I'll Bet You	92
I'll Blow You A Kiss In The Wind	85
I'm Gonna Make You Mine	19
Is That All There Is	7
I Still Believe In Tomorrow	54
It's Hard To Get Along	94
Jealous Kind Of Fellow	24
Jean	22
Jesus Is A Soul Man	36
Je T'Aime...Moi Non Plus	34
Jingo	59
Julia	88
Leaving On A Jet Plane	42
Let A Man Come In & Do The Popcorn	70
Let A Woman Be A Woman	51
Like A Rolling Stone	81
Little Woman	13
Love Will Find A Way	63
Make Believe	28
Make Your Own Kind Of Music	35
Mind Body & Soul	27
Mr. Turnkey	49
Na Na Hey Kiss Him Goodbye	57
One Cup Of Happiness	71
One Tin Soldier	95
One Woman	67
Proud Mary	56
Raindrops Keep Fallin' On My Head	82
Roosevelt & Ira Lee	64
Ruben James	14
Say You Love Me	65
See That Girl	76
She Belongs To Me	72
She's Got Love	73
Shangri-La	61
Silver Threads & Golden Needles	45
Smile A Little Smile For Me	8
So Good Together	15
Someday We'll Be Together	86
Something (f/s)	3
Something In The Air	26
Suite: Judy Blue Eyes	33
Sunday Mornin' Comin' Down	62
Suspicious Minds	4
Take A Letter Maria	23
That's The Way Love Is	20
These Eyes	66
The Ways To Love A Man	79
Time Machine	46
Tonight I'll Be Staying Here With You	84
Tracy	2
Try A Little Kindness	17
Turn On A Dream	38
Undun	43
Up On Cripple Creek	69
Volunteers	100
Walk On By	53
Wedding Bell Blues	1
We Gotta All Get Together	21
We'll Cry Together	75
We Love You: Call Collect	98
We Must Be In Love	91
Which Way You Goin' Billy	9
Why Is Wine Sweeter	83
Yester-Me Yester-You Yesterday	47
You Gotta Pay The Price	96
You, I	30
You'll Never Walk Alone	29
You're Not Even Going To The Fair	93
You've Lost That Lovin' Feelin'	12

*Polydor Records Of Canada Limited  
 would like to extend congratulations  
 to Canada's Broadcasters on their  
 Fiftieth Anniversary.*



## CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

- 1 3 12 **WEDDING BELL BLUES**  
5th Dimension-Soul City-777-K
- 2 2 7 **TRACY**  
Cuff Links-Decca-32533-J
- 3 21 62 **SOMETHING (f/s)**  
Beatles-Apple-2654-F
- 4 1 1 **SUSPICIOUS MINDS**  
Elvis Presley-RCA-47-9764-N
- 5 6 9 **BABY IT'S YOU**  
Smith-Dunhill-4206-N
- 6 4 8 **HOT FUN IN THE SUMMERTIME**  
Sly & Family Stone-Epic-10497-H
- 7 9 24 **IS THAT ALL THERE IS**  
Peggy Lee-Capitol-2602-F
- 8 12 21 **SMILE A LITTLE SMILE FOR ME**  
Flying Machine-Pye-7M-17722-L
- 9 10 18 **WHICH WAY YOU GOIN' BILLY**  
Poppy Family-London-17273-K
- 10 19 25 **BALL OF FIRE**  
Tommy James/Shondells-Roulette-7060-C
- 11 7 2 **EVERYBODY'S TALKIN'**  
Nilsson-RCA-9544-N
- 12 13 13 **YOU'VE LOST THAT LOVIN' FEELIN'**  
Dionne Warwick-Scepter-12262-J
- 13 8 3 **LITTLE WOMAN**  
Bobby Sherman-Metromedia-121-L
- 14 20 23 **RUBEN JAMES**  
Kenny Rogers/1st Edition-Reprise-0854-P
- 15 16 17 **SO GOOD TOGETHER**  
Andy Kim-Steed-720-M
- 16 11 11 **I CAN'T GET NEXT TO YOU**  
Temptations-Tamla Motown-7093-L
- 17 31 40 **TRY A LITTLE KINDNESS**  
Glen Campbell-Capitol-2659-F
- 18 43 71 **AND WHEN I DIE**  
Blood Sweat & Tears-Columbia-45008-H
- 19 5 5 **I'M GONNA MAKE YOU MINE**  
Lou Christie-Buddah-116-M
- 20 14 14 **THAT'S THE WAY LOVE IS**  
Marvin Gaye-Tamla Motown-7093-L
- 21 17 6 **WE GOTTA ALL GET TOGETHER**  
Paul Revere/Raiders-Columbia-4-44970-H
- 22 15 4 **JEAN**  
Oliver-Crewe-334-M
- 23 32 39 **TAKE A LETTER MARIA**  
R.B. Greaves-Atco-6714-P
- 24 25 36 **JEALOUS KIND OF FELLOW**  
Garland Green-UNI-55143-J
- 25 27 27 **GOING IN CIRCLES**  
Friends Of Distinction-RCA-0204-N
- 26 26 26 **SOMETHING IN THE AIR**  
Thunderclap Newman-Polydor-541049-Q
- 27 33 48 **MIND BODY & SOUL**  
Flaming Ember-Hot Wax-6902-UNK
- 28 18 10 **MAKE BELIEVE**  
Wind-Life-200-N
- 29 29 30 **YOU'LL NEVER WALK ALONE**  
Brooklyn Bridge-Buddah-139-M
- 30 30 29 **YOU, I**  
Rugbys-Amazon-1-M
- 31 36 52 **ECHO PARK**  
Keith Barbour-Epic-10486-H
- 32 39 47 **BABY I'M FOR REAL**  
Originals-Tamla Motown-35066-L
- 33 35 37 **SUITE: JUDY BLUE EYES**  
Crosby Stills & Nash-Atlantic-2676-P
- 34 38 41 **JE T'AIME...MOI NON PLUS**  
Serge Gainsbourg/Jane Birkin  
Fontana-260106-K
- 35 44 65 **MAKE YOUR OWN KIND OF MUSIC**  
Mama Cass Elliot-Dunhill-4214-N
- 36 37 54 **JESUS IS A SOUL MAN**  
Lawrence Reynolds-Warner Bros-7322-P
- 37 57 --- **FORTUNATE SON (f/s)**  
Creedence Clearwater Revival  
Fantasy-634-R
- 38 45 70 **TURN ON A DREAM**  
Box Tops-Mala-120-M
- 39 41 56 **DOIN' OUR THING**  
Clarence Carter-Atlantic-2660-P
- 40 40 43 **ANY WAY THAT YOU WANT ME**  
Evie Sands-A&M-1090-M
- 41 42 55 **CHERRY HILL PARK**  
Billy Joe Royal-Columbia-44902-H
- 42 61 --- **LEAVING ON A JET PLANE**  
Peter Paul & Mary-Warner Bros-7340-P
- 43 49 59 **UNDUN**  
Guess Who-Nimbus 9-74-0195-N
- 44 46 73 **ELI'S COMING**  
Three Dog Night-RCA-4215-N
- 45 51 72 **SILVER THREADS & GOLDEN NEEDLES**  
Cowsills-MGM-14084-M
- 46 47 61 **TIME MACHINE**  
Grand Funk Railroad-Capitol-2567-F
- 47 60 --- **YESTER-ME YESTER-YOU YESTERDAY**  
Stevie Wonder-Tamla Motown-54188-L
- 48 59 --- **HOLLY HOLY**  
Neil Diamond-UNI-55175-J
- 49 50 58 **MR TURNKEY**  
Zager & Evans-RCA-0246-N
- 50 52 60 **GROOVY GRUBWORM**  
Harlow Wilcox-Plantation-28-M
- 51 53 63 **LET A WOMAN BE A WOMAN**  
Dyke/Blazers-Original Sounds-18-M
- 52 55 53 **BETTER WATCH OUT**  
McKenna Mendelson Mainline  
Liberty-56120-K
- 53 54 64 **WALK ON BY**  
Isaac Hayes-Enterprise-9003-M
- 54 58 67 **I STILL BELIEVE IN TOMORROW**  
John & Ann Ryder-Decca-32506-J
- 55 56 66 **DON'T WASTE MY TIME**  
John Mayall-Polydor-541054-Q
- 56 63 76 **PROUD MARY**  
Checkmates Ltd With Sonny Charles  
A&M-1127-M
- 57 67 82 **NA NA HEY KISS HIM GOODBYE**  
Steam-Fontana-1667-K
- 58 64 --- **FRIENDSHIP TRAIN**  
Glady's Knight & Pips-Tamla Motown-35068-L
- 59 75 --- **JINGO**  
Santana-Columbia-45010-H
- 60 83 --- **COLOUR OF MY LOVE**  
Jefferson-Pye-17706-L
- 61 66 75 **SHANGRI-LA**  
Lettermen-Capitol-2643-F
- 62 62 69 **SUNDAY MORNIN' COMIN' DOWN**  
Ray Stevens-Monument-1163-K
- 63 68 --- **LOVE WILL FIND A WAY**  
Jackie DeShannon-Imperial-66419-K
- 64 72 --- **ROOSEVELT & IRA LEE**  
Tony Joe White-Monument-1169-K
- 65 65 74 **SAY YOU LOVE ME**  
Impressions-Curtom-1946-M
- 66 70 --- **THESE EYES**  
Jr. Walker & All Stars-Tamla Motown-35067-L
- 67 69 --- **ONE WOMAN**  
Johnny Rivers-Imperial-66418-K
- 68 91 --- **CRUMBS OFF THE TABLE**  
The Glass House-Invictus-9071-F
- 69 83 83 **UP ON CRIPPLE CREEK**  
Band-Capitol-2635-F
- 70 78 98 **LET A MAN COME IN  
& DO THE POPCORN**  
James Brown-King-6255-H
- 71 71 --- **ONE CUP OF HAPPINESS**  
Dean Martin-Reprise-0857-P
- 72 93 99 **SHE BELONGS TO ME**  
Rick Nelson-Decca-732550-J
- 73 77 78 **SHE'S GOT LOVE**  
Thomas & Richard Frost-Imperial-66405-K
- 74 --- --- **I GUESS THE LORD MUST BE  
IN NEW YORK CITY**  
Nilsson-RCA-74-0261-N
- 75 84 92 **WE'LL CRY TOGETHER**  
Maxine Brown-Commonwealth-United-3001-L
- 76 80 89 **SEE THAT GIRL**  
Vogues-Reprise-0856-P
- 77 --- --- **BACKFIELD IN MOTION**  
Mel & Tim-Bamboo-107-UNK
- 78 81 84 **CHAINS OF LOVE**  
Bobby Bland-Duke-449-K
- 79 82 86 **THE WAYS TO LOVE A MAN**  
Tammy Wynette-Epic-5-10512-H
- 80 96 --- **EVIL WOMAN**  
Crow-Ameret-112-K
- 81 85 91 **LIKE A ROLLING STONE**  
Phil Flowers/Flowershop-A&M-1122-M
- 82 100 --- **RAINDROPS KEEP FALLIN'  
ON MY HEAD**  
B.J. Thomas-Scepter-12265-J
- 83 86 --- **WHY IS WINE SWEETER**  
Eddie Floyd-Stax-0051-P
- 84 --- --- **TONIGHT I'LL BE STAYING  
HERE WITH YOU**  
Bob Dylan-4-45004-H
- 85 97 --- **I'LL BLOW YOU A KISS IN THE WIND**  
Tommy Boyce/Bobby Hart-Aquarian-380-M
- 86 --- --- **SOMEDAY WE'LL BE TOGETHER**  
Supremes-Tamla Motown-1156-L
- 87 89 100 **DON'T LET NOBODY TURN  
YOU AROUND**  
Steve Miller Band-Capitol-2638-F
- 88 92 96 **JULIA**  
Ramsey Lewis-Cadet-5640-T
- 89 --- --- **HEAVEN KNOWS**  
Grass Roots-Dunhill-4217-N
- 90 --- --- **DOCK OF THE BAY**  
Dells-Cadet-5658-T
- 91 95 --- **WE MUST BE IN LOVE**  
Five Stairsteps & Cubie-Curtom-1945-M
- 92 --- --- **I'LL BET YOU**  
Funkedelic-Westbound-T50-UNK
- 93 --- --- **YOU'RE NOT EVEN GOING TO THE FAIR**  
Tobias-Bell-810-M
- 94 98 --- **IT'S HARD TO GET ALONG**  
Joe Simon-Soundstar-7-2641-K
- 95 --- --- **ONE TIN SOLDIER**  
Original Caste-TA-186-M
- 96 --- --- **YOU GOTTA PAY THE PRICE**  
Gloria Taylor-Silver Fox-14-M
- 97 99 --- **HOROSCOPE**  
Young Holt Unlimited-Brunswick-755420-J
- 98 --- --- **WE LOVE YOU CALL COLLECT**  
Art Linkletter-Capitol-2678-F
- 99 --- --- **DELTA LADY**  
Joe Cocker-A&M-1112-M
- 100 --- --- **VOLUNTEERS**  
Jefferson Airplane-RCA-74-0245-N

# RADIO'S FIFTIETH YEAR OF SOUND & MUSIC

*Radio and television stations from coast to coast, in Canada, are scheduling a massive promotion campaign to publicize the event with material prepared for use on-air as well as a special audio-visual presentation for use with community service clubs and broadcast/advertising associations. It's also expected that the Prime Minister's office will declare the week of November 2 "National Broadcasting Week" with Mr. Trudeau expected to act as Honorary Chairman of the CAB 50th Anniversary Committee.*

*It is with much honour and pleasure that we at RPM join in with the rest of Canada in commemorating this half century of communication achievement and extend our appreciation to the Canadian Association of Broadcasters for supplying the following:*

Nineteen hundred and sixty-nine marks the 50th anniversary of continuous "comercial" broadcasting in Canada - perhaps in the world. In December, 1919 in Montreal, radio station CFCF, then under the call letters XWA, inaugurated a half century of uninterrupted broadcast service, beginning a long and fascinating chapter in the history of communications.

Numerous experimental broadcasts, both here and in Europe, laid the foundation of CFCF, and many other stations quickly followed. The first broadcast on record was made by R.A. Fessenden, who was born in East Bolton, Quebec and was a chemist with the Edison Laboratories. The broadcast originated from Brant Rock, Massachusetts on Christmas Eve of 1906. It was heard by wireless operators on ships hundreds of miles away. Others followed, including Dr. Lee de Forest's broadcast of Caruso's voice from the stage of the Metropolitan Opera in 1910 and the first transmission of the results of the Presidential Election in 1916.

The question of which radio station was the first to broadcast on a regular schedule is an interesting one. As E.A. Weir points out in

"The Struggle for National Broadcasting in Canada" (McClelland and Stewart: 1965) . . . "During 1920, regular concerts began to be broadcast in Europ from the Hague. Also in 1920, in February, the Marconi Company began to broadcast from Chelmsford. KDKA, Pittsburgh, operating experimentally from 1916, made its first scheduled broadcast on November 2, 1920 when the Harding-Cox election results were announced. However, WWJ of Detroit has long claimed that on August 31st of 1920, a radio program was aired by them and that the service that commenced on that day continued on a regular basis. There seems no doubt that both stations were antedated by XWA of the Canadian Marconi Company in Montreal as a public broadcaster of regularly scheduled programs. Indeed, it would appear that CFCF is the oldest regularly operated broadcasting station in the World".

The origins of XWA are shrouded in obscurity. Company files place its inception as the fall of 1918 when test experiments were carried out from the Marconi Wireless Telegraph Company of Canada factory building at 173 William Street. Certainly by

1919 tests had begun on a semi-regular basis. It was often difficult for these program pioneers to know if they were even being received, as the only audience consisted of a few 'hams' and a handful of ships in the St. Lawrence River which were equipped with crystal receiving apparatus. Speaking to the Parliamentary Committee of March 11, 1932, Commander C.P. Edwards, Director of Radio, Department of Marine, said . . . "Broadcasting in Canada started with some test programs in 1919 carried out by the Canadian Marconi Company of Montreal. Regular organized programs commenced in December, 1919 by the same company, and by 1922 broadcasting had been definitely established throughout the country." The Marconi station was, of course, XWA which became CFCF on November 4th, 1920. These early programs from XWA/CFCF consisted mainly of weather reports and the playing of gramophone records on a wind-up Victrola. The first operator was J.V. Argyle who, until his recent death was with the Department of National Defense in Ottawa. One of the first musical sounds aired by XWA, which was merely a box of wireless telegraph equipment in the corner of the factory building, was that of a small Swiss music box, owned now as then, by D.P. Coates of Calgary.

On May 20th, 1920 a special program with an orchestra and soloist Dorothy Lutton was broadcast by XWA in conjunction with the annual meeting of the Royal Society of Canada at the Chateau Laurier in Ottawa. Reception was good in Ottawa, more than one hundred miles away, and both the Ottawa Citizen and the Montreal Star carried feature stories the next day, one of the first times that newspapers even acknowledged this brash new "toy". Among those who heard the broadcast at the Chateau were Sir Robert Borden, the Duke of Devonshire, William Lyon Mackenzie King, and Sir Henry Drayton.

The impact of this activity was immediate, and mounting. People were lining up at the counters of electrical shops to buy home receivers or "crystal sets" as they became known. Department stores established radio departments. CFCF programs were wired into

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local theaters for broadcast during intermission. Often the broadcasts received larger billing than the picture! All over the country amateurs were assembling sets for friends or relatives, or going into business by starting radio shops. The assembling of crystal sets became a national preoccupation. Complete sets were promised for sale in the near future and impatiently awaited. Newspaper articles increased, with columns of radio news and comment making their first appearance. Plans for new stations were widely publicized, including CKAC, Montreal, which began regular programming in 1921, completely equipped with Canadian Marconi apparatus. Early photos of the studio confirm the legend that the need to overcome microphone jitters sometimes reached bizarre proportions. The two CKAC microphones resembled two huge floor lamps, complete with shades!

The word 'radio' was still unused. . . broadcasting was called 'wireless telephony'. One of the first companies to realize the importance of broadcast advertising was the Berliner Gramophone Company of Canada, fore-runner of the Victor Company in Canada. They were advertising in April of 1920. . . "His Master's Voice Records by Wireless Telephone! By arrangement with the Marconi Wireless Telegraph Company of

Canada, a His Master's Voice Victrola Concert, featuring the latest and most popular selections, will be given tonight and every Tuesday from 8 to 9 PM for the benefit of wireless students. Captains and officers of ships in port are invited to enjoy this entertainment aboard their vessels. Operators tune to 1200 meters."

By 1922, broadcasting was well on its way in both the United States and Canada. In that year thirty nine commercial stations were licenced by the Department of Marine in Ottawa. . . half of them never even started or, if they did, closed by the end of the year. Of more than ninety one licences issued up to 1926, only forty stations were operating. The mushrooming of stations was even greater in the U.S. By the end of 1924, there were 530 broadcasters on the air. . . over 1100 had been licenced but the toll had been great. All stations shared common problems, the fight to maintain a dominant place in the community, the multiplying difficulties of programming, the demands of composers for payment and the utter inadequacy of their backing.

In 1922 CFCF equipped and moved into its first real broadcast studio, located in the Canada Cement Building in Phillips Square. An early photograph shows the ever-present drapes and a slightly larger pile of equipment

in the corner. Microphones were now on stands. The two most important pieces of equipment in studios of the period were a piano and a gramophone. The instrument was used for live performers, the gramophone for recorded. The transition between the two was accomplished by simply signing off for the required time to set up the microphone, and then signing on again! Remote broadcasting had already begun. . . regular performers heard from the Phillips Square location were the dance bands of Joseph Smith from the Mount Royal, Andy Tipaldi from the Ritz Carlton and Harold Leonard from the Windsor. The 1923 yacht races from Lake St. Louis were described using a portable, hand-cranked transmitter. Artists broadcast under the names of their sponsors. . . Cliquot Club Eskimos, A & P Gypsies, Ipana Troubadours, Goodrich Silvertown Orchestra and the Lucky Strike Orchestra. Billy Jones and Ernie Hare, the Happiness Boys, were known at various times as the Taystee Breadwinners, the Interwoven Pair, and the Best Food Boys!

CFCF and broadcasting in Canada as a whole came of age in 1927. Large, fully equipped studios were completed in the Mount Royal Hotel - the new transmitter was set up in the penthouse. The main studio was completely covered with drapes, as was

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**NO!**



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the practice to deaden the sound. More complex equipment was installed just in time for the greatest broadcast venture of the decade . . . the Confederation Diamond Jubilee celebrations from Ottawa. A coast-to-coast network was improvised, with 23 stations involved . . . CFCF was the key Eastern anchor, bringing to Montrealers, as did each of the other stations in their areas, the sound of the Peace Tower bells for the first time in history. CFCX Shortwave, then called VE9DR, carried the signal world wide.

1928 brought to Canada the first Trans-Atlantic broadcast . . . the Thanksgiving Service from Westminster Abbey. The Marconi receiving station in Yamachiche, Quebec picked up the BBC program and fed it to the CNR network, the fore-runner of the CBC. This was followed on November the 11th with a live transmission of the Armistice Service in Whitehall. What is now so commonplace was tremendously exciting. For the first time, the distances that separate the world's cities, began to shrink. Even the first live satellite television transmissions from Europe pale by comparison with the enthusiasm that these first trans-Atlantic broadcasts generated. One elderly lady in Saskatchewan wrote that "It was a shame to get our dear King up at such an hour" . . . the broadcast was heard in that province at 4:00 AM!

1930 brought the wealth of U.S. programs to Montrealers when CFCF became an affiliate of the National Broadcasting Company. To a broadcaster, nothing is more nostalgic than an old program log. Here's the line-up for Monday, February 16, 1931:

- 7:27 AM Time Announcement
- 7:30 AM Northeastern Breakfast Entertainers

- 8:00 AM Quaker Early Birds - Gene & Glenn (NBC)
  - 8:15 AM Northeastern Breakfast Entertainers
  - 9:00 AM Parnassus Trio (NBC)
  - 9:15 AM Studio
  - 9:45 AM Miracles of Magnolia (NBC)
  - 10:00 AM Sunshine Hour
  - 11:00 AM Gloom Chasers (NBC)
  - 11:15 AM Studio
  - 11:30 AM Organ Melodies (NBC)
  - 12:00 PM Shavers Musical Bits
  - 12:15 PM On Wings of Song (NBC)
  - 1:00 PM Stock Quotations
  - 1:15 PM Palais D'Or Orchestra (NBC)
  - 1:30 PM Hotel New Yorker Concert Ensemble (NBC)
  - 2:00 PM Wilder Radio Hour
  - 3:00 PM Ross Hall Feature
  - 4:00 PM Canadian Electrical Supplies
  - 5:00 PM Hartney's Eventide Music
  - 5:55 PM Weather Forecast/Program Resume/Time
  - 6:00 PM Twilight Hour
  - 6:45 PM Stock Quotations
  - 7:00 PM Amos and Andy (NBC)
  - 7:15 PM Pepper and Salt - Zylophone and piano - popular music
  - 7:30 PM Phil Cook - The Quaker Man (NBC)
  - 7:45 PM Montreal Light Aeroplane Club - Aviation Charts
  - 8:00 PM Connor Washer Orchestra
  - 8:30 PM Mount Royal Hotel Concert Orchestra (remote)
  - 9:00 PM Melody Mike's Music Shop (CPR Network)
  - 10:00 PM Stromberg Carlson (NBC)
  - 10:30 PM Willard Robison Deep River Orchestra (NBC remote)
  - 11:00 PM Hotel Paramount Orchestra (NBC remote)
  - 11:30 PM Time Announcement - Sign Off
- As can be seen, virtually the entire

broadcast day was music, either local or network. Note the complete absence of scheduled newscasts . . . one wonders if there were any at all. "Miracles of Magnolia" was heard Monday through Friday, as was Amos and Andy, already a national favorite. Downtown theatres deliberately slated their pictures to end at 6:30 and begin again at 7:30 to allow their patrons time to hear Amos and Andy! With the cream of the U.S. talent available to local listeners, new interest was generated in local programming. Every night, CFCF joined with stations in the Maritimes, CNRO in Ottawa, CFRB in Toronto, CKOC in Hamilton and CFPL in London to form the first regular Canadian broadcast network. It was a cooperative venture . . . Canadians heard the Toronto Symphony and the Hart House String Quartet for the first time . . . Imperial Tobacco, Canada Starch, General Motors, Imperial Oil, Dominion Linoleum and others began regular sponsorship of programs.

Of all the entertainment media, only radio managed to weather the Depression and the reason was that it was free. Every major record company, manufacturer of radio equipment, movie industry giants, etc., either went into receivership or tottered near the brink of bankruptcy, while radio enjoyed its greatest years, broadcasting to millions of people who had purchased their sets before the Depression and now could afford no other form of entertainment.

One of the world's largest airships, the "R100", came to Montreal from England in 1930 . . . the radio network included fifteen stations across Canada and the full CBS network in the United States. Commentators were stationed in Quebec City, atop the still-unfinished Sun Life Building,

# CFMH

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and at the destination point in St. Hubert, where W.V. George, Past-President of Canadian Marconi described the arrival for CFCF listeners.

Radio grew bolder in 1932... the Imperial Economic Conference in Ottawa was heard around the world. It was the first time the new dynamic microphone was used... allowing the speaker to stand further away and project his voice naturally. The even more-sophisticated condenser microphone was used for the arrival of the country's new Governor-General in Halifax. As His Excellency signed his name in the Guest Book, the scratching of his pen was heard clearly across Canada and on both the full NBC and CBS networks in the United States. Technically, radio had reached new heights. Still, the broadcasters plunged ahead... Marconi Day celebrated the 30th Anniversary of the first trans-Atlantic telephone message... CFCF acted as the anchor station for the broadcast in which five continents for a total of fifteen countries joined together in a world-wide broadcast. The first inter-Empire Christmas Broadcast brought listeners two-way conversations between London and Dublin, from the "Majestic" in mid-Atlantic, from five cities in Canada, from New Zealand and Australia, from the "Empress of Britain"

in harbour at Port said, from Cape Town and Gibraltar. The program ended with a message from King George Vth. Even today, such a broadcast would be an accomplishment.

The Golden Age of Network Radio had begun. From New York came the voices of Rudy Vallee, Kate Smith, Morton Downey, Helen Morgan and Fred Allen. From Montreal and Toronto came Rex Battle, the Montreal Symphony, pianist Reginald Stewart, the Imperial Oil Concert Broadcasts.

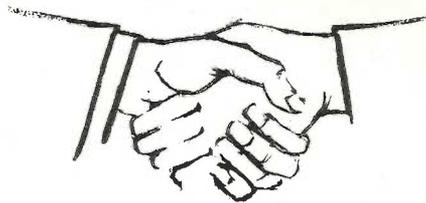
Before war clouds gathered, new stars captured audiences that make even today's television ratings look small by comparison. Jack Benny began his long association with NBC, Fibber McGhee and Molly started their series in April of 1935, the same month Marconi's 61st Birthday was saluted by the world. The "Chase and Sanborn Hour" brought Edgar Bergen and Charlie McCarthy into homes each Sunday night, and "The Aldrich Family" started its climb to popularity.

World War Two brought radio to the forefront beyond its wildest expectations as Canadians across the country followed the course of the second global conflict in just over two decades. Canadian stations rebroadcast the war-time speeches by Churchill, Roosevelt, Mackenzie King, as it quickly became obvious that the speed and

immediacy of radio news could be matched by no other medium, a situation that exists even today, almost thirty years later. Music and

RPM would like to add its congratulations to the broadcast industry for their 50 years of service to Canada. As reporters and critics of the radio industry we have been very pleased with the attitude most broadcasters have acquired in regard to RPM. Over the past six years of RPM — complacency has given way to the acceptance of constructive criticism. The broadcast industry has changed and by changing has improved. There will be more criticism and more change and more improvement. RPM is in the same business as broadcasters. We attempt to communicate. We have obviously communicated with you and we sincerely trust we are helping to bridge the gap between the musicmakers and the exposure media. Throughout this issue there is indication that we have been somewhat successful.

# Growing Together



Congratulations to Canadian Radio for fifty years of broadcasting to Canadians.

**SINCERE THANKS AND BEST WISHES TO THE MANY FRIENDS WE HAVE MADE OVER THE PAST TWENTY YEARS.**

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quiz programs played a diminishing role in the program schedule as more and more time was given to feature news reports and analysis.

War's end found radio still very much a "network" medium. While radio stations were originating "Studio" shows and remote broadcasts from hotels and supper clubs for local consumption, the evening rituals of "Lux Radio Theatre", "Suspense", "Boston Blackie" and "CBC Wednesday Nights" were still faithfully observed.

However, change in the shape of a large rectangular cathode tube had begun to crowd radio out of the living room. Television's initial impact cut heavily into audience ratings. The networks in particular changed and revamped formats trying to find a solution. It soon became evident that the answer lay in local programming almost to the complete exclusion of networks. Radio quickly adopted its first "back-yard" philosophy and took a hard look at its public affairs-community service responsibilities. In this respect television was the best thing that ever happened to radio, bringing to the sound-only broadcasters a new awareness of their place in the community and how they could recapture their audiences.

Almost in answer to a prayer, the electronics industry presented radio with its

biggest impetus since the vacuum tube... the transistor. Overnight, radio became the most personal form of information/entertainment... in homes, bedrooms, kitchens, cars, boats, barber-shops, grocery stores and wherever else someone wanted the latest news, sports scores, weather forecast or new song. Some Madison Avenue wit phrased it perfectly... "The smaller radios get, the bigger radio gets."

Meanwhile Canada's first station had been twice forced to change its location due to serious fires in which many of broadcasting historical documents went up in smoke. The second blaze was described on the air by CFCF newsmen and amazingly enough, no air time was lost. In 1963 the station moved from temporary studios into the broadcast centre where CFCF Television was already operating, bringing the entire Marconi Broadcast Division under one roof.

The last ten years has seen a decisive shift in roles of broadcasting. While television has become the mass national entertainment medium that radio once was, Radio continues as the immediate drum beat of the global village.

Radio microphones have taken Canadians to all the world's news makers to bring the actual sounds into their homes or cars, just as they happen, whether it be across

the world or across the street. Two recent news events dramatized radio's pervasive reach... the news of President Kennedy's death was flashed around the world by radio... it was radio, in the street, on the bus, in the barbershop, that brought the tragedy of the event to the world... virtually within minutes, the entire free world had known what happened. On the night of November 9th, 1965, an unprecedented power failure struck seven northeastern states and parts of Canada... the uninterrupted flow of radio information was credited with averting panic during the 14 hours of blackout. CFCF, through its studio telephone call director, even joined ABC Radio Chicago, with ABC in New York as they were unable to reach each other. Montrealers were treated to a rare glimpse of "closed circuit" conversation as the two stations decided which would originate the upcoming 6:00 PM newscast. Chicago won the toss!

The developments of Frequency Modulation, Television and, latterly, satellite transmission have given new dimensions to the spectrum of "wireless telephony"-brought the fidelity and excitement of the concert hall into the home, have given everyone a "front-row-centre" seat to the theatre of the world and transported over 10 million Canadians to witness man's first step on a foreign solar body.

Electronic communication has been a significant force in shaping the world it reflects. And the progenitor of it all, Radio, has grown younger and quicker with age.

Contemporary radio is an ever broadening service. "Talk" and "open-line" radio inform the man on the street and put him in direct contact with experts in all fields. And while some criticism has been levelled at certain sensational programs, responsible "talk" formats have introduced a breakthrough in two-way communication - giving citizens a new voice and involvement in public affairs.

Mobility is certainly the most dramatic characteristic of Radio today. Mobility at both ends - transmission and reception. Helicopter, mobile units on land and water bring reporters to the scene of the action and the ever-increasing portability and economy of radio sets gives everyone instant access to events as they happen.

As media for advertising, radio and television have brought the message to the public with a dynamism that must be regarded as a major contribution to the world's most affluent economy.

Creativity and imagination in marketing continues to anticipate the times and the commercial of today has come a long way from the "BO Foghorn". The trip from the Marconi Wireless Telegraph Company building on Montreal's William Street to the landing of

*Radio's*

50

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men on the moon has taken 50 years. From that dark corner of the factory building from which faint signals and scratches were heard by a handful of "amateurs" to today's transistorized, printed-circuit wizardry has been an exciting adventure.

To the hundreds of broadcaster pioneers across Canada who contributed so much to this evolution, the broadcasters of this generation dedicate their Golden Anniversary, with the promise of an equally-challenging and exciting 50 years to come.

## **CAB/CAPAC RELEASE "RADIO RADIO" ANNIVERSARY DISC**

Montreal: To commemorate, in song, the fiftieth anniversary of broadcasting in Canada, the Composers, Authors and Publishers Association of Canada and the Canadian Association of Broadcasters through their jointly operated CAB /CAPAC Committee For The Promotion of Canadian Music, brought together Stephane Venne and Bobby Gimby, two outstanding Canadian composer/lyricists - Venne, famous for writing the Expo Theme song "Hey Friend, Say Friend" (Un Jour, Un Jour), and Gimby for "Ca-na-da", who have come up with the Anniversary Song "Radio, Radio".

The job, a somewhat difficult one in that they were asked to create a song in two languages and one that would appeal to all radio stations and, hopefully, have hit potential.

The finished product, a soft-rock sound, integrates recognizable highlights from Canada's broadcasting history, including: the music box, the first sound to be transmitted by CFCF Montreal - the first radio station in North America; the sound of SOS in telegraphic code; the voices of Winston Churchill and of radio's famous Happy Gang, all form a part of the lyrics. The French version also includes the introduction to "La Soiree du Hockey" and "Les Joyeux Trobadours".

"Radio Radio" received its world premiere at the Skyline Hotel in Ottawa, Oct 27th., during the Conference of the Central Canada Broadcasters' Association. Besides the more than 400 broadcasters, others in attendance included members of the Cabinet, Parliament, the CRTC and other Government Departments.

The disc will be distributed as a single on the Select label, distributed nationally by London Records of Canada Ltd. Produced by Venne in the Montreal Studios of Andre Perry, the session used the talents of 26 musicians and a chorus as arranged by Art Philips.

CAB continued on page 19

# *Congratulations* TO THE *Canadian Broadcast Industry*

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## RPM Visits a Radio Station

Toronto: Frequency Modulation or "quality listening" hasn't yet turned the masses on. Those who prefer the non-static pleasure of FM are sometimes perturbed by the enthusiasm or lack of same by some FM announcers who are attempting to become personalities rather than allow their freedom of choice cuts of today's available sounds in music do the job for them. The public, really can't do much about it except shut it off or twist the dial to some other FM personality, hopefully, without an ego problem.

FM is obviously class listening. Appeal is still somewhat limited. FM listeners aren't the cabbagetown (Toronto) housewives, who really believe in their AM personality. They wouldn't miss a Larry Solway "Speak Your Mind" show or "Good Morning Toronto" with Jungle Jay Nelson - two good reasons why CHUM-AM has consistently chalked up top ratings for several years. The music policy of CHUM really doesn't concern them, they get their morning kicks and the dial remains where it is for the rest of the day. AM radio is as much a part of the listening world as toast is to breakfast. How do you break into this habit with another form of listening? It's not easy - but there is a listening revolution quietly taking place. Whether FM will ever replace AM is, of course, highly improbable, and when the CRTC's Vice-Chairman Harry Boyle recently commented that the distinctions between AM and FM were getting more and more fuzzy, he wasn't all that wrong. But there are those FM

outlets who are distinctively different from their AM operation and FM programmers who do take pride in presenting a uniquely different mood for listening pleasures and who are developing a wide and enthusiastic following that could break the "class" barrier.

One such station is Toronto's CKFM who are levelling their hearing sights on the masses and with a little experimenting in "chicken rock", and a "man in the street" approach they're proving they don't have to be a "follower" of their giant AM sister CFRB and are, indeed, developing a hard core "quality listener", of their own.

With Bill Ballentine, Vice-President and Station Manager at the helm, CKFM has, in addition to their full time staff of 20, an impressive line-up of freelance talent which includes Nathan Cohen, Barry Hale (Art Critic for the Toronto Star) and Caroline Tanner (Freelance producer).

Ballentine is also proud of the fact that CKFM programmes four Canadian selections per hour. The music is programmed by a staff of three full time and highly qualified music programmers - Sheila Conner, Peter Pacini and Dan Chevrette.

On-air staff includes the cream of Canada's commercial voices - Stu Daly, Don Cameron, Russ Thompson, Fred Napoli and Carl Banas. The power of Banas was recently revealed when, in introducing Polydor's James Last

to a packed O'Keefe Centre, he first introduced himself as "Carl Banas from CKFM" which brought a deafening roar of approval.

A recent addition to the CKFM on-air staff was Phil MacKellar, no stranger to Toronto listeners and considered one of the world's top authorities on jazz. Needless to say his eight hour weekend jazz show has become a habit for many thousands of Toronto and area listeners.

So successful was CKFM's daily business broadcast with John Belanger that the show is now being syndicated on stations throughout Canada, which again points up the experimenting nature of the station - treading where others fear.

The station is considered a commercial success in spite of the fact that it limits its commercial content to eight minutes per hour - considerably less than the legal limit.

"Specials" and the promoting of "specials" are also an important part of the successful operation of CKFM. They recently previewed the latest United Artists album release of "Sunday Concert" by Gordon Lightfoot and beefed this up with 600 lines of advertising in the Toronto dailies.

For Ballentine, running a smooth operation like CKFM is more than a 9 to 5 job. As an administrator, which takes up most of this time, he has proven himself an excellent judge of potential for both on-air and behind-the-scenes entertainment zealots. Like most successful businessmen he has surrounded himself with exceptional talent. As a listener, he has become extremely critical and unique, which takes up the rest of his usual 16 hour day. Unique - in that unlike the usual listener he doesn't correct by shutting off the radio - he's in a position to correct - at the source. Fortunately for Ballentine - and Toronto FM listeners, correction methods haven't been necessary.

Research into the operation of a successful FM operation would take several months but in the case of CKFM, they received a little assistance from the CRTC, unbeknownst to both parties however. In May of this year the CRTC issued a Public Notice wherein they summarized the FM situation and suggested several areas of comment that might aid in the development of a distinct policy for FM. CKFM's Bill Ballentine was one of the many who presented briefs to the CRTC. With the kind permission of Ballentine and Radio Station CKFM we reprint their brief: which we feel TAKES THE CONFUSION OUT OF FM and lays bare the soul of CKFM.

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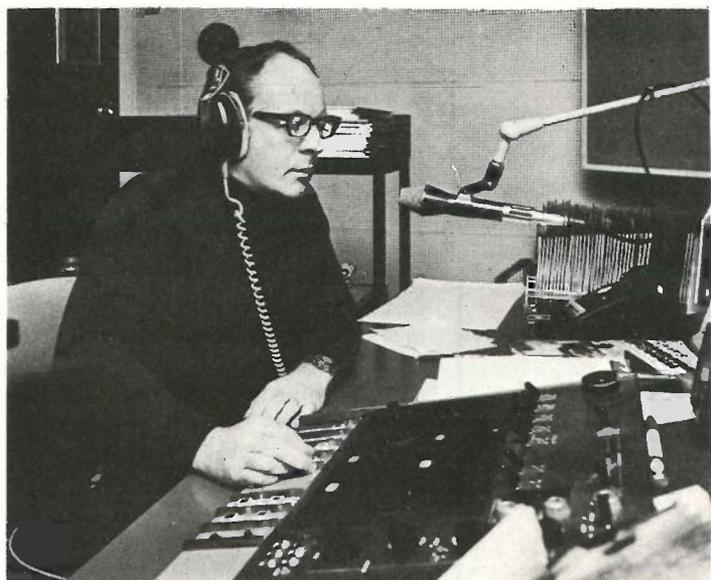
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Carl Banus, Russ Thompson check with Linda Vopni



Sheila Conner, Peter Pacini, Dan Chevrette - programmers



Phil MacKellar - renowned leader of the jazz set



CKFM newsman Bob Holiday



CKFM's youthful station manager W.R. (Bill) Ballentine



The CKFM family

Photos: Lacroix Studios

**Some views on the future  
in Canada for  
Frequency-Modulation Broadcasting  
presented for the consideration of the  
CANADIAN RADIO-  
TELEVISION COMMISSION  
by: Radio Station CKFM-FM Toronto  
June 10, 1969**

CKFM welcomes the Commission's examination of the public's expectations of Broadcasting in Canada, and the Commission's special interest at this time in developing a plan for the orderly growth of a relatively new medium, Frequency Modulation Broadcasting. As one of the pioneers of FM in North America, we believe CKFM has experience which may be of interest to the Commission in its deliberations.

Radio Station CFRB was granted a license for an experimental FM station in Toronto dated April 1st, 1940. Operation began in October, 1940 on the frequency of 43.4 megahertz at an erp of 25 watts and under the call of VE9AK. As a war measure, it was left off air from January, 1941 to April, 1944, although the license was continually renewed

until April, 1949. Under an international agreement dated 1947, the FM broadcast band was moved to a higher frequency, and as a result, on April 18, 1949, CFRB-FM resumed operation of 99.9 megahertz with an erp of 200 watts.

In 1961, the station increased power to 200 kilowatts, with separate programming, separate staff, and eventually, separate call letters. In the years that followed, the station gathered a staff of mature and professional broadcasters, knowledgeable commentators, and imaginative writers and program organizers. Its aim was to provide a service to the metropolitan Toronto area that the community would find useful, informative, and entertaining. This continues to be the CKFM policy. It has, at this point, developed a weekly audience of more than 200,000 people, and the station enjoys a rapport with that audience which suggests that our aims are meeting with some degree of success. It is, therefore, with a great deal of interest that we welcome this opportunity to make some of our views known to the Commission.

Recently, after denying four new FM applications, the Commission made this statement:

"The applicant did not undertake to

provide significantly new or different programming opportunities to the communities concerned."

"FM Channels are public assets, and the Commission is determined that they be developed in such a way as to contribute to a more varied program service which will compliment and enrich services already available from existing stations."

CKFM fully subscribes to the ideals and objectives of the Commission as set out in this statement. We do not, however, believe that these objectives should be applied in any special way to the FM band, or to any other single part of the Canadian broadcasting system. Indeed, we would hope that the public's aspirations for AM and TV broadcasting would be no lower than the ideals expressed in the Commission's statement. We suggest they should apply to all broadcasting in Canada.

Apart from certain technical characteristics, the nature of the relationship between audience and program is basically the same for FM and AM. Stereophonic broadcasting is undoubtedly an advantage to those affluent listeners who enjoy ownership of expensive home entertainment centres. CKFM has, in fact, experimented in stereophonic effects in the fields of music and drama. However, the growth of FM would indicate that long-range development will be in terms of smaller, more readily portable sets in which the gimmickry of stereo effects will be lost. It is our view that in this case, "the medium is not the message".

CKFM believes that it is dangerous to impose artificial differences between AM and FM broadcasting. It is our experience that most FM broadcasters today have much to learn from the best of AM broadcasters, while avoiding the mistakes of the less responsible AM broadcasters.

Similarly, we believe that the Commission, in carrying out its enormous responsibilities in developing the FM band, must look directly to its experience in AM. In granting any new broadcast license - AM or FM - the Commission should satisfy itself that the resulting service will represent the best possible use of a public asset in the best interest of the community concerned.

In major competitive markets, we suggest it would be hazardous to legislate specific kinds of programming categories on any group of stations. In a recent typical week in Toronto for example, radio audiences were offered a wealth of diversity in listening from local radio stations. During the period of May 5 - May 12, 1969

*From one of the pioneers of Canadian  
content recordings to the pioneers  
of Canada's airwaves.*

*Congratulations*

*George Taylor*

Rodeo Records Limited

metro Toronto listeners were able to choose from:

Classical, ballet, and serious music	283 hours
Opera, drama, poetry	39 ¼ hours
Discussion, documentaries, talks	28 ½ hours
Open line programs	47 hours
News specials	40 hours
Modern interpretive and traditional jazz	30 hours
School broadcasts	1¾ hours
Foreign language and ethnic programs	89 hours

In addition, there are entire radio stations devoted to specialization in fields such as country and western music, classical music, ethnic broadcasts, and progressive or "underground" contemporary music.

In such a community, it is quite obvious that any new broadcasting facility would be forced to determine for itself a role that would in some way be unique in its usefulness and attractiveness to some segment of the available audience. We suggest that it would be difficult to formulate any kind of legislation that might predict what that program might be like, or what it might have to include. We believe that in such cases, the licensing authority must exercise its own criteria in judging what it believes to be the usefulness of any proposed broadcasting service. We suggest these criteria be based not only on the proposed plan of operation, but also on the other services available in the community concerned, as well as the past performance of the applicant as a responsible and serious broadcaster, and his financial abilities to carry out his proposed service.

#### PROGRAM CONTENT

We believe that the full development of the FM band will occur when all possible FM signals are programmed separately from AM. We feel that the Commission should be active in encouraging this kind of development. There may be exceptions in markets where the financial resources are not available to the AM/FM operation to enable full separation. In this case, part-time separation should be permitted. There may be other exceptions, where, in the case of AM/FM operations, the AM signal is technically restricted to the point where it does not adequately service its community; in this case, the addition of the FM signal in extending the basic AM service within its licensed area may be desirable.

The Commission has expressed an interest in hearing points of view on commercial content on FM. In the case of CKFM, we have imposed a limit on our commercial content which is substantially below that

presently allowed in the regulations. We have no plans at this time to change that policy, which is based on a programming decision. However, in principle we see no reason why the commercial limits on FM should be different than those on AM.

CKFM does believe that it has a role to play in encouraging Canadian talent and that it should work to help in every way to increase communication between the community and the broadcaster. In our view, community involvement is simply good broadcasting. Once again, however, we do not regard this as the special preserve of FM broadcasting. We would be selling short both the Canadian talent and the community if other media were relieved of their similar responsibilities.

Because FM now enjoys a relatively smaller circulation than does the more universally available AM, it is suggested from time to time that it should specialize in catering to minority audiences. However, the situation now is that in the highly competitive city of New York, for example, one FM station, in key time periods, enjoys the second highest share of audience in the city. Who should now service the minority audience – the thirty-six FM and AM stations with smaller audiences?

The perspective on this issue, as we see it, is that the addition of more and more radio signals in any community – whether those signals are AM or FM, will force all radio stations to find special roles and special needs in the community, and that Canadian radio audiences will enjoy highly diversified kinds of programs. We see evidence of this now in Toronto, and the trend will inevitably continue. Because more and

more stations will find the need to specialize, it is probable that most listeners will abandon their notion of a "favourite" radio station, and instead develop loyalties to three, four, or more stations in the community. For example, a listener may turn to one station for news, another for sports coverage, and still another for music. Because of this inevitable trend, we believe that any legislation forcing a whole group of stations to program similar material for portions of their broadcast schedule would be unnecessary and unwise.

The advantages of network programming is that it provides a degree of "bigness" which allows more money to be invested in specific programs, with the costs to be shared by a number of stations. While this may be attractive in itself, the pattern of radio listening in Canada has been away from physical "network" arrangements. Perhaps the same ends can be achieved through syndicated and co-operative projects, such as the Canadian Talent Library, the CAB program exchange, or commercially operated Canadian syndication companies.

In consideration of the medium's electronic characteristics, we believe that the Commission should encourage maximum use of each licensed Canadian channel, and strive to protect for Canadian use those higher powered channels which were "grandfathered" prior to current international agreements.

We most strongly urge that some way be found to achieve "all-channel" legislation in Canada as quickly as possible. This appears to be a very real possibility in the United States, and would seem to us to be the fastest and most practical way to extend

**A hearty congratulations to the Canadian broadcasting industry on its Fiftieth Anniversary from Canada's intrepid independent, serving you from coast to coast!**

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Regarding licensing practices of the Commission, it is our opinion that no specific policy regarding AM/FM joint ownership be established at this time. The development of FM in our major cities has been a story of long-term investment in the FM industry, and of course these grandfather rights must be respected. It appears, however, that some of our major markets are now fast approaching a state of FM penetration where independent ownership of an FM-only broadcasting station may be economically feasible. In these cases, we believe that the Commission must exercise independent judgement in each case to determine the relative merits of any

application.

In summary, we believe that FM will be a challenging stimulant to the broadcasting scene in Canada. It will force all radio stations to re-examine the creativity of their programming, and their usefulness to their audience. FM will challenge many of the old concepts of broadcasting, simply because to find an audience, it will have to do so. We believe it should do so without the handicap of unworkable or outmoded concepts of legislation, but it must and should do so with the real and meaningful stimulation of this Commission, in expressing the Canadian public's high expectations of the entire Canadian

broadcasting system.

Radio Station CKFM-FM  
W. R. BALLENTINE  
STATION MANAGER

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## MERRYMEN RETURN TO HOOK & LADDER

Toronto: Caravan Records' top sellers, The Merry-men, opened Oct 20, at the Hook and Ladder Club of the Seaway Beverly Hills and repeated their previous successful draw of a few months ago. It's expected the famous "Caribeat" five will attract excellent houses during their two week stay.

Frank Swain, prexy of Caravan, reports exceptionally heavy sales on all album and tape product by the Merry-men and a long and satisfying run on their single release of "Goodbye" which was picked up and listed on most of the MOR playlists across Canada.

In view of the national popularity of the group and the fact they were returning to the Toronto scene Swain rushed their 14th album into production entitled "Just for you" (Caravan ELPS 1073) which was released in time for their Toronto showing.

Caravan is also experiencing growing pains insofar as demand of product is concerned and have taken on the services of Ray Johnston who will join with John Loweth in beefing up Ontario sales, Johnston was formerly associated with Arc sound.

CANADIAN TALENT

*Sound's Good!*

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The Maple Leaf System conference call was held Thursday, Oct. 23 at 3 PM EDT.

The three selections picked by the MLS for airplay were:

1. ONE TIN SOLDIER/Original Caste-Bell
2. SAVE THE COUNTRY/Sugar Shoppe-Epic
3. DONG-DONG-DIKI-KI-KI-DONG  
Super Cirkus-Super K (London)

Runners up, in order were:

DON'T LET ME BE MISUNDERSTOOD

Ginette Reno-Parrot (London)

THE RAINMAKER/Tom Northcott-

Warner Bros/New Syndrome

FIFI O'TOOLE/Irish Rovers-Decca

MISS FELICITY GRAY/Justin Tyme-

Warner Bros

THIRSTY BOOTS/Anne Murray-F

I'VE BEEN SEARCHING/Malcolm Hutton-

Warner Bros

WALK WITH YOUR NEIGHBOUR/Tommy

Hunter-Columbia

MAGIC ISLAND/Tyme & A Half-Nimbus 9

J. Robert Wood  
Chairman (MLS)

*Important!*

The deadline for last minute articles and advertising in RPM is WEDNESDAY NOON – ten days prior to issue date.

NOTE: RPM's business offices are closed every **FRIDAY.**

*Congratulations*

to the radio industry on its

**50th**

**ANNIVERSARY**

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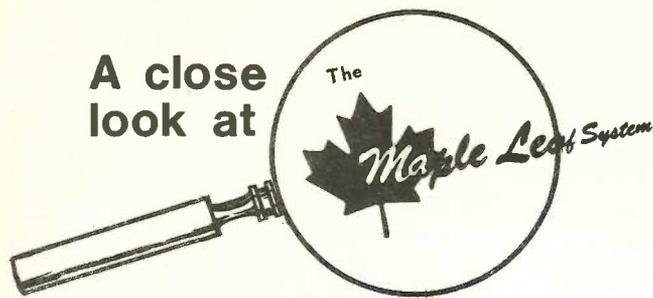
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by WALRUS



A close  
look at

The  
Maple Leaf System

## PART FOUR

### Eighty Records Or Seventy-Five Thousand Dollars.....later

One thing becomes obvious about the creation of records of Canadian content. The majority of Canadian content records released in Canada were either produced in the United States and only featured Canadians, or were produced by independents in Canada and leased for distribution by Canadian companies.

For some years now the record companies that do a great deal of the complaining have kept their creative efforts in the area of music that was popular more than a decade ago. To be honest, there has been very little effort exerted by the record companies to produce for the hit market.

It therefore became difficult for the record companies to enter the hit business overnight and it also made it difficult for the independents to finance the amount of new material needed for the MLS to review the number of records they would have liked to.

Many of the independents had over-extended themselves for years and although it was

their efforts that caused the MLS to be formed, they would not be able to afford to benefit from the new system of reviewing.

There is already an indication that the new string of independent producers are finding it difficult to come up with the funds to continue to supply the system with records. Even the successful producers are finding it necessary to have more than one hit to continue to pay the cost of sessions.

Ultimately the system will be forced to review established hits that are already showing action the international charts and the casually produced records that a new independent will be able to afford.

Instead of proving their point right off the bat, the MLS decided they would wait for the super hit that would happen itself, without their help. The members of the MLS seem to have resolved they will do nothing more for the records they choose except to "expose" them. If by some magic, the record takes off by itself, the

WALRUS continued on page 19

## CONGRATULATIONS TO THE BROADCAST INDUSTRY ON THEIR 50th YEAR

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## ADULT

- 1 1 IS THAT ALL THERE IS  
Peggy Lee-Capitol-2602-F
- 2 5 WEDDING BELL BLUES  
Fifth Dimension-Soul City-777-K
- 3 2 ETERNITY  
Vikki Carr-Liberty-56132-K
- 4 7 SUSPICIOUS MINDS  
Elvis Presley-RCA-47-9764-N
- 5 9 WHICH WAY YOU GOIN' BILLY  
Poppy Family-London-17273-K
- 6 3 EVERYBODY'S TALKIN'  
Nilsson-RCA-74-0161-N
- 7 12 LOVE'S BEEN GOOD TO ME  
Frank Sinatra-Reprise-0852-P
- 8 4 JEAN  
Oliver-Crewe-334-M
- 9 6 DADDY'S LITTLE MAN  
O.C.Smith-Columbia-4-44948-H
- 10 13 YOU'VE LOST THAT LOVIN' FEELIN'  
Dionne Warwick-Scepter-12262-J
- 11 19 SEPTEMBER SONG  
Roy Clark-Dot-17299-M
- 12 21 THE DRIFTER  
Steve Lawrence-RCA-74-0237-N
- 13 --- TRY A LITTLE KINDNESS  
Glen Campbell-Capitol-2659-F
- 14 18 SHANGRI-LA  
Lettermen-Capitol-2643-F
- 15 10 LOVE OF THE COMMON PEOPLE  
Winsons-Metromedia-142-L
- 16 8 THIS GIRL IS A WOMAN  
Gary Puckett/Union Gap-Columbia-4-44967-H
- 17 24 SMILE A LITTLE SMILE FOR ME  
Flying Machine-Pye-17722-L
- 18 --- TRACY  
Cuff Links-Decca-32533-J
- 19 22 JE T'AIME....MOI NON PLUS  
Serge Gainsbourg & Jane Birkin  
Fontana-260196-K
- 20 28 DON'T IT MAKE YOU WANNA GO HOME  
Joe South-Capitol-2592-F
- 21 27 YOU'LL NEVER WALK ALONE  
Brooklyn Bridge-Buddah-139-M
- 22 30 SEE THAT GIRL  
Vogues-Reprise-0856-P
- 23 23 THIS IS MY LIFE  
Jerry Vale-Columbia-4-44969-H
- 24 26 THE LADY IN THE PICTURE  
Michael Vincent-Polydor-540011-Q
- 25 29 THE SHELLFISH SONG  
Cotter Folk-Melbourne-3351-K
- 26 --- AND WHEN I DIE  
Blood Sweat & Tears-Columbia-45008-H
- 27 --- MAKE YOUR OWN KIND OF MUSIC  
Mama Cass Elliott-Dunhill-4214-N
- 28 --- UNDUN  
Guess Who-Nimbus 9-74-0195-N
- 29 --- YOU'RE NOT EVEN GOING TO THE FAIR  
Tobias-Bell-810-M
- 30 --- DON'T LET ME BE MISUNDERSTOOD  
Ginette Reno-Parrot-40043-K

WALRUS continued from page 18

MLS will accept the honours of having "made" the hit. Already there is indication the records that have shown success were definitely helped along by certain disc jockeys, but their motives were not those originally outlined when the MLS was formed. Speculation in the trade is that the geographical origin of the record can improve the sound and make a hit.

The MLS can't be successful unless it chooses to succeed. The MLS isn't going to make hits and if their policy of programming only the winners for two weeks, their total exposure of new product will turn out to be significantly less than before the MLS was formed.

The cure lies completely in the hands of the MLS and its members. They will either decide to "make hits" by programming their "picks" like they do the "picks" of the prophets, or acknowledge that they are not prophets themselves and are merely exposing records. Meanwhile the trade has the opportunity to say that they are merely part of a device contrived to divert the attention of the CRTC that they are programmed outside of Canada and are not interested in being regulated and have found a way of getting around an honest attempt to program Canadian content.

There is a possibility that the MLS could backfire. A number of interested parties have already indicated they will make hay with the CRTC and the Secretary of State of the fact that the MLS is failing and has not done what it outlined in its original proposal. The MLS has not tried to solve any of its problems. The MLS has not

shown any ability to "create a Canadian record industry".

The odds are too heavily stacked against them because of their lack of success. Tell me what criticism could be levied against them if they had really set the world on fire and created a genuine MLS hit every month. In my books they would have become beyond reproach and would have caused a flurry of new Canadian releases. They would have, in fact, created a Canadian record industry and how could anyone argue the point that they weren't doing what they stated they would.

It would have required courage on the part of the members and stations involved and unfortunately Canadian radio has been capable of very little creative ability and courage. The MLS did not become an international "hit", and neither did the records they "exposed."

NEXT WEEK: Part Five: Even the platitudes are American.

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## BILLBOARD CELEBRATES 75TH ANNIVERSARY

NYC: Billboard, a leading U.S. weekly trade magazine to the entertainment industry, have scheduled their Dec 27/69 issue to mark their 75th year of service.

This issue will be the largest single issue ever published in the magazine's history. The special, to be included in the regular weekly issue will document the past, present and future of the music-record-tape industry. Editorial content will include some of the stories of the pioneers in the entertainment and recording fields - as they appeared in print over the years.

Included in the special will be a list of the Top 75 songs over the last 75 years as well as the songs that were popular 75 years ago and many other features.

CAB continued from page 11

It should be noted that the CAB/CAPAC Committee was created in 1963 by its two sponsoring bodies in an effort to assist Canadian composers of both pop and serious music gain national recognition and performance. A fund, set aside for this purpose, which receives \$50,000 per year, has made available several recordings to the general public through arrangements with leading record companies.

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## Airplane's Album On Way

There was a great deal of cheering mixed with a few sighs of relief in San Francisco this week as The Jefferson Airplane announced that their new album is finally going to be released... with a few revisions from the Airplane's original idea of course.

The album will be called "Volunteers" rather than "Volunteers of Amerika" as



Richard Robinson reports from New York

originally planned. The real organization "Volunteers Of Amerika" didn't want the group to use any title that resembled their name and the group decided not to risk a lawsuit.

After another battle, The Airplane finally got their own way with the original concept for an album cover. There had been qualms about releasing the album with a picture of the American flag as a background on the cover, but when the Airplane's manager Bill Thompson came up with seven different album covers utilizing the flag the

Airplane got clearance to use it on their album.

Besides the album, the group will have a new single out soon. It will be two cuts taken from the album, "Volunteers" and "We Should Be Together".

Two members of the Airplane, known as the Daring Duo, Jack Casady and Jorma Kaukonen, are involved in recording activities of their own. The end result of which, they hope, will be an album of the two of them.

After a brief but dynamic start in Los Angeles with the help of friends like Mitch Mitchell, Jack and Jorma were forced to temporarily leave their 1p project because of the Airplane's East Coast Tour. Now they are back in San Francisco and have been recording live at a local club there. Jack and Jorma say that the album should be out in a couple of months.

If you've been wondering what Jethro Tull and their leader Ian Anderson have been up to recently, you're not alone. The group is currently secretly huddled in a London recording studio cutting their next album and single. While "Stand Up" their current album, is breaking all records for sales since its U.S. release two weeks ago, and is still number one in England, Jethro Tull have

been looking ahead to their next album which will consist of songs composed by Ian during their tour in the U.S. last summer.

Next week Tull begins an extensive tour of England and the Continent which will include headline performances at London's Royal Albert Hall and The Olympia in Paris as well as concerts throughout Holland and Germany.

Pop Stars Barry and Maurice Gibb have won a court case brought down by ex-Bee Gee drummer Colin Peterson who tried to stop the brothers from using the name Bee Gees for future performances.

The judge ruled that the name of the group belonged solely to the Gibb brothers who had performed under the name Bee Gees for eight years before Colin joined them.

Peterson was appointed drummer in March, 1967, and left the group a month ago. He claimed that he was a partner of the Gibb brothers, this claim however, was dismissed by the judge who heard the case.

Barry and Maurice were unable to work and had to postpone several TV shows as a result of this lawsuit. Colin had announced that he would form another group called the Bee Gees but it now seems impossible due to the court's decision.

Barry said in London this week, "we

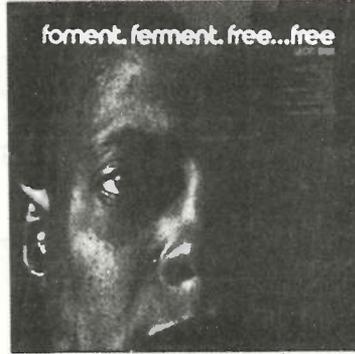
## ALBUM REVIEW



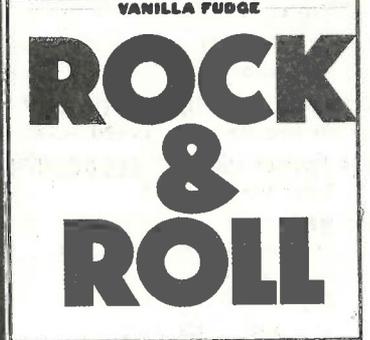
**SPANKY'S GREATEST HIT(S)**  
Spanky & Our Gang-Mercury-SR61227-H  
"Sunday Will Never Be The Same", "Give A Damn" and others make set top sales potential.



**ATTACKING A STRAW MAN**  
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Our favourite "Barbara, I Love You" Set should be big seller. Display well. Fits all formats.



**FOMENT FERMENT FREE FREE**  
Leon Bibb-RCA-LSP-4202-N  
Lotsa protest but done up musically perfect. Bibb's first since signing with label.



**ROCK & ROLL**  
Vanilla Fudge-Atco-SD-33-303-P  
Already a chart item. Our favourite "I Can't Make It Anymore". Don't let title fool you. Much much more.



**STAY WITH ME**  
Lorraine Ellison-Warner Bros-WS1821-P  
Gospel with pop and soul. Exceptional combination. Excellent for all formats. Jerry Ragavoy produced.



**WALKING IN SPACE**  
Quincy Jones-A&M-SP-3023-M  
A jazz must. Roland Kirk, Ray Brown, Freddie Hubbard, J.J. Johnson, and Grady Tate. "Hair" material etc.



**R. STRAUSS: SALOME**  
Caballe/Various Artists/London Symphony (Leinsdorf)  
RCA Red Seal LSC-7053-N  
2 LP set - much sales appeal.



**CHOPIN: POLONAISES**  
Phillippe Entremont-Columbia-MS7328-H  
Top French concert pianist. Adds pop appeal to classical offerings particularly Chopin's Polonaises.

can return to work immediately. I had not a doubt that we would win the case. The letters B.G. stand for either Barry Gibb or the Brothers Gibb. How could Colin Peterson claim any right to them?! I feel no vindictiveness towards Colin. Maurice and I can now get down to work and we are planning live concerts soon on both sides of the Atlantic."

In order to allow Frank Zappa enough free time to complete a series of record and film projects now in the works, the Mothers of Invention cancelled all bookings from now through the end of the year, according to an announcement made by the group's manager this week in Los Angeles.

Zappa, who has been the leader of the nine member band that has done so much to revolutionize pop music in the last five years, is currently involved in the production of four albums as well as being committed to a series of film projects. He will use the time between now and January to complete these projects as well as prepare a great deal of material for the Mothers of Invention when and if they return to performing

U.S. folk artist, Tom Paxton will be tour-

ing England. Paxton, not a superstar by any means in the States, was received fabulously well in England at the Isle of Wight concert, and is currently enjoying great success there.

In an effort to do something for others, The Brooklyn Bridge said this week that they are making themselves available for performances at charitable functions including working at benefit hospitals at cities in which they are appearing.

The Bridge, who are currently on the pop charts with their fifth hit single, feel that they should use their free time between concerts to help worthy causes. They have set up a special phone number in New York City which interested organizations can call to see if the Bridge's schedule permits their helping out with a free concert.

The Beatles' long awaited cinema film, "Get Back" will have its British premiere early next year. It is the 1½ hour documentary edited from five hours of film of rehearsals of the Beatles' TV special.

"Sugar, Sugar", recently a number one song across the country for that cartoon group The Archies, got a new treatment this week - a sexy soul version of the record

was cut by Shirley of Shirley and Lee and is already doing well on the r & b charts. . . . Pop composer and singer Nilsson has just formed his own production company, Nilsson House Productions. Now besides recording as an artist for RCA Records, Nilsson will produce albums for Warner Brothers Records. He will produce a minimum of four albums a year and will start with one music lp and one comedy lp. . . . Bobby Freeman, whose early hits were produced by Sly Stone - including the now classic "Swim" - has recently come back to the pop and R & B scene with his record "Everybody's Got A Hang Up". Last week Bobby recorded his new record in Los Angeles called "Four Piece Funky Nitty Gritty Junk Band". Bobby said he's never had so much fun at a session and judging from the reaction the record is getting, he's right.

---

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## LP CHART

- |   |  |   |
|---|--|---|
| 1 13 ABBEY ROAD<br>Beatles-Apple-SO-383-F                         | 18 16 BEST OF BEE GEES<br>Atco-SD-8229-P                         | 35 35 LED ZEPPELIN<br>Atlantic-SD-8216-P                                    |
| 2 2 GREEN RIVER<br>Creedence Clearwater Revival<br>Fantasy-8393-R | 19 45 THE BAND<br>Capitol-STAO-132-F                             | 36 33 BAYOU COUNTRY<br>Creedence Clearwater Revival<br>Fantasy-8357-R       |
| 3 1 BLIND FAITH<br>Polydor-543035-Q                               | 20 29 KOZMIC BLUES<br>Janis Joplin-Columbia-KCS-9913-H           | 37 32 TOMMY<br>The Who-Decca-DXSW-7205-J                                    |
| 4 3 THROUGH THE PAST DARLKY<br>Rolling Stones-London-NPS-3-K      | 21 17 HURT SO BAD<br>The Lettermen-Capitol-ST-269-F              | 38 39 LOVE THEME FROM ROMEO & JULIET<br>Johnny Mathis-Columbia-CS-9909-H    |
| 5 4 JOHNNY CASH AT SAN QUENTIN<br>Columbia-CS-9825-H              | 22 31 THIS IS TOM JONES<br>Parrot-PAS-71028-K                    | 39 28 JOHNNY CASH AT FOLSOM PRISON<br>Columbia-CS-9639-H                    |
| 6 5 HAIR<br>Soundtrack-RCA-LOC-1150-N                             | 23 23 ROMEO & JULIET<br>Original Soundtrack-Capitol-ST-2993-F    | 40 47 HAIR<br>James Last-Polydor-543062-Q                                   |
| 7 6 GLEN CAMPBELL LIVE<br>Capitol-STOB-268-F                      | 24 25 EASY RIDER<br>Original Soundtrack-Reprise-2026-P           | 41 37 WHAT ABOO<br>Barbra Streisand-Columbia-CS-9816-H                      |
| 8 9 IN-A-GADDA-DA-VIDA<br>Iron Butterfly-Atco-SD-33-250-P         | 25 27 BARABAJAGAL<br>Donovan-Epic-BN-26481-H                     | 42 40 LEE MICHAELS<br>A&M-SP-4199-M   |
| 9 10 BEST OF CREAM<br>Polydor-543069-Q                            | 26 19 A MAN ALONE<br>Frank Sinatra-Reprise-FS-1030-P             | 43 --- STAND UP<br>Jethro Tull-Reprise!RS-6360-P                            |
| 10 12 CROSBY STILLS & NASH<br>Atlantic-SD-33291-P                 | 27 22 SUITABLE FOR FRAMING<br>Three Dog Night-Dunhill-DS-50058-N | 44 38 DIONNE WARWICK'S GREATEST<br>MOTION PICTURE HITS<br>Scepter-SPS-575-J |
| 11 15 HOT BUTTERED SOUL<br>Isaac Hayes-Enterprise-ENS-1001-M      | 28 21 RECOLLECTIONS<br>Judy Collins-Elektra-74055-C              | 45 41 CHICAGO TRANSIT AUTHORITY<br>Columbia-GP-8-H                          |
| 12 11 BLOOD SWEAT & TEARS<br>Columbia-CS-9720-H                   | 29 49 SANTANA<br>Columbia-CS-9781-H                              | 46 --- ROCK & ROLL<br>Vanilla Fudge-Atco-SD-3031-P                          |
| 13 26 THE ASSOCIATION<br>Warner Bros/7 Arts-WS-1800-P             | 30 42 SUNDAY CONCERT<br>Gordon Lightfoot-UAS-6714-J              | 47 48 STAND<br>Sly & Family Stone-Epic-26456-H                              |
| 14 7 THE SOFT PARADE<br>Doors-Elektra-EKS-75005-C                 | 31 24 SSSSH<br>Ten Years After-Deram-18029-K                     | 48 --- PUZZLE PEOPLE<br>Temptations-Tamla Motown-949-L                      |
| 15 18 MIDNIGHT COWBOY<br>Original Soundtrack-UA-5198-J            | 32 20 GOOD MORNING STARSHINE<br>Oliver-Crewe-CR-1333-M           | 49 46 ALIAS PINK PUZZ<br>Paul Revere/Raiders-Columbia-9905-H                |
| 16 8 SMASH HITS<br>Jimi Hendrix Experience-Reprise-MS-2025-P      | 33 30 OLIVER<br>Soundtrack-RCA-COSD-5501-N                       | 50 50 SPOOKY TWO<br>Polydor-543038-Q  |
| 17 14 NASHVILLE SKYLINE<br>Bob Dylan-Columbia-KCS-9825-H          | 34 34 DONOVAN'S GREATEST HITS<br>Epic-BXN-26439-H                |   |

# JULIE LYNN SHOW IN TO EDISON

By Jackie Scott

The Julie Lynn Show has been called the #1 sound in Canada, or the most successful band to happen in quite some time.

We asked Julie if the top was easy to reach? Did you just go along day in day out and suddenly there you are?

Julies' answer was one we had not expected to hear from a Canadian "I decided a long, long time ago that I would reach the top or die trying. As for easy, well, if you call working till 1:00 and 2:00 A.M. then talking to fans and friends before you can get away to find an all nite resturant for some food (If you're lucky enough to find a good one). Then crawling into bed around 4:00 A.M. only to be back up again 4-5 hours later because you have a practice session for some new material, as well as new routines for stage. Then there is always DJs to see and agents to talk to and before you know it you've just got time for a quick sandwich and back to the Hotel to change for the show - easy?"

Well I guess it's not so easy but is it worth it?

"Yes" said Julie" Every single minute of it."

Julie first entered the entertainment field at the age of 13 with her own band, playing week-ends for 3 years, when Mac



Wiseman happened to see her on stage one evening and asked if she would like to go on tour with him? The tour was a great success and for the next two years gave Julie all the drive and confidence she needed.

Then Pauline Nolan asked her to play snare drum in their group. It was a good move for Julie and gave her good exposure on CHOV-TV Pembroke. They held the show for two years.

When the group broke up Julie found herself joining forces with Jimmy Allen. This was fine for awhile but Julie decided that to get to where she was aiming she would have to go out on her own.

So now we have the Julie Lynn Show consisting of:

Julie Lynn - Bass, Elec. Rhythm, Drums, & Vocal.

Gary (Spike) Spicer - Steel Guitar, Spanish Elec. Guitar, Bass, & Vocal.

Peter (Pete) Dance - Elec. Spanish Guitar, Bass, & Vocal.

Peter (Repete) McCormick: Drums & Vocal

They all work together as a unit which I think is the greatest secret of their success.

How about records? (I think) we can expect some action on that in a few weeks.

The Julie Lynn Show will be at the Edison Hotel, Toronto, Oct. 20 -Nov. 1. and then on to a tour of the States and Ontario.

Watch for them in your area.

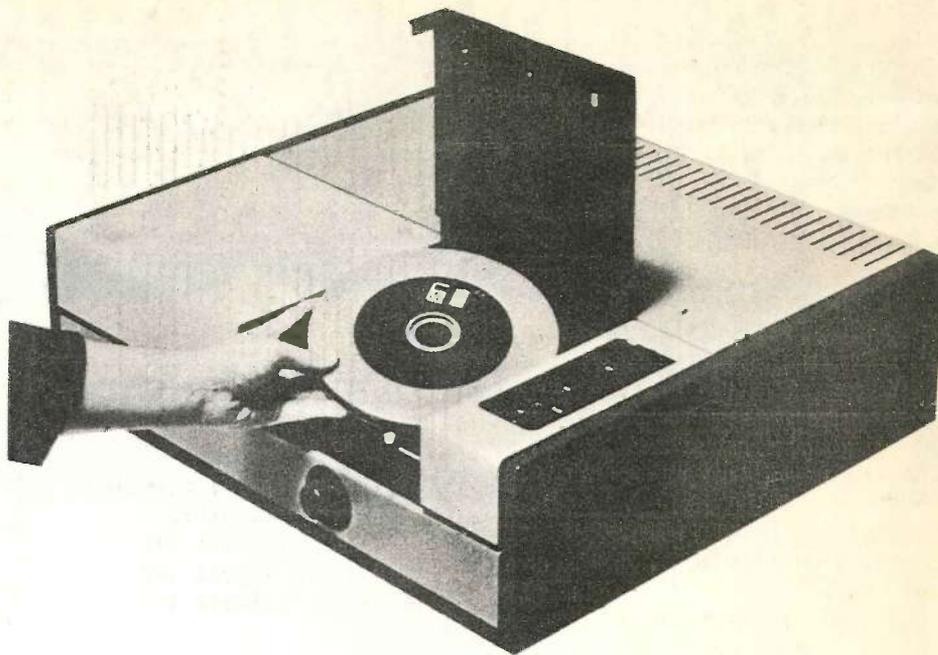
## COUNTRY

- |   |   |   |
|---|---|---|
| 1 2 INVITATION TO YOUR PARTY<br>Jerry Lee Lewis-Sun-1101-M                      | 18 21 RIVER BOTTOM<br>Johnny Darrell-United Artists-50572-J           | 35 --- (I'm So ) AFRAID OF LOSING YOU AGAIN<br>Charley Pride-RCA-             |
| 2 1 THE WAYS TO LOVE A MAN<br>Tammy Wynette-Epic-5-10512-H                      | 19 19 I'D RATHER BE GONE<br>Hank Williams Jr-MGM-10477-M              | 36 --- JESUS IS A SOUL MAN<br>Billy Grammer-Stop-321-U                        |
| 3 6 TO SEE MY ANGEL CRY<br>Conway Twitty-Decca-732546-J                         | 20 13 THESE LONELY HANDS OF MINE<br>Mel Tillis-Kapp-2031-J            | 37 --- DIGGY DIGGY LO<br>Doug Kershaw-Warner Bros/7 Arts-7329-P               |
| 4 7 GET RHYTHM<br>Johnny Cash-Sun-1103-M  | 21 22 GROOVY GRUBWORM<br>Harlow Wilcox/The Oakes-Plantation-28-M      | 38 --- THEN THE BABY CAME<br>Henson Cargill-Monument-1158-K                   |
| 5 10 SINCE I MET YOU BABY<br>Sonny James-Capitol-2595-F                         | 22 23 SHE WOKE ME UP TO SAY GOODBYE<br>Jerry Lee Lewis-Smash-2244-K   | 39 --- KISSED BY THE RAIN WARMED BY THE SUN<br>Glenn Barber-Hickory-1545-L    |
| 6 14 TO MAKE A MAN<br>Loretta Lynn-Decca-32513-J                                | 23 9 WINE ME UP<br>Faron Young-Mercury-72936-K                        | 40 --- MacARTHUR PARK<br>Waylon Jennings/Kimberleys-RCA-74-0210-N             |
| 7 15 GEORGE (And The North Woods)<br>Dave Dudley-Mercury-72952-K                | 24 25 WHEN YOU WERE A LADY<br>Billy Chame-RCA-75-1012-N               | 41 --- MY BLUE RIDGE MOUNTAIN BOY<br>Dolly Parton-RCA-74-0243-N               |
| 8 16 ANOTHER DAY, ANOTHER MILE<br>ANOTHER HIGHWAY<br>Clay Hart-Metromedia-140-L | 25 26 YOU'RE MY WOMAN<br>Blake Emmons>Show Biz-227-M                  | 42 --- SEVEN LONELY DAYS<br>Jean Shepard-Capitol-2585-F                       |
| 9 17 OKIE FROM MUSKOGEE<br>Merle Haggard-Capitol-2626-F                         | 26 27 WALK WITH YOUR NEIGHBOUR<br>Tommy Hunter-Columbia-C4-2904-H     | 43 --- THE SHELLFISH SONG<br>The Cotter Folk-Melbourne-3351-K                 |
| 10 3 ME AND BOBBY McGEE<br>Roger Miller-Smash-2230-K                            | 27 28 IT'S MY TIME<br>Frank Ifield-Hickory-1550-L                     | 44 --- WHERE HAVE ALL THE AVERAGE<br>PEOPLE GONE<br>Roger Miller-Smash-2246-K |
| 11 4 SEPTEMBER SONG<br>Roy Clark-Dot-17299-M                                    | 28 29 WHY LIVE A STRAIGHT LIFE<br>Eddie & Roy-Barry-3509-M            | 45 --- AND THAT'S ALL THAT'S ON MY MIND<br>Roy MacCaull-Paragon ---           |
| 12 5 TALL DARK STRANGER<br>Buck Owens-Capitol-2570-F                            | 29 30 CAROLINA ON MY MIND<br>George Hamilton IV-RCA-0256-N            | 46 --- LIVING ON DREAMS<br>Mickey Sheppard-MB-1001                            |
| 13 24 TRY A LITTLE KINDNESS<br>Glen Campbell-Capitol-2559-F                     | 30 20 A BOY NAMED SUE<br>Johnny Cash-Columbia-44944-H                 | 47 --- THE FOLK SINGER<br>Duane Davis-Capitol-72582-F                         |
| 14 11 BITTERSWEET<br>Donna Ramsay-Capitol-2595-F                                | 31 --- THINGS GO BETTER WITH LOVE<br>Jeannie C. Riley-Plantation-29-M | 48 --- WHEN THE SWELLING GOES DOWN<br>Durwood Haddock-Metromedia-136-L        |
| 15 18 DON'T IT MAKE YOU WANT TO GO HOME<br>Joe South-Capitol-2592-F             | 32 --- I'M GETTIN' TIRED OF BABYIN' YOU<br>Peggy Sue-Decca-32571-J    | 49 --- THOUGHTS<br>Roy Acuff/Sue Thompson-Hickory-1542-L                      |
| 16 8 THAT'S A NO NO<br>Lynn Anderson-Chart-5021-L                               | 33 --- BACK IN THE ARMS OF LOVE<br>Jack Greene-Decca-32558-J          | 50 --- PUT YOUR LOVIN' WHERE YOUR MOUTH IS<br>Peggy Little-Dot-17308-M        |
| 17 12 THE ENTERTAINER<br>Ray Griff-Dot-17299-M                                  | 34 --- SWEET THING IN CISCO<br>Nat Stuckey-RCA-0238-N                 |   |

EVR continued from page 2

warning, there is presently a video training facility in Toronto where groups can train themselves to get used to the video camera and where they can test their technique. Many local groups who are seriously in the business of being total entertainers have shown interest in video training. Many producers of audio know right now that the biggest threat to their existence is technical advancements.

The recording studio as we know it today will become the video studio tomorrow. Records as we know them today will become cartridges of tape. It may be five years away, four years away or just around the corner. Modern technology works in mysterious ways but there is one thing we can count on. There will be three or four systems to start with and eventually one acceptable system. We know this by past experience. If necessary, someone will insist that the speeds should be different or the hole in the middle larger or the unit smaller or the number of tracks less or the tape in varying widths. Somewhere someone MUST be working on it . . . right now!



CBS's new EVR (Electronic Video Recording) unit

Recently CBS released news of an EVR (Electronic Video Recording) unit that would not only produce sound through your TV set but also a picture. They called it a "phonograph for the eyes".

LPs store sound conveniently and compactly. The system of storage is reasonably priced. EVR will store both sound and pictures. The stereo amplifier will be replaced by your own colour or black and white set. The unit attached to the antenna will produce both pictures and sound. The thin EVR film is dual-tracked and will carry sound in parallel lines on magnetic tape along with two rows of visual frames. The miniaturized film will produce a picture that will be comparable to that of the TV reception we are getting today via cable. The film has no sprocket holes. There are forty frames on two inches of tape which is six times as much information as would be contained on a comparable strip of 16mm movie film.

The circular EVR cartridge is seven inches in diameter and contains 50 minutes of programming. The film can be stopped at any one of the 180,000 frames and the individual frame kept in the stop-frame position for close study.

An automatic threading film feeds itself through the EVR player. The cartridge requires no special skill to use. It is as easy, if not easier, than playing a record or a tape cartridge.

The player converts the picture into information that the TV set relates as a picture. The sound accompanies the picture. The whole unit is the size of an overstuffed briefcase and is completely portable when detached from the TV antenna.

A button on the player permits the user to switch from one of the two channels to another. The film will run backward and forward with the switch of a button.

Although the first models will be players that must be attached to television sets, it is hoped that in the years to come varied models will be available that are part of a television set that will not only play EVRs but also function as a conventional TV receiver. One player will feed as many TV sets in different locations as necessary. Early models are to be marketed about mid 1970 and will sell for approximately \$800.



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Thanks for helping us  
with so many golden hits over the years.

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EVERYBODY'S TALKIN' - Nilsson ● 74-0195 LAUGHING -  
Guess Who ● 74-0195 UNDUN - Guess Who ● L-200 MAKE  
BELIEVE - Wind ● 47-9752 GET TOGETHER - The  
Youngbloods ● D-4191 ONE - Three Dog Night ● D-4203  
EASY TO BE HARD - Three Dog Night ● 74-0174 IN THE  
YEAR 2525 - Zager And Evans ● D-4195 IT'S GETTING  
BETTER - Mama Cass ● D-4198 I'D WAIT A MILLION  
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AND JULIET - Henry Mancini ● 74-0224 IF THERE EVER  
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