

# RPM WEEKLY

TWENTY FIVE CENTS

Volume 14 No. 8

October 10th, 1970



RCA's Simon Caine's new LP

## Disc production down in July

Latest figures from the Dominion Bureau of Statistics (Sept 23) shows a decrease in the production of phonograph records during the month of July. This year the total was 2,252,480 as opposed to 3,380,985 in July, 1969. There has been a general decrease in record production during the seven months from January to July. Total production figures for this period are shown as 22,919,044, down from 26,520,703 the previous year.

Pre-recorded tapes produced during July numbered 102,384 making the total for the year, 1,765,115.

## DGG releases Hart House set

With much of the pop world eyeing the Canadian scene, it is encouraging to see the world's foremost classical label, Deutsche Grammophon Gesellschaft (DGG) take the wraps off their first wholly Canadian produced session.

Produced in Toronto's Trinity Church, the album is entitled "Boyd Neel Conducts Handel, Elgar and Holst" (2530 015) and features the Hart House Orchestra.

DGG introduced the album release to radio, press, television and key dealers at a lavish reception held in the Music Room of Hart House (Sept 25). Vas Pollakis, classical marketing manager for DGG (Montreal) and John Turner, promotion manager for Polydor, hosted the affair.

Mr. Neel, a professional musician, and dean of Toronto's Royal Conservatory of Music since 1953, formed the Hart House Orchestra in 1954.

## Studio 3's Herschorn on talent hunt

Jack Herschorn, chief of Studio 3's publishing divisions, Gastown, Vancouver, Gondola, Jack & Jill and Arbutus, has pulled a switch and made moves to contact foreign talent (producers, writers and others). He has just completed a two week promotional tour of Los Angeles and San Francisco. While in these markets, he contacted major producers in an effort to strengthen publishing and sub-publishing rights in this important West Coast state.

Studio 3, which comprises the New Syndrome label as well as the

## Four million auto contract for Philips

Philips Electronic Industries of Toronto has won a four million dollar contract to provide the world's first vehicle stereo cassette system to Chrysler in North America. Philips will be solely responsible for design and development of the system. The combination record/playback units will come as a factory option on Chrysler, Plymouth and Dodge.

Philips, the originators of the cassette concept, see the new device as opening up entirely new markets in the portable dictation field. As well as pioneering cassettes, Philips introduced the first, and so far only, AM/FM/8 Track combination for automobile use, which was available as an option in Chrysler cars last year. Public acceptance of the vehicular cassette system is still to be had, but Philips is counting on trends similar to those which have established the cassette as the leader in home tapes to boost the system in the auto field.

## College bows radio/intercom system

With the importance of college campuses becoming more important insofar as disc sales are concerned, the following should be of interest to those companies who value this type of market.

St. Lawrence College, of Cornwall, Ontario, is in the process of installing a student-operated radio-intercom system to service the campus.

The college has a student population of approximately 600. The intercom system will be used as a communications link between the student government, administration, and the student body. Recorded music, programmed by the students, will be a major factor in the system. Station manager is Dale Parker.

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five pubberies above, recently contracted for worldwide distribution and marketing with Music Corporation of America (MCA).

In commenting on his talent hunt, Herschorn noted: "Just now, good songwriters are a rarity, so we're

## CKRD FM chalks up first for Alberta

Red Deer's CKRD FM became the first stereo town and country station in the province of Alberta on September 8th, and one of a very few in Canada. The station had maintained a "good music" policy since going on the air in 1964 with limited talk and uninterrupted music. The station's Harv B. Hillman explains: "Due to the burgeoning popularity of modern country music, and the largely rural nature of the market, we decided to try the modern country format." The change in policy has apparently been encouraging on both the listener and sponsor level.

On-air personalities are: Barry Bergh, Reid Berquist and Hillman. Wayne Peterson joined the line up as of October 1st. Music director is Stu Morton.

Broadcast times are from 7 A.M. to 7 P.M. Monday through Saturday, with required jazz programming from 7 P.M. to 10 P.M. Sunday hours are 2 to 7 P.M., with classical music from 7 to 9 P.M. The rest of the on-air activity is simulcast with CKRD AM, who follow an MOR policy during the day with rock at night.

CKRD FM is in the process of building up a library of albums and stereo singles to accommodate their new sound. Record companies should take note.

## "Love and Syrup" for St. Lawrence Centre

"Love and Maple Syrup", a musical examination of aspects of love in Canada opens October 5th. at the St. Lawrence Centre for the Arts in Toronto. In presenting its case, "Love and Maple Syrup" uses the works of Joni Mitchell, Gordon Lightfoot, Irving Layton, Leonard Cohen, Gilles Vigneault and others. The production makes use of both English and French, illustrating the differences in the approach to love of the two cultures. The leading players are; Robin Ward, Colleen Peterson, Veronique Le Glaguais, Claude Dorge, Richard Ayres and Mia Anderson.

going out to find them. We're now going to scour the campuses, look into the coffee house scene—you name it. Who knows—the next Bob Dylan or John Lennon may be singing on the street, stuck in a small town, and nobody has heard of him."

# Pindoff flexes new partner-power

Chris Pindoff, the Bulgarian genius of the sub-distributor disc and tape business, has announced the formation of a three-way partnership with two of Canada's top record/tape marketing men — Taylor Campbell and Bud Farquarson. Campbell joined Pindoff earlier this year after 15 years with Capitol Records (Canada) Ltd., and together with Pindoff, re-



**CHRIS PINDOFF**

searched the entire market with an eye to expanding — nationally. Farquarson, after being associated with Capitol for 20 years, the last few years as National Sales Manager of the Waco/Kensington operation, joined the team of Pindoff and Taylor, Sept. 30, and set about immediately to move into the Quebec market.

In making the announcement, Pindoff noted: "I have been searching for years to find the right combination necessary to bring the record business back to the level of public understanding. I have found this with Messers Taylor and Farquarson, who are my equal partners in Pindoff Record Sales. They have invested their own money and are fully independent in assignments and do not require any direction from me". Although the combination of business experience tallies up to 42 years, the firm is young and aggressive and currently experiencing much excitement over the new challenge confronting them.

Campbell has been appointed a Director of the company and carries the title of Vice-President and General Manager. He will be responsible for the territory of Ontario, and West. He currently commands a sizeable sales and office staff with five representatives in the field.

Farquarson is also a Director of the company and is Secretary

Treasurer of the firm. His is, perhaps, the greatest challenge, at this time. He has established an office and warehouse complex at 2092 Chartier St. Dorval — opened for business at 11 AM, Wednesday Sept. 30, with two of Quebec's top sub-distributor hustlers — without one established account. Farquarson and his two aides, Jean Yves Lamothe (branch manager), and Jacques Grandbois (sales merchandiser), have entered Pindoff Record Sales into the Quebec market — cold. The Pindoff trio (Pindoff, Taylor and Farquarson) however, have researched this giant dual market and will concentrate on service, plus — the ingredient that earned Chris Pindoff a good chunk of the sub-distributor business in Ontario. Unlike Ontario's rack business, which enjoys more than 60% of the disc and tape market, Quebec has yet to feel the full impact of this compara-



**E. TAYLOR CAMPBELL**

tively new and fast money-making method of marketing. Quebec is wide open for rack jobbers, and those already involved are showing a good return on their investment. However, the market is vast and ripe for concentrated competition. The Pindoff trio believe in the old marketing methods. Their plans are to slow the market sufficiently to give the buyer the opportunity of personalized service. Their chief concern will be the spontaneous buyer. Although they will stock heavily on the "going" singles, albums, and tapes, they will have an excellent and readily available stock of almost every waxed and taped sound the public may desire. Individualized service, an even greater challenge in these days of indiscriminate supply before demand, will be of prime concern for all Pindoff employees.

Chris Pindoff's expansion into the sub-distributor market is somewhat of a disc-fairy-tale. Although he established Pindoff Record Sales in August of 1965, his real



**BUD FARQUARSON**

entry into the record business occurred a few years earlier. Not knowing the A from the B side of records he applied for a job with a record company specializing in budget records. Instead of taking a salary he asked to be put on commission. He established 500 accounts in the first two months and after only one year he was earning more than the top brass of the firm. It was decided he should go on salary. Pindoff rebelled — quit and made an offer to purchase records, with a substantial discount, and went into business for himself. He would pack his station wagon with records, all paid for, which gave him an additional discount, and take off to service his accounts, returning only when he had exhausted his supply. There were times when he would load his wagon twice a day and often tallied up daily sales of over \$3000. It was during this "knock on doors" scramble that he became aware of the necessity of maintaining business on an extremely personal note — with his accounts. New ideas, display and otherwise, helped the account and Pindoff and both with sales bucks.

His frequent trips throughout Ontario brought him to the realization there were several other avenues whereby he could induce record sales. He established record racks in areas concentrating on the supply and demand of the shopper in a hurry, and discovered he was catering to the, almost extinct, spontaneous record buyer. He increased his rack service and

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

-Pierre Juneau

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

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

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



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

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**Fred Exon returns to England**

Fred Exon, the man who introduced Polydor across the nation and was responsible for building the firm into the successful operation it now enjoys, has vacated his post and returned to England. He has taken up executive duties with the firm's UK operation.

Head office staff, who had come to know and respect this kindly



gentleman, arranged for a going-away party and presentation of tokens of their appreciation.

One gift from an admirer, a brolli (English umbrella) was accompanied by the following telegram: FAREWELLS ARE INEVITABLE. BUT YOURS IS A DEEPLY PER-

SONAL ONE FOR US. YOU WERE THE FIRST TO RECOGNIZE OUR ATTEMPTS TO STANDARDIZE OUTSTANDING RECORD SALES IN CANADA AND THE FIRST TO HONOUR US WITH THE CERTIFICATION OF POLYDOR ARTISTS FOR GOLD LEAF AWARDS FOR WHICH I WILL BE ETERNALLY GRATEFUL. WHETHER YOU REALIZE IT OR NOT MANY OF YOUR BELIEFS HAVE BEEN INSTILLED IN THIS BUSINESS WE CALL RECORDS, A MOST WELCOME ADDITION. YOU HAVE LEFT US WITH A LEGACY OF EXON IDEALS. THE SEEDS OF SUCCESS YOU HAVE SO FERVENTLY PLANTED ARE NOW BEGINNING TO BEAR FRUIT. UNFORTUNATELY YOU WILL NOT BE HERE TO WITNESS THE FRUITION OF YOUR LABOURS. YOU WILL LONG BE REMEMBERED HOWEVER AS THE ONE WHO CREATED AN EXCITING AND HIGHLY SUCCESSFUL CANADIAN OPERATION WITH ONLY A NAME TO BEGIN WITH. THANKS TO YOU THE IMAGE NOW ENJOYED BY POLYDOR IN CANADA IS AS HIGHLY RESPECTED AS IT IS IN THE REST OF THE WORLD. ELOQUENCE IS NOT MY BAG BUT SINCERITY IS. MAY I OFFER YOU AND YOUR WIFE MY SINCEREST BEST WISHES. THE BROLLI IS ON US AND MAY YOU REMEMBER RPM EACH TIME IT RAINS IN BLIGHTY WHICH SHOULD BE OFTEN.

WALT GREALIS (RPM)



TWO YEARS AGO - OCT. 7/68

**Mainline hailed down-under**

McKenna Mendelson Mainline are currently receiving rave reviews from in the press in Australia where they are currently touring. At the Apollo Stadium in Richmond, Mainline shared the bill with Frijid Pink, and drew excellent press. The group has also appeared in Melbourne and Sydney. The pop papers have been lavish in their praise, calling Mainline "the most progressive, professional group....ever heard in live performance."

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

- 1 SHOOT EM UP BABY  
Andy Kim-Steed-710-M
- 2 BIPLANE EVERMORE  
Irish Rovers-Decca-32371-J
- 3 VISIONS OF VANESSA  
Witness Inc-Apex-77087-J
- 4 BE A WOMAN  
Stampede-MGM-13970-M
- 5 GIRL FROM THE NORTH COUNTRY  
Tom Northcott-Warner Bros-7212-P
- 6 DIDN'T KNOW THE TIME  
Staccatos-Capitol-2260-F
- 7 POSTER MAN  
Carnival Connection-Capitol-2244-F
- 8 THE WEIGHT  
The Band-Capitol-2269-F
- 9 DON'T ASK WHY  
Andre Gagnon-Columbia-C4-2831-H
- 10 RIDE WITH ME  
Mars Bonfire-UNI-55081-J

## Columbia acts active on Canadian scene

Columbia's regional promotion manager, Charlie Camilleri, has readied several promotional campaigns to tie-in with Toronto and area appearances of the label's top acts.

Camilleri gave a much needed assist to Tommy Styfe on his first effort as show promoter. Styfe brought Sly and The Family Stone into the Maple Leaf Gardens for an Oct. 4th. show. Sly hadn't cancelled at press time (Oct. 1st.)

Jam Factory moves into Toronto's Colonial for one week commencing Oct. 5th.

Joe Recchia, who looks after the booking of talent for Waterloo University, has Leonard Cohen booked into their large auditorium Oct. 14. Recchia is now negotiating for a February date for Chicago.

Blood, Sweat and Tears have been booked to appear with Montreal's Mashmakhan at Maple Leaf Gardens for an Oct. 16 date.

Blood, Sweat and Tears scored the soundtrack for the Columbia

flick, "The Owl & The Pussycat" which stars Barbra Streisand. David Clayton Thomas is heard on the theme. The movie will open in Toronto Christmas week.

## Ramsay to TP&C promotion

Raymond Ramsay will take charge of promotion at Taylor, Pearson & Carson, Vancouver, distributors for Quality Records. Ramsay fills



RAYMOND RAMSAY

the post vacated by Rich Simons earlier this year.

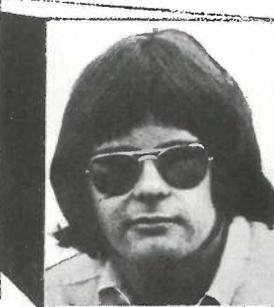
## Variety Club luncheon for Ella

Ella Fitzgerald was guest of honour at a Variety Club luncheon (Sept. 24). Warner Brothers' promotion rep, Tom Williams, invited 60 members of the press and broadcasting set — to welcome Ella. After listening to a string of compliments including being titled, "the first Lady of song", Miss Fitzgerald sang a verse from "Isn't It A Pity?": "Isn't it a pity we never met before". Then she added "and I hope we do again."

Sharing guest honours with Miss Fitzgerald were Earl "Fatha" Hines and Tom Kneebone.

In making the announcement, Reg Ayres, manager of TP & C, revealed that the 23 year-old Ramsay began as a shipper with the firm, and "he moved up according to ability and positions available".

RPM can AD to your mileage with a new release, by letting you BUY a small part of our magazine. Our favours come in all sizes from a 1/16th to a full page. We can be bought ... check our rate sheet. Why not buy a piece of the next issue? (An ad that is!!!)



from Winnipeg!!

# THE MONGRELS

... ready for a national breakout!

'IVY IN HER EYES'

75-1036

**RCA**



Coming-out party by RCA for Simon Caine turned out large gathering from record row. Photo on left (l to r) William Tenn (Music Factory); Gary Muth (Nimbus 9); Scott Richards (RCA);



Mike Williams (CKFH). Jad artist, Johnny Nash, dropped in for the party. He is seen in photo on right with RCA sales representative, Stan Wood.



"First Lady of Song", Ella Fitzgerald, with CKFM's Phil MacKellar (r) and Warner Bros promo, Tom Williams.



(l to r) CFRB's Lloyd McGuire, Ella, Linda Krawagna, and Art Collins.



Fraser Jamieson, president of London Records' Canadian operation (l) with D.H. Toller-Bond, president of London Records Inc. at Summit Hotel (NYC) meet. Alice Koury,



product chief of the Canadian operation (r) with (l to r) Jack Welfeld, London sales exec; Helmut Umland, export manager for label; and Bernie Fass, London production.

# TOP 50 CANADIAN CHART

		All listings meet CRTC domestic content requirements for AM radio	
1	1	<b>INDIANA WANTS ME</b> R. Dean Taylor-Rare Earth 5013-L (Taylor) Jobete-BMI	MA PL
2	2	<b>TEN POUND NOTE</b> Steel River-Tuesday-101-M (Telfer) Belsize-BMI	MA PL
3	5	<b>YOU CAN'T DENY IT</b> Edward Bear-Capitol- 72622 (Evor)	MA PL
4	4	<b>YANKEE LADY</b> Jesse Winchester-Ampex- 11004-V (Winchester)	MA PL
5	7	<b>YOU MAKE ME HIGH</b> Luke & the Apostles-True North-4-102-H (Gibson/Little/ McKenna)	MA PL
6	6	<b>CORRINA CORRINA</b> KBB & Crowbar-Daffodil- DFS-1001-F (P.D.)	MA PL
7	3	<b>SNOWBIRD</b> Anne Murray-Capitol-72623-F (MacLellan) Beechwood-BMI	MA PL
8	15	<b>HIGHER &amp; HIGHER</b> Canada Goose-Tonsil-0002-M	MA PL
9	10	<b>MOONSHINE (friend of mine)</b> 5 Man Electrical Band-Poly- dor-2065 030-Q (Emmerson)	MA PL
10	11	<b>STOP (Wait A Minute)</b> Copper Penny-Nimbus 9 75-1031-N (Wamil-McDonald) Sunspot-BMI	MA PL
11	17	<b>BEAUTIFUL SECOND HAND MAN</b> -Ginette Reno- Parrot-40053-K	MA PL
12	19	<b>I BELIEVE IN SUNSHINE</b> Madrigal-Tuesday-GH 102-M (Hambleton) Bluenose CAPAC	MA PL
13	13	<b>CIRCLE GAME</b> Buffy Ste. Marie-Vanguard- VRS35108-L (Mitchell) Siquomb BMI	MA PL
14	8	<b>ME &amp; BOBBY McGEE</b> Gordon Lightfoot-Reprise 0926-P	MA PL
15	40	<b>AIN'T THAT TELLIN YOU PEOPLE</b> -Original Caste- Bell-TA204X-M	MA PL
16	16	<b>FACE OF THE SUN</b> Anthony Green/Barry Stagg Gamma-5004-K (Green-Stagg) BMI	MA PL
17	20	<b>STAY</b> Joey Gregorash-Polydor- 2065 023-Q (Gregorash/ Lampe) Dalrirc BMI	MA PL
18	18	<b>YEARS MAY COME, YEARS MAY GO</b> Irish Rovers-Decca- 732723-J	MA PL
19	12	<b>HAND ME DOWN WORLD</b> Guess Who-Nimbus 9-74-0367-N (Winter) Expressions-BMI	MA PL
20	9	<b>AS THE YEARS GO BY</b> Mashmakhan-Columbia C4-2924-H (Senecal-Mercer Jackson-Blake)	MA PL
21	22	<b>WITCHCRAFT</b> Merriday Park-Columbia- C4-2942-H (Dahl-Breiland)	MA PL
22	21	<b>YOU DON'T NOTICE THE TIME YOU WASTE</b> -It's All Meat-Columbia-C4-2930-H (McKim-MacKay)	MA PL
23	29	<b>COMIN' ROUND</b> Poor Souls-Quality-1980-M (Moran) Shediac CAPAC	MA PL
24	34	<b>IVY IN HER EYES</b> Mongrels-RCA-75-1036-N (Chick) Dunbar BMI	MA PL
25	25	<b>LYNNIE LYNNIE</b> Blakewood Castle-Franklin 641-K (Blake) Sabalora Music	MA PL
26	14	<b>JEAN</b> Bobby Curtola-Capitol-72615-F	MA PL
27	38	<b>(I can) FEEL IT COMING</b> Strange Movies-Van- 2100001-Q	MA PL
28	39	<b>TASTE OF TEARS</b> Debbie Lori Kaye-SSS International-810-M	MA PL
29	35	<b>I COULD GIVE YOU THE WORLD</b> -Jim Mancel- Polydor-2065026-Q (Butler- Bilyk)	MA PL
30	37	<b>I DON'T BELIEVE</b> Canada-RCA-75-1035-N (Harvey) Dunbar Music BMI	MA PL
31	31	<b>OOH GILDA</b> John Pimm-Warner-5027-P (Pimm) Ego BMI	MA PL
32	27	<b>THAT'S WHERE I WENT WRONG</b> -Poppy Family-Lon- don-L139-K (Jacks) Gone Fishin' Music	MA PL
33	23	<b>THEME FOR JODY</b> Christopher Kearney-Apex-- 77113-J (Kearney)	MA PL
34	28	<b>CHAIN TRAIN</b> Chilliwack-Parrot-350-K (Lawrence) BMI	MA PL
35	26	<b>IT'S YOUR LIFE</b> Andy Kim-Dot-727-M (Kim-Barry)	MA PL
36	24	<b>MOODY MANITOBA MORNING</b> -Rick Neufeld Warner Bros-5025-P (Neufeld) Laurentian-BMI	MA PL
37	32	<b>COUNTRY SONG</b> The Original Caste-Bell 197-M (Innes) Harlem-BMI	MA PL
38	42	<b>WE'RE ALL IN THIS TOGETHER</b> -Tobi Lark-Nimbus 9-NNS 9011-N (McQueen) BMI	MA PL
39	30	<b>HALLELUJAH</b> Tomorrow's Eyes-London 17386-K	MA PL
40	41	<b>CHERRY WINE</b> Excelsior-Polydor-2065016-Q- (Boyce-Farley) Canadiana-BMI	MA PL
41	45	<b>LORD COME</b> Happy Feeling-Barry-B3523-M (Moffatt) Dundee BMI	MA PL
42	36	<b>SILKEN SILVER MELODY</b> -Chimo- Revolver-REV5009-J (Raby/Mowbray)	MA PL
43	...	<b>MOONCHILD BLUES</b> Jack Grunsky-Polydor- 2065 029-Q (Grunsky)	MA PL
44	44	<b>WALKIN' ALONG</b> Thecycle-Tamarac-TTM641-M (Clinch) Svengali CAPAC	MA PL
45	46	<b>I'M SO GLAD YOU'RE YOU (And Not Me)</b> Motherlode- Revolver-REV5008-J	MA PL
46	50	<b>DON'T STOP LOVING ME NOW</b> Canucks L.T.D.-6th Avenue- AV 610-K (Park-Lewis-Isaak- Leslie)	MA PL
47	43	<b>YOU CAN'T ALWAYS GET WHAT YOU WANT</b> Robert E. Lee Brigade-Colum- bia-C4-2928-H (	MA PL
48	48	<b>WONDERFUL</b> Leather-Quality-1982-M (Jalsevac) Windfall BMI	MA PL
49	49	<b>SET ULSTER FREE</b> Sullivan's Gypsies-Columbia- C4 2943-H (McLennan)	MA PL
50	...	<b>MY HOME TOWN</b> Seeds of Time-Coast- C-1971-K (Mitchell)	MA PL

# Stations to produce record "super-sound" !

GROWING PAINS.....the industry grows larger because of the coming 30% Canadian content on AM radio. January 18th. is the date and between now and then record production will come crawling out of the woodwork. Even the broadcasters, who fought the ruling,



now see profit in the legislation that will permit them to play their own productions — and anybody elses.

AN INFORMANT.....told an informant, who told a friend who told me that a recent meeting of broadcasters was to discuss a "wild dream". The dream will get wilder or go up in pipe smoke. The important thing is that it not become a "nightmare".

A DAILY WRITER (Ed: That's better than "weakly"!!!).....did one of her in-depth, carefully, researched pieces on the music industry recently. Everyone claims they were misquoted. This young lady not only writes badly, but she can't seem to get anything right. I am seriously thinking of doing a critical review of her piece in next week's RPM. The same way she did a review of the information that was given her. I think I'll take the whole thing out of context and sensationalize it. I think I may even get a few facts badly twisted in an effort to make a good story better. When will the trade learn

that the four-hour-wonders who work for the dailies aren't really prepared or equipped to write on anything as complicated as the record industry.

CBC IS.....(Ed: Easy now!!!) thinking about a talk show. They are looking for a host. Which brings to mind.....the fact....that there is a job drifter who can't hold down a post.....who would fit into the category of CBC's idea of a host.....even a scripted "talk show".

WATCH FOR.....a big upgrading of the PR in the music department of a certain radio station in Toronto. (Ed: Not them again???) The high-grade PR will go on until they get a licence renewal or, at least, until the press lays off. The ideal solution might be some genuine attempt to work with the music people and help them make some adventuresome "hits". That is the cure-all!!! Even old Ed: got the red carpet treatment, recently.

THE FUTURE OF THE MLS.... is presently under discussion. There is reason to wonder why it should have a future. The MLS discriminates against the smaller stations. It is nothing more than a powerplay by some of the big-wattage-choice-market-hit-programmers. How would you like to be one of the smaller stations that "gets the word handed down" on what to play? There is a much better system. It is simply the function of auditioning and playing Canadian records at the rate and frequency prescribed and, with some sincerity, the hits will make themselves. It has been happening for years. It should happen now with just a little more gusto.....and without the MLS and what it is costing in money... ..and PRESTIGE.....to its members!!!!

WATCH FOR THE EXITING of one of the programmers from one of the MLS stations.

MAINLY BECAUSE OF THE MONEY.....department!!! Watch for a constant winner (????) to show up at the creative wheel of a new record company.....and steer it right into his own bank account. (Ed: I think I'm going to be sick!!!)

RECENTLY A Toronto radio station fed some "poop" to RPM about their elaborate Canadian

## CHART LISTINGS (alphabetically)

Ain't No Mountain High Enough	15
Ain't That Tellin' You People	85
All Right Now	12
And The Grass Won't Pay No Mind	65
Another Man's Song	97
As The Years Go By	93
Beautiful Second Hand Man	70
Bluegreens	96
Border Song	34
Candida	7
Circle Game	76
Closer To Home	37
Come On And Say It	41
Corrina Corrina	32
Cracklin' Rosie	6
Cry Me A River	59
Deeper, Deeper	49
Don't Play That Song	21
Do What You Wanna Do	95
El Condor Pasa	77
Everybody Needs Somebody	74
Everything's Tuesday	82
Express Yourself	38
Face Of The Sun	86
Fire And Rain	36
For Yasgur's Farm	62
Funk	52
Gas Lamps And Clay	88
Georgia Took Her Back	87
Go Back	23
God, Love, Rock And Roll	19
Got To Believe In Love	80
Green Eyed Lady	11
Greenwood Mississippi	81
Groovy Situation	31
Gypsy Woman	99
Hand Me Down World	92
Higher And Higher	57
Holy Man	71
I Am Your Little Boy	78
I Believe In Sunshine	73
I Do Take You	68
I Know I'm Losing You	18
I'll Be There	27
Indiana Wants Me	2
It Don't Matter To Me	48
I Think I Love You	61
It's A Shame	46
It's Only Make Believe	9
I Who Have Nothing	24
Joanne	4
Julie Do Ya Love Me	3
Just Let It Come	53
Lady D'Arbanville	75
Lola	16
Long, Long Time	55
Lookin' Out My Back Door	1
Look What They've Done To My Song Ma	8
Lovin' You Baby	42
Lucretia Mac Evil	47
Make It Easy On Yourself	72
Me & Bobby McGee	79
Montego Bay	98
Moonshine (Friend Of Mine)	58
Neanderthal Man	13
On The Beach	66
Our House	39
Our World	84
Out In The Country	14
Patches	43
Pate De Fois Gras	83
Peace Will Come	30
Rubber Duckie	25
Screaming Night Hog	60
See Me, Feel Me	54
Snowbird	33
Somebody's Been Sleeping	63
Soul Shake	26
Stand By Your Man	94
Stay	89
Still Water	35
Stop (Wait A Minute)	67
Sunday Morning Coming Down	51
Sweetheart	56
Ten Pound Note	5
Time To Kill	64
Time Waits For No One	100
25 Or 6 To 4	44
War	29
We Can Make Music	45
We've Only Just Begun	22
Where Are You Going To My Love	40
Why Does A Man Do What He Has To Do	69
Wild World	90
Yankee Lady	20
Years May Come Years May Go	91
Yellow River	50
You Can't Deny It	17
You Make Me High	28



BRENDAN CLINCH AGENCY

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TORONTO 8, ONTARIO  
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# RPM 100 SINGLES

Gold Leaf Award For Outstanding Record Sales

A&M  
Allied  
Ampex  
Arc  
CMS  
Capitol  
Caravan  
Columbia  
Compo  
GRT  
J  
T  
London  
MTCC  
Musmart  
Phonodisc  
Pickwick  
Polydor  
Quality  
RCA  
Trans World  
WB Atlantic  
K  
U  
R  
L  
S  
Q  
M  
N  
Y  
P

HANDY PULL-OUT CHART

1	1 1	<b>LOOKIN' OUT MY BACK DOOR</b> Creedence Clearwater Revival-Fantasy-645-R	34	34 43	<b>BORDER SONG</b> Elton John-Uni-55246-J	67	71 75	<b>STOP (Wait A Minute)</b> Copper Penny-Nimbus 9-75-1031-N
2	2 5	<b>INDIANA WANTS ME</b> R.Dean Taylor-Rare Earth-5013-L	35	36 76	<b>STILL WATER</b> Four Tops-Tamla Motown-1170-L	68	...	<b>I DO TAKE YOU</b> Three Degrees-Roulette-7088-T
3	3 6	<b>JULIE DO YA LOVE ME</b> Bobby Sherman-Metromedia-194-L	36	41 64	<b>FIRE AND RAIN</b> James Taylor-Warner Bros-7422-P	69	78 ...	<b>WHY DOES A MAN DO WHAT HE HAS TO DO</b> -Joe South-Capitol-2916-F
4	4 8	<b>JOANNE</b> Mike Nesmith-RCA-74-0368-N	37	21 22	<b>CLOSER TO HOME</b> Grand Funk Railroad-Capitol-27432-F	70	88 ...	<b>BEAUTIFUL SECOND HAND MAN</b> Ginette Reno-Parrot-40053-K
5	5 9	<b>TEN POUND NOTE</b> Steel River-Tuesday-101-M	38	38 50	<b>EXPRESS YOURSELF</b> Watts 103rd. St. Rhythm Band-Warner Bros-7417-P	71	73 ...	<b>HOLY MAN</b> Diane Kolby-Columbia-4-45169-H
6	9 18	<b>CRACKLIN' ROSIE</b> Neil Diamond-Uni-55250-J	39	42 92	<b>OUR HOUSE</b> Crosby/Stills/Nash/Young-Atlantic-2760-P	72	...	<b>MAKE IT EASY ON YOURSELF</b> Dionne Warwick-Scepter-12294-J
7	8 12	<b>CANDIDA</b> Dawn-Bell-903-M	40	41 48	<b>WHERE ARE YOU GOING TO MY LOVE</b> Brotherhood of Man-Deram-85065-K	73	94 ...	<b>I BELIEVE IN SUNSHINE</b> Madrigal-Tuesday-GH102-M
8	16 19	<b>LOOK WHAT THEY'VE DONE TO MY SONG MA</b> -New Seekers-Elektra-45699-P	41	55 94	<b>COME ON AND SAY IT</b> Grassroots-Dunhill-4249-N	74	84 ...	<b>EVERYBODY NEEDS SOMEBODY</b> Flirtations-Deram-85062-K
9	17 21	<b>IT'S ONLY MAKE BELIEVE</b> Glen Campbell-Capitol-2905-F	42	44 49	<b>LOVIN' YOU BABY</b> White Plains-Deram-85066-K	75	69 85	<b>LADY D'ARBANVILLE</b> Cat Stevens-A&M-1211-Q
10	20 25	<b>EL CONDOR PASA</b> Simon & Garfunkel-Columbia-4523-H	43	31 16	<b>PATCHES</b> Clarence Carter-Atlantic-2748-P	76	76 83	<b>CIRCLE GAME</b> Buffy Ste.Marie-Vanguard-35108-L
11	27 41	<b>GREEN EYED LADY</b> Sugar Loaf-Liberty-56183-K	44	18 3	<b>25 OR 6 TO 4</b> Chicago-Columbia-45194-H	77	90 90	<b>EL CONDOR PASA</b> James Last-Polydor-2041060-Q
12	23 27	<b>ALL RIGHT NOW</b> Free-Polydor-20001079-Q	45	49 61	<b>WE CAN MAKE MUSIC</b> Tommy Roe-ABC-11273-Q	78	85 88	<b>I AM YOUR LITTLE BOY</b> Heintje-Polydor-541072-Q
13	22 24	<b>NEANDERTHAL MAN</b> Hotlegs-Capitol-2886-F	46	60 95	<b>IT'S A SHAME</b> Spinners-VIP-25057-L	79	46 34	<b>ME &amp; BOBBY McGEE</b> Gordon Lightfoot-Reprise-0926-P
14	25 26	<b>OUT IN THE COUNTRY</b> Three Dog Night-Dunhill-4250-N	47	65 91	<b>LUCRETIA MAC EVIL</b> Blood Sweat & Tears-Columbia-45235-H	80	97 ...	<b>GOT TO BELIEVE IN LOVE</b> Robin McNamara-Steed-728-M
15	7 11	<b>AIN'T NO MOUNTAIN HIGH ENOUGH</b> Diana Ross-Tamla Motown-1169-L	48	57 87	<b>IT DON'T MATTER TO ME</b> Bread-Elektra-45701-P	81	87 ...	<b>GREENWOOD MISSISSIPPI</b> Little Richard-Reprise-0942-P
16	32 65	<b>LOLA</b> Kinks-Pye-0930-L	49	52 68	<b>DEEPER, DEEPER</b> Freda Payne-Invictus-8090-F	82	81 81	<b>EVERYTHING'S TUESDAY</b> Chairmen of the Board-Invictus-9079-F
17	26 30	<b>YOU CAN'T DENY IT</b> Edward Bear-Capitol-72622-F	50	39 37	<b>YELLOW RIVER</b> Christie-Epic-10626-H	83	70 73	<b>PATE DE FOIS GRAS</b> Rumplestiltskin-Bell-200-M
18	19 23	<b>I KNOW I'M LOSING YOU</b> Rare Earth-Rare Earth-5017-L	51	30 32	<b>SUNDAY MORNING COMING DOWN</b> Johnny Cash-Columbia-45212-H	84	89 ...	<b>OUR WORLD</b> Blue Mink-Philips-40686-K
19	37 80	<b>GOD, LOVE, ROCK AND ROLL</b> Teegarden & VanWinkle-Westbound-170-T	52	58 72	<b>FUNK</b> James Gang-ABC-11272-Q	85	...	<b>AIN'T THAT TELLIN' YOU PEOPLE</b> -Original Caste Bell-204-M
20	24 28	<b>YANKEE LADY</b> Jesse Winchester-Ampex-11004-V	53	56 60	<b>JUST LET IT COME</b> Alive & Kickin'-Roulette-7087-T	86	86 97	<b>FACE OF THE SUN</b> Green & Stagg-Gamma-5004-K
21	13 15	<b>DON'T PLAY THAT SONG</b> Aretha Franklin-Atlantic-2751-P	54	66 98	<b>SEE ME, FEEL ME</b> The Who-Decca-732729-J	87	95 ...	<b>GEORGIA TOOK HER BACK</b> R.B.Greaves-Atco-6778-P
22	35 62	<b>WE'VE ONLY JUST BEGUN</b> Carpenters-A&M-1217-W	55	67 99	<b>LONG, LONG TIME</b> Linda Ronstadt-Capitol-2846-F	88	91 ...	<b>GAS LAMPS AND CLAY</b> Blues Image-Atco-6777-P
23	28 51	<b>GO BACK</b> Crabby Appleton-Elektra-45687-P	56	74 ...	<b>SWEETHEART</b> Engelbert Humperdinck-Parrot-40054-K	89	96 ...	<b>STAY</b> Joey Gregorash-Polydor-2065023-Q
24	14 10	<b>I WHO HAVE NOTHING</b> Tom Jones-Parrot-40051-K	57	83 66	<b>HIGHER AND HIGHER</b> Canada Goose-Tonsil-0002-M	90	93 100	<b>WILD WORLD</b> Jimmy Cliff-A&M-2023-Q
25	10 13	<b>RUBBER DUCKIE</b> Ernie-Columbia-45207-H	58	61 79	<b>MOONSHINE (Friend Of Mine)</b> Five Man Electrical Band-Polydor-2065030-Q	91	92 96	<b>YEARS MAY COME YEARS MAY GO</b> Irish Rovers-Decca-732723-J
26	29 38	<b>SOUL SHAKE</b> Delaney & Bonnie & Friends-Atco-6756-P	59	...	<b>CRY ME A RIVER</b> Joe Cocker-A&M-1200-W	92	72 39	<b>HAND ME DOWN WORLD</b> Guess Who-Nimbus 9-74-0367-N
27	33 53	<b>I'LL BE THERE</b> Jackson5-Tamla Motown-1171-L	60	50 52	<b>SCREAMING NIGHT HOG</b> Steppenwolf-Dunhill-4248-N	93	59 31	<b>AS THE YEARS GO BY</b> Mashmakhan-Columbia-C4-2924-H
28	43 59	<b>YOU MAKE ME HIGH</b> Luke & Apostles-True North-4-102-H	61	...	<b>I THINK I LOVE YOU</b> Partridge Family-Bell-910-M	94	...	<b>STAND BY YOUR MAN</b> Candi Staton-Fame-1472-UNK
29	12 4	<b>WAR</b> Edwin Star-Tamla Motown-7097-L	62	45 46	<b>FOR YASGUR'S FARM</b> Mountain-Windfall-533-M	95	99 ...	<b>DO WHAT YOU WANNA DO</b> 5 Flights Up-Bell-202-M
30	15 17	<b>PEACE WILL COME</b> Melanie-Buddah-186-M	63	77 ...	<b>SOMEBODY'S BEEN SLEEPING</b> 100 Proof-Hot Wax-7004-M	96	...	<b>BLUEGREENS</b> William Truckaway-Reprise-0937-P
31	11 14	<b>GROOVY SITUATION</b> Gene Chandler-Mercury-73083-K	64	98 ...	<b>TIME TO KILL</b> The Band-Capitol-2870-F	97	100 ..	<b>ANOTHER MAN'S SONG</b> Little Big Horn-Fantasy-650-R
32	40 57	<b>CORRINA CORRINA</b> King Biscuit Boy/Crowbar-Daffodil-1001-F	65	79 ...	<b>AND THE GRASS WON'T PAY NO MIND</b> Mark Lindsay-Columbia-4-45229-H	98	...	<b>MONTEGO BAY</b> Bobby Bloom-L&R-157-N
33	6 2	<b>SNOWBIRD</b> Anne Murray-Capitol-72623-F	66	51 29	<b>ON THE BEACH</b> 5th Dimension-Bell-913-M	99	...	<b>GYPSY WOMAN</b> Brian Hyland-Uni-55240-J
						100	...	<b>TIME WAITS FOR NO ONE</b> Friends of Distinction-RCA-0385-N

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

# RPM 100 ALBUMS

Gold Leaf Award For Outstanding Record Sales

A&M  
Allied  
Amplex  
Arc  
CMS  
Capitol  
Caravan  
Columbia  
Compo  
GRT  
W  
C  
V  
D  
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G  
H  
J  
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London  
MTCC  
Musmart  
Phonodisc  
Pickwick  
Polydor  
Quality  
RCA  
Trans World  
WB Atlantic P  
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1	1	1	<b>COSMO'S FACTORY</b> Creedence Clearwater Revival-Fantasy-8402-R 58402-V	34	52	52	<b>GET READY</b> Rare Earth-Rare Earth-RS 507-L R75 507-L	67	69	87	<b>BAND OF GYPSYS</b> Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P
2	3	4	<b>MAD DOGS &amp; ENGLISHMEN</b> Joe Cocker-A&M-SP6002-W N/A	35	48	62	<b>WE MADE IT HAPPEN</b> Engelbert Humperdinck-Parrot-XPAS 71038-K M 79638-K-V	68	65	25	<b>BARREL</b> Lee Michaels-A&M-SP 4249-W CT 4249-W
3	2	16	<b>LET IT BE</b> Beatles-Apple-SOAL-6351-F 4X 06 351-F	36	59	97	<b>LEFTOVER WINE</b> Melanie-Buddah-BDS-5066-M BD-C-5066-M	69	68	85	<b>MY WOMAN, MY WOMAN, MY WIFE</b> Dean Martin-Reprise-RS6403-P CRX6403-P
4	4	2	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia-KC 30090-H CT 30090-H	37	47	65	<b>SUGARLOAF</b> Liberty-LST7640-K N/A	70	...	...	<b>GREATEST HITS</b> Neil Diamond-Bang-219-T N/A
5	5	22	<b>GOLD</b> Neil Diamond-UNI-73084-J 173 3084-J	38	45	56	<b>FIRE &amp; WATER</b> Free-Polydor-2310 040-Q 3100 040-Q	71	72	80	<b>EASY RIDER</b> Original Soundtrack-Reprise-MS 2026-P CRM 2026-P
6	6	3	<b>WOODSTOCK</b> Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P	39	42	47	<b>THE BEGETTING OF THE PRESIDENT</b> Orson Welles-Mediarts-41-2-J N/A	72	74	...	<b>PRESENTING THE MOM AND DADS</b> Apex-AL 71653-J N/A
7	8	8	<b>STAGE FRIGHT</b> The Band-Capitol-SW425-F 4XT425-F	40	30	23	<b>TEN YEARS TOGETHER</b> Peter, Paul & Mary-Warner Bros-BS 2552-P CWX 2552-P	73	75	...	<b>I'M YOUR LITTLE BOY</b> Heintje-Polydor-2336 025-Q N/A
8	7	5	<b>LIVE AT LEEDS</b> The Who-Decca-DL 79175-J 739175-J	41	18	14	<b>MCCARTNEY</b> Paul McCartney-Apple-STAO 3363-F 4XT 3363-F	74	77	69	<b>MUNGO</b> Mungo Jerry-Pye-JXS7000-L N/A
9	9	6	<b>CLOSER TO HOME</b> Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F	42	39	33	<b>GREATEST HITS</b> 5th Dimension-Soul City-SCS 33900-K N/A	75	71	78	<b>THE LAST POETS</b> Douglas-3-M N/A
10	11	11	<b>CHICAGO</b> Columbia-KGP 24-H 16 BO 0858-H	43	38	34	<b>SELF PORTRAIT</b> Bob Dylan-Columbia-C 30050-H CT 30050-H	76	70	74	<b>STEPHENWOLF LIVE</b> Dunhill-DSD 50075-N DHX 85075-N
11	10	7	<b>TOMMY</b> The Who-Decca-DXSW 9175-J 73-9175-J	44	27	42	<b>THEM CHANGES</b> Buddy Miles Express-Mercury-SR 61280-K N/A	77	76	63	<b>THE ISAAC HAYES MOVEMENT</b> Enterprise-ENS 1010-M ENSC 1010-M
12	15	60	<b>A QUESTION OF BALANCE</b> Moody Blues-Threshold-3-K NA	45	20	19	<b>ERIC BURDON DECLARES WAR</b> MGM-SE 4663-M E-C 4663-M	78	73	35	<b>GASOLINE ALLEY</b> Rod Stewart-Mercury-SR 61264-K N/A
13	24	21	<b>JAMES GANG RIDES AGAIN</b> ABC-ABCS 711-Q 5022711-Q	46	35	18	<b>ERIC CLAPTON</b> Polydor-238 30210-Q 3170 020-Q	79	78	76	<b>HAIR</b> Original Cast-RCA-LSO 1150-N OK 1038-N
14	19	17	<b>DEJA VU</b> Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P	47	67	67	<b>ELTON JOHN</b> UNI-73090-J N/A	80	80	70	<b>THE LAST PUFF</b> Spooky Tooth-Polydor-2334012-Q 3100 027-Q
15	12	10	<b>MASHMAKHAN</b> Columbia-ELS 365-H 16-1E 0365-H	48	34	42	<b>CACTUS</b> Atco-SD 33 340-P CS 33 340-P	81	94	...	<b>FUTURE BLUES</b> Canned Heat-Liberty-LST 11002-K N/A
16	22	24	<b>BRIDGE OVER TROUBLED WATER</b> Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H	49	43	50	<b>GREATEST HITS</b> Gary Puckett & Union Gap-Columbia-CS 1042-H 16 10 1042-H	82	85	90	<b>WHY CAN'T I TOUCH YOU?</b> Ronnie Dyson-Columbia-C30223-H CT 30223-H
17	14	13	<b>ABSOLUTELY LIVE</b> Doors-Elektra-EKS 9002-P CT 2 9002-P	50	46	48	<b>RUMPLESTILTSKIN</b> Bell-LTS 6047-M C-6047-M	83	91	88	<b>EVERYBODY KNOWS THIS IS NOWHERE</b> Neil Young-Reprise-RS 6349-P CRX 6349-P
18	13	9	<b>JOHN BARLEYCORN MUST DIE</b> Traffic-Polydor-239 013-Q 3100 029-Q	51	49	61	<b>MAGNETIC SOUTH</b> Mike Nesmith & 1st Nat. Band-RCA-LSP4371-N N/A	84	62	44	<b>HOME</b> Procol Harum-A&M-SP 4261-W CS 4261-W
19	16	12	<b>ON THE WATERS</b> Bread-Elektra-EKS 74076-P N/A	52	44	55	<b>OFFICIAL MUSIC</b> King Biscuit Boy/Crowbar-Daffodil-SBA-16001-F N/A	85	92	...	<b>AFTER THE GOLD RUSH</b> Neil Young-Reprise-RS6383-P CRX 6383-P
20	95	...	<b>MONTEREY POP</b> Otis Redding & Jimi Hendrix-RS2029-P N/A	53	51	57	<b>MUSIC FROM BUTCH CASSIDY AND THE SUNDANCE KID</b> B. Bacharach-A&M-SP 4227-W C 4227-W	86	86	86	<b>ON MY WAY TO WHERE</b> Dory Previn-Mediarts-41-1-J N/A
21	23	26	<b>DIANA ROSS</b> Tamla Motown-MS 711-L M75 711-L	54	66	45	<b>IT AIN'T EASY</b> Three Dog Night-Dunhill-50078-N N/A	87	89	...	<b>GOLDEN NON STOP 10</b> James Last-Polydor-2371 014-Q N/A
22	29	46	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-WS 1843-P CWX 1843-P	55	53	38	<b>HONEY WHEAT &amp; LAUGHTER</b> Anne Murray-Capitol-ST 6350-F N/A	88	81	77	<b>THE STRAWBERRY STATEMENT</b> Original Soundtrack-MGM-2SE 14-M N/A
23	21	20	<b>HOT TUNA</b> RCA-LSP 4353-N PK 1630-N	56	64	54	<b>ON STAGE FEBRUARY 1970</b> Elvis Presley-RCA-LSP 4362-N PK 1594-N	89	82	79	<b>AXE</b> Randy Bachman-RCA-LSP 4348-N N/A
24	26	32	<b>JUST FOR LOVE</b> Quicksilver-Capitol-ST498-F N/A	57	58	68	<b>DON'T CRUSH THAT DWARF</b> Firesign Theatre-Columbia-C30102-H N/A	90	97	100	<b>JOE SOUTH'S GREATEST HITS</b> Capitol-ST 450-F 4XT450-F
25	25	30	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P	58	50	58	<b>MOUNTAIN CLIMBING</b> West/Pappalardi-Windfall-WF 4501-M WFC 4501-M	91	96	94	<b>JETHRO TULL BENEFIT</b> Reprise-RS 6400-P CRX 6400-P
26	28	31	<b>JESSE WINCHESTER</b> Amplex-A 10104-V M 51004-V	59	63	66	<b>WORKINGMAN'S DEAD</b> Grateful Dead-Warner Bros-WS 1869-P CWX 1869-P	92	79	83	<b>SUNFLOWER</b> Beach Boys-Reprise-6382-P N/A
27	31	49	<b>WAR AND PEACE</b> Edwin Starr-Tamla Motown-GS 9481-L N/A	60	41	37	<b>AMERICAN WOMAN</b> Guess Who-RCA-LPS 4266-N PK 1518-N	93	83	40	<b>BAND OF GOLD</b> Freda Payne-Invictus-ST 7301-F 4XT 7301-F
28	36	27	<b>ECOLOGY</b> Rare Earth-Rare Earth-RS 514-L R75 514-L	61	54	53	<b>THIS WAY IS MY WAY</b> Anne Murray-Capitol-ST 6330-F 4XT 6330-F	94	98	...	<b>I DON'T BELIEVE IN IF ANYMORE</b> Roger Whittaker-RCA-LSP4405-N N/A
29	17	15	<b>OPEN ROAD</b> Donovan-Epic-E 30125-H ET 30125-H	62	57	28	<b>ALONE TOGETHER</b> Dave Mason-Blue Thumb-BTS 19-Q 5075-19-Q	95	88	84	<b>SLIM SLO SLIDER</b> Johnny Rivers-Imperial-LP 1600-K N/A
30	37	51	<b>IN THE WAKE OF POSEIDON</b> King Crimson-Atlantic-8266-P CS 8266-P	63	56	39	<b>WEIGHIN' HEAVY</b> Steel River-Tuesday-GHL 1000-M GHLCT 1000-M	96	84	75	<b>CANDLES IN THE RAIN</b> Melanie-Buddah-BDS 5060-M BDC 5060-M
31	33	59	<b>METAMORPHOSIS</b> Iron Butterfly-Atco-339-P TP 339-P	64	60	72	<b>ABC</b> Jackson 5-Tamla Motown-MS 709-L M75 709-L	97	93	93	<b>HEY JUDE</b> Beatles-Apple-SW 385-F 4XT 385-F
32	32	29	<b>SESAME ST BOOK &amp; RECORD</b> Original TV Cast-Columbia-CS1069-H 16 10 1069-H	65	61	71	<b>NUMBER 5</b> Steve Miller Band-Capitol-SKAO436-F N/A	98	90	91	<b>NAKED CARMEN</b> Various-Mercury-SRM-1-604-K MCR4 1604-K
33	40	36	<b>WORLDWIDE HITS</b> Elvis Presley-RCA-LPM6401-N PK6401-N	66	55	43	<b>JULY 5TH ALBUM</b> Fifth Dimension-Soul City-SCS33901-M N/A	99	...	...	<b>SPIRIT IN THE DARK</b> Aretha Franklin-Atlantic-SD 8265-P CS 8265-P
								100	87	82	<b>LADIES OF THE CANYON</b> Joni Mitchell-Reprise-RS 6376-P CRX 6376-P

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY  
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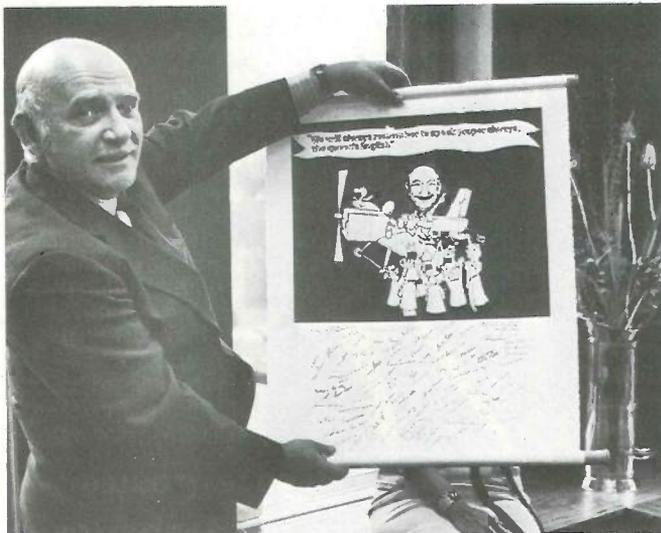
Oct 10, 1970  
Note: Cassette numbers appear on left, & Track numbers on right of each listing



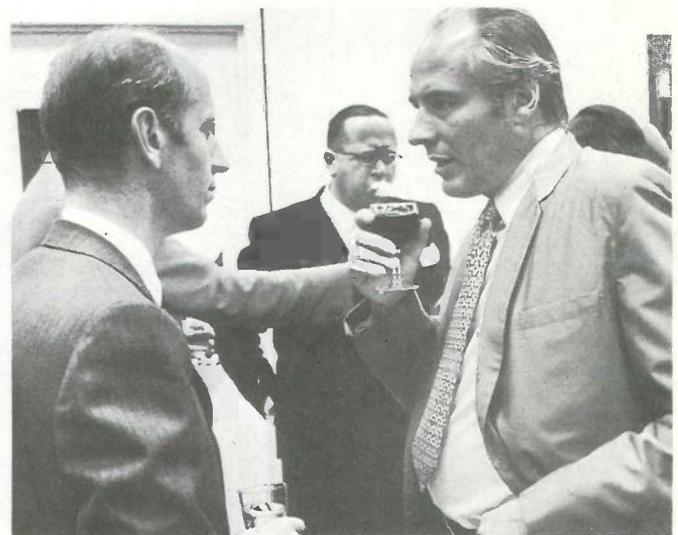
Polydor's new Managing Director, Mr. Ewert Garretsen (r) admires soap-stone sculpture presented to Fred Exon.



Peter Horvath, Polydor label chief (l) with Cyril Devereux, Managing Director of Chappell Publishing (Canada).



Fred Exon with original scroll farewell card from Polydor employees.



Polydor executives who attended the Exon going-away party, Charles van Rompu (l) and Claus Petermann.



Recent Montreal appearance of Ronnie Dyson (centre) at Casino Royal turned out Chappell's Professional man, Jerry Renewych (r) and Peter Beauchamp of Columbia.



Apex recording group, Mom and Dads now enjoying action on the RPM 100 Albums chart (72) are seen pouring out their "old time" winners at a "sold out" concert.

# JUST RELEASED

## THE CYCLE

Assorted styles and trends come and go with familiar regularity in the music scene, but the one that endures all is a group which is capable of entertaining people.

When you think about it, there aren't many groups which do. They are so rare, in fact, that one is tempted to give a relatively new group an odds on chance of making it, if they do have a gift for entertainment ... making people enjoy themselves, spiritually and emotionally.

Thecycle is one such group of this unique breed, and this first album bears me out to the hilt. As group lead, Paul Craig, puts it: "The album represents our stage performance."

That performance has become well known and widely respected in Canadian music circles. It's common knowledge that Thecycle habitually puts on one of the most exciting and effervescent live acts you can find anywhere.

Paul is a little concerned that some might consider the album "not particularly progressive." But what does progressive mean anyway? What can possibly be new in a scene which has explored every lick and chop a thousand times over?

Being progressive is not necessarily good, just as being commercial is not necessarily bad. It all depends on HOW you do whatever you do.

By this yardstick, Thecycle are already riding down the right road.

Another valuable asset they've got going for them is experience. The group has been in existence for two and a half years, and prior to that, Paul and lead guitarist, Stan Theriault spent a few years together in another band.

The lineup for the past couple of years has been Paul Craig, rhythm guitar; Joey Rome, bass; Kevin Barry, drums; Peter Goodale, organ; and Stan Theriault, lead guitar. Everybody sings. All of the material on this album was written by Joey Rome and Paul Craig.

More than 40 songs were recorded during the past year, from which nine were chosen for this LP.

When you listen to the album, and get into the wide variety of performance and subject matter, you'll probably react the way I did.

I immediately looked up the "things to do and see" column in the weekend newspaper to find out where Thecycle are playing. If their stage act is only half as good and richly diverse as this album, Thecycle may have already paid all the dues owed by them.

Producer - STAN KLEES  
Engineer - GREG HAMBLETON  
Studio - SOUND CANADA  
Cover Photo - CAMERA ONE  
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Bookings - BRENDAN CLINCH AGENCY

-RITCHIE YORKE  
TAMARAC



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# The third largest hitmaking nation



by Ritchie Yorke

Last weekend, I was sitting here at the typewriter with a whole bunch of deadlines hanging around my neck. There was a weekly column for New Musical Express in England, a lead story for this week's Billboard, columns for Australia and Japan, and a feature for Jazz and Pop in New York.

Having been incredibly busy cleaning old brass window fixtures and painting enormous sections of the house, I hadn't been on the phone or hanging out with the pop crowd for the past couple of weeks. To put it plainly, I couldn't think of a damn thing to write about.

And then, rather suddenly, it hit me. I plugged in the kettle for a cup of tea, sat down and bashed out five different stories on the same subject—the Canadian invasion of the international charts.

And for once I was sure that no editor would write back the usual cryptic note suggesting that I quit hyping the non-existent Canadian music scene and get back to writing the regular stuff on the big U.S. and U.K. acts.

Looking back over the past twelve months, the world has witnessed the birth of another musical nation. Not only that, but in that same period, Canada has become the world's **third leading producer** of international (read principally American) hits, outranked only by the U.S. and England.

As I pointed out in my various stories, that is quite an astonishing feat, especially for a country starting from scratch. Prior to the Guess Who's opening the door with "These Eyes", there had been almost no world hits out of Canada.

Since "These Eyes", Canada has come up with a total of sixteen singles hits in the U.S. and nine albums.

Just to jog your memory, the records have been: singles—

"These Eyes", "Laughing", "Undun", "No Time", "No Sugar Tonight", "American Woman", "Hand Me Down World" (all by the Guess Who), "When I Die" (Motherlode), "You, Me and Mexico" (Edward Bear), "Snowbird" (Anne Murray), "Which Way You Goin' Billy?", "I'm Gonna Capture You", "That's Where I Went Wrong" (all by the Poppy Family), "Higher and Higher", (Canada Goose), "One Tin Soldier" (Original Caste), "As The Years Go By" (Mashmakhan). Albums—"Sit Down Young Stranger" (Gordon Lightfoot), "Wheatfield Soul", "Canned Wheat", "American Woman", (the Guess Who), "Which Way You Goin' Billy?" (the Poppy Family) "Snowbird" (Anne Murray), "Mashmakhan", "Jesse Winchester", "Peacin' It All Together" (Light-house).

Of the sixteen singles, six were produced in Canada, and of the nine albums, three were done here. RCA, obviously, leads the field with its flock of Nimbus 9/Guess Who hits, but it's worth noting that Capitol is the only record company which has so far been able to duplicate the U.S. success of one act (Edward Bear) by put-

ting another artist into the world charts (Anne Murray). Congratulations are clearly due to Paul White, Capitol's A&R chief.

It's fairly obvious to anyone that Canada is going through a music-making boom, an event which is going to have far-flung consequences in all fields of the Canadian entertainment scene.

The reasons for this boom are many. Radio stations here will say it is because Canadian records have, all of a sudden, reached world standard. Actually, the facts show that the reason Canadian discs have improved is because producers finally have found a place to have them exposed. Canadian broadcasters, numbed by the CRTC local content legislation, started listening to domestic records and have even played some of them. The results have exceeded all expectations.

Actually, if anyone should take credit for the Canadian invasion of the world charts, it is the two or three people who, with nothing to gain, fought for legislation against impossible odds and won.

YORKE continued on page 17

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## Original Caste tops the MLS poll

Doug Rawlinson, of CHUM, reports the following results from the Maple Leaf System's conference call of Oct. 1st.

<b>Ain't That Telling You People</b>	<b>7.5</b>
Original Caste/Bell	
<b>I Can Hear You Calling/Bush</b>	<b>6.6</b>
RCA	
<b>We're All In This Together</b>	<b>6</b>
Toronto Together/Nimbus	9

The above winners will be given simultaneous play on all MLS

## RCA throws bash for Simon Caine

Simon Caine is RCA's latest Canadian artist acquisition. On September 24th, the label presented the sextet in a coming-out party at the company's Mutual Street studios. The presentation was held in a cabaret setting, complete with buffet.

Simon Caine is also the name of the group's new album which is being shipped. The group, all from Toronto, is composed of journeymen musicians who have been on the music scene for some time. Their music is contemporary rock, hard and tight. Simon Caine should be very prominent on the Canadian scene.

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

YORKE continued from page 14

People like (and I'll never forgive him if he takes this out) RPM's publisher, Walt Grealis, who should be awarded some sort of knighthood for his unceasing efforts in the establishment of a Canadian culture (repeat, a Canadian culture).

The Governor General may not think that rock records are doing much for Canadian culture, but he is tragically wrong. World hits coming from Canada mean much more than a score of internationally respected painters or sculptors because the former involves the mass media. Even more so than television or films, pop music is both the mouthpiece and hearing apparatus for young people of all creeds. One day, in the not too distant future, this fact is going to present a great stumbling block to the political manipulators and warmongers and fierce nationalists abounding in the world, but that is another story.

member stations for the next two weeks.

Other records submitted and their total points scored as follows:

<b>My Hometown/Seeds of Time</b>	<b>5.7</b>
Coast	
<b>Ivy In Her Eyes/Mongrels/RCA</b>	<b>5.4</b>
<b>Lord Come/Happy Feeling</b>	<b>4.5</b>
Barry	
<b>Wild World/Inner City Mission</b>	<b>4.5</b>
Yorkville	
<b>Thorn In My Shoe/Gene</b>	<b>4.1</b>
MacLellan/Capitol	
<b>I'm Lost Without You/David</b>	<b>4.1</b>
Jensen/Quality	
<b>Louis Riel-Louis Rebel</b>	<b>3.9</b>
Doug Hutton/London	
<b>Witchcraft/Merriday Park</b>	<b>3.2</b>
Columbia	
<b>Oh Gilda/John Pimm</b>	<b>3.1</b>
Warner Bros.	
<b>Echoes Of My Mind</b>	<b>2.9</b>
Market Place/Polydor	
<b>Ode To Edith/John Murray/Van</b>	<b>2.6</b>
<b>She/Frank Lee/Columbia</b>	<b>2</b>

PINDOFF continued from page 3

found he had entered into an entirely new disc marketing business — and founded Pindoff Record Sales.

It's interesting to note that at the time Pindoff entered the sub-distributing business, he and his competitors were regarded as service men. The tide has turned. In Ontario where the rack business is enjoying an incredible percentage of the business, the term "racker" is being replaced with "merchandizer" — at least this would appear to be the "theme for business" at the Pindoff operation.

Record companies, in general, can take little credit for the Canadian music boom. Very few of them were willing to sink bucks into local production prior to the CRTC announcement. Even now, a sickening apathy exists within the glass-house framework of several record companies operating here. Why bother to get out and create Canadian stars when you can simply open the parcels arriving weekly which contain the tapes and masters of U.S. hits?

But the fact remains that some of the companies who were willing to take a gamble are seeing their investments repaid many times over. Good luck to them. Their efforts deserve not only financial gain, but large bouquets of public acclaim.

In a little over a year, Canada has become the world's **third** leading hit-making nation. Just think about that for a few moments. And then think about how easy it might be to move into second place if we were **all** joining in this incredible invasion.

ELVIRA continued from page 8

content playlist. The story was done and was filled with praise. As we were going to press, and by accident, we checked the credibility of the information and found we had been "had". The story was removed, physically, from RPM and now we know who to keep our eye on. Stories like this usually don't just END. This one hasn't either.

**LINE OF THE WEEK!** Some producers have hits.....some have a radio station. Spend a few hours working that out on your computer.

**THERE IS.....**a sincere attempt presently under way to suppress a rash action on the part of the Canadian producers who are ready to go out looking for blood. A great deal of trouble can be avoided if a few discreet moves are made to "improve the situation"... ..very quietly. It can't get worse!!!



# You'd Smile Too!

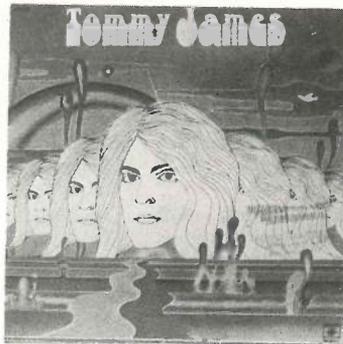
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SHE SAID SMILINGLY**



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NEW ALBUMS

**TOMMY JAMES**  
Roulette-SR 42051-T  
Label's mainstay, although having a habit of writing songs to other artists titles, comes up with a set which will sit equally well with MOR and rockers. James has calmed down much over the past few years, and his latest reflects the added maturity and resulting style.



**HEINTJE**  
Polydor-23360250-Q  
Label has issued this English version of Dutch boy's popular album. He's chalked up tens of millions of record sales in Europe and is now beginning to catch fire here. Witness the 28,000 advance order in this country. "I'm Your Little Boy" culled as single and now a chart item.

**COLOUR MY WORLD WITH LOVE**  
The Midas Touch  
Decca-DL 75240-J  
A classy set of current soft-rockers. Pleasing and precise instrumental and vocal tracks assure exposure. "Make It With You", "If You Let Me Make Love To You...", "Close To You", particularly well done.



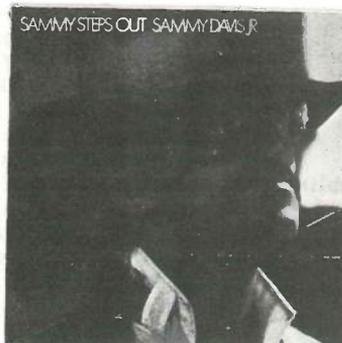
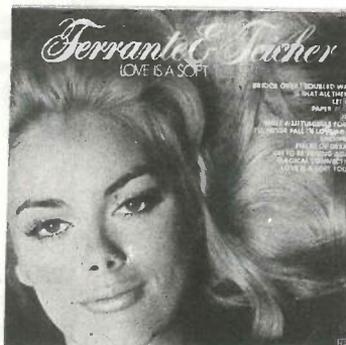
**TONY JOE**  
Tony Joe White  
Monument-SLP 18142-K  
No format restrictions with this set. White does some amazing voice tricks, not the least of which is his treatment of Otis Redding's "Hard To Handle". Shades of Hartford and Hendrix (believe it or not) and it's ultimate funk.

**HOT WHEELS**  
Stan Farlow  
Checker-LPS 3015-T  
An unbelievably familiar voice but it's a Farlow original. "Hot Wheels" culled as a single currently making good gains up the RPM Country Fifty. No stranger to Canadian club audiences.



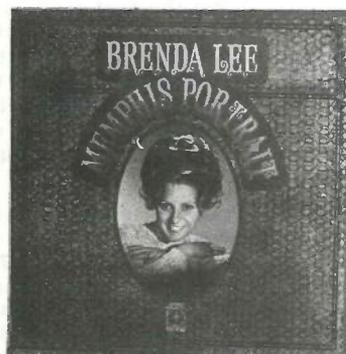
**THE FANTASTIC SOUND OF GUITARS UNLIMITED**  
Phase Four  
London-SP 44147-K  
This series presents surprise after surprise, an observation borne out by this latest set. Superb gutsy production does full justice to the instrument. Heavy in-store display and play for this one. "Let It Be" is exceptional.

**LOVE IS A SOFT TOUCH**  
Ferrante & Teicher  
United Artists-AUAS 6771-J  
Titler keeps up the tradition of this popular piano duo who keep pumping out the big sellers. Powerful rendition of Canadian MacLellan's "Snowbird" should sit well with nationalistic programmers.

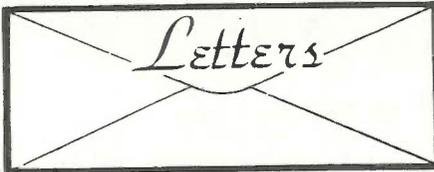


**SAMMY STEPS OUT**  
Sammy Davis Jr.  
Reprise-RS 6410-P  
Release happens at a time when Mr. D. is going through health problems. Jim Webb's "Do What You Gotta Do" should attract plays by the MOR programmers but don't overlook Bacharach/David's "This Guy's In Love With You".

**LEAPY LEE**  
Decca-DL 75237-J  
This Britisher has acquired that "earthy" delivery that has always been synonymous with "Nashville" folk. He has even broken into that almost "closed shop" and became a star among the stars. This set should become a big one for Leapy.



**MEMPHIS PORTRAIT**  
Brenda Lee  
Decca-DL 75232-J  
Always a big sales winner, Miss Lee tries a Bee Gee penning "Give A Hand Take A Hand" with excellent results. A couple of Joe South writings also sound as if they were meant for her. The "Memphis Sound" sits well with this early 60's trooper.



## POISONERS - BAD MEDICINE

The idiosyncrasies of the people within the Canadian entertainment industry and recording industry are falling into four categories; "doers", "talkers", "knockers" and "poisoners".

The "doers" are taking advantage of every opportunity the industry permits them to develop their ideas, influence and position. The "talkers" are presenting interesting concepts which the "doers" are implementing. The "knockers" are keeping the "doers" on their toes, but the "poisoners" are impeding the progress of the entire industry by embarrassing some of the "doers" with semi-truths, one sided stories and false accusations.

Canada's move into a flourishing entertainment and recording industry is being hurt by the narrow-minded, small thinking, jealous and envious attitudes of "poisoners"; especially when we subject our industry to the normal capitalist system which has proven to be the successful "American way".

## Curtola tops again

When it comes to promoting native talent, the 'GX Funtimers go all out. CJGX, Yorkton, Saskatchewan is already playing well over the 30% required by the CRTC, and has made a point of bringing Canadian talent into the Yorkton area, so that the station's listeners see the artists whose records are aired on the station. In addition, the boys at 'GX think nothing of loading up their cars and heading for the bigger centres to catch an act by Canadian performers. Witness Bobby Curtola's one week stay at the Old Gold in Regina. Ron Waddell, CJGX promo director arranged for a party of fifteen to head to the Old Gold. The party was met by Maria Martell, head of the agency which handles Curtola bookings and her daughter Ava Marie who accorded the visitors the finest hospitality.

The evening opened with Honey Wells performing with Curtola's band, and she showed an abundance of talent which will certainly bring her into the ranks of the best in Canadian enter-

tainment shortly. Miss Wells had no trouble getting the audience into a warm, relaxed mood. Her invitation to clap, sing along, or get up and dance during the show, received instant response.

When Bobby Curtola comes on stage, it is easy to see that the crowd has matured over the years with Bobby, yet are here not only to enjoy the present, but to bring back the memories of the days when Curtola was a teen idol. There is no way you can avoid being caught up in the magic of a Curtola performance, and instantly the audience was clapping and singing along. The audience was becoming so much a part of the show that the 'GX Funtimers were soon gathering people up on stage to take part in the Curtola performance. It was so spontaneous and so together that it was almost like a performance of "Hair". This is definitely Canadian talent, and the audience definitely loved it. Curtola is tops again.

For five years I tried fruitlessly to get Canadian record companies to invest in local talent. Now there is a reversal of form and many are jumping onto the band wagon; but, because a corporation which owns radio stations decides to participate and invest in Canadian talent, narrow minded "poisoners" scream foul (perhaps we should send manuscripts of their protests to CBS and ABC!).

It is my opinion that most people who have obtained a degree of success within our industry have done so because of a "conflict of interest". Canada is a small country and to make a mark and accomplish your goals and ambitions it is often necessary to wear "several hats". The more money generated within our industry the bigger we will develop.

Because there are three times as many losers as winners, the popularity of the Maple Leaf System diminishes after each conference call.

In 1968 there was negligible Canadiana on the American trade charts; in 1969 there was the Guess Who and Motherlode; already in 1970 there is R. Dean Taylor, Anne Murray, Mashmakhan, the Poppy Family, Edward Bear, Original Caste and many others. This dramatic increase is due a great deal to the national exposure which the MLS developed for these

records before they broke in the United States. The MLS has set its standards high and the industry must rise to the challenge and develop its interests accordingly, instead of constantly knocking the vehicle which allows us a more convenient opportunity to make a dollar than many of our American counterparts.

Before we speak of their shortcomings, let's give credit to the members of this system and the radio people who participate in its information services for the benefits it has provided our industry.

I believe in legislated radio (mainly because it is easier for a music director to program from the American trades and tip sheets than to dig out and analyze Canadian product, and human nature being what it is, many programmers would take the easier way available and follow the trends of the American stations thereby not providing the Canadian product an opportunity to compete fairly.)

In fact, I wish the CRTC would either tighten up the definition of what is Canadian content, or increase the percentage which Canadian stations will have to play. However, I disagree with those who feel that if the MLS disbands, legislated radio will carry the load. We need the MLS for the standard they are establishing and the opportunity they afford us to break a record nationally.

Whether the Maple Leaf System was formed for political reasons or not, is irrelevant, the fact that it exists is important. There are many issues that we can all agree or disagree on, but in our haste to develop and reform the Canadian industry, let's not stomp all over the important measures which are already being accomplished.

Don Tarlton,  
Donald K. Donald Productions,  
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# Roberta Flack re-pects with Atlantic

**Roberta Flack** has re-signed with **Atlantic Records**, in what has been described as a "substantial" agreement. The company also presented Miss Flack with a German grand piano, one of three of its kind in the U.S. Roberta's album, "Chapter Two", is



LISA ROBINSON

rapidly climbing to the top of the music charts with bullets, and her current single, "Reverend Lee" has just been released off her album.

Next week Roberta will give a concert at the Santa Monica Civic Auditorium, followed by a performance Oct. 10th. at the New England Conservatory of Music in Boston, and then she goes to Detroit for a week at Baker's Keyboard Lounge. Management of the latter reports her engagement there was sold out well over a month ago.

**Jim Capaldi**, **Traffic's** drummer, will co-star in "Nevertheless" a film **Traffic** has written the score for. Capaldi has stayed on in Morocco to complete the filming of the movie. The other members of the group (**Steve Winwood**,

**Chris Wood** and **Rick Grech**) have already done small bits in the film and have returned to England. At the end of October **Traffic** will come back to New York to appear at the Fillmore.

**Janis Joplin** is currently in Hollywood recording material for her third album. The LP will be produced by **Paul Rothschild**, who has directed albums for **The Doors** and others in the past.

**Janis** and her newest band, **Full Tilt Boogie**, have just completed an extremely successful nationwide tour. The new album, the first with this band, should be out sometime in November.

**Leon Russell** has just returned from England where he did some recording with **Mick Jagger** and **The Rolling Stones** and **George Harrison** and others. **Ten Years After** will be at Madison Square Garden, Friday No. 13. This will be their only date in New York City, and will mark the seventh tour for the group. **Ten Years** after will play only major concert halls across the country on this short tour. The sound system, usually short of being the best is being redesigned for this concert and **Joshua Television** will arrange a giant color video screen for simultaneous projection of the entertainers to the audience.

**Crosby, Stills, Nash** and **Young** have won another award — the

**Dutch Edison Award**, which is given in conjunction with the **Grand Gala Du Disque**. The group won the award for their latest album, "Deja Vu".

**Johnny Winter**, who **Mike Bloomfield** called the greatest white blues guitarist he's ever heard, will appear at the **Fillmore East** this weekend. Johnny's new group includes ex-**McCoy** members **Rick Derringer** (guitar) and **Randy Hobbs** (bass), and former **Noah's Ark** drummer **Bobby Caldwell**. Winter was first noticed in New York when he played on-stage at the Fillmore with one of **Bloomfield** and **Al Kooper's** **Super Sessions**, in Dec. 1968. At two in the morning **Bloomfield** introduced Winter from the stage and at the end of the set the audience was standing and screaming for more. Then all the incredible hype began .... a story in **Rolling Stone**, the huge financial recording contract with **Columbia**, and difficulties with his band until recently. Winter is supposedly very happy with these new musicians, and New York will get a chance to see them when they play the **Fillmore East** for the first time together.

## MacLellan's "Mirror" Catching 'GX action

When Gene MacLellan first hit the disc scene it was with his self-penned of "The Call", which received action on both pop and country charts across Canada. After release of his Capitol album, containing the single, several stations began programming the cuts. CJGX in Yorkton was perhaps the first prairie station to get behind the MacLellan set. Morning man, Morley Jaeger, dug the "Face in the Mirror" and leaned heavily on the cut, resulting in strong listener reaction. Country spinner, Ron Waddell decided to set up "Mirror" as a country "hit bound" at the station. Following extremely favourable response, the song has now entered the "GX Country Top Fifty" and is making strong moves up the chart.

MacLellan penned "Snowbird", now a top of the chart item in the U.S.

## Tuesday leads Quality pack

Quality's national promotion coordinator, Harold Winslow, has sent telegrams to radio, press etc., advising of the "picking" of Madrigal's Tuesday single, "I Believe in Sunshine", by the Maple Leaf System (Sept 27). Resultant play has boosted the deck into the number two position in Quality's list of best-sellers. Offers from the U.S. have been heavy. "Ten Pound Note" by Steel River, also on Tuesday, and a "pick" of the MLS, has broken several markets in the U.S. where it has been released on Stereo Dimension. KJR, Seattle is the most recent station to lean on the deck.

**RECORD COMPANIES ...** send Canadian artist bios to RPM whenever a new artist releases a single or LP. At the first indication of chart action, we will do everything possible to assist DJs, by printing your bios.

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# TOP 50 RPM COUNTRY

Domestic content indicated by MAPL logo

1 3	<b>ALL FOR THE LOVE OF SUNSHINE</b> Hank Williams Jr-MGM-14152-M	17 17	<b>THESE THINGS</b> Mike Graham-Rodeo-3336-K (Graham) BMI	34 46	<b>I CAN'T BE MYSELF</b> Merle Haggard-Capitol-451-F
2 6	<b>SUNDAY MORNING COMING DOWN</b> Johnny Cash Columbia-45211-H	18 20	<b>JOLIE GIRL</b> Marty Robbins Columbia-45215-H	35 50	<b>YOU'VE GOT YOUR TROUBLES</b> (I've Got Mine)-Blanchard & Morgan-Wayside-015-K
3 1	<b>COUNTRYFIED</b> Dick Damron-Apex-77110-J (Damron) BMI	19 9	<b>ME AND BOBBY McGEE</b> Gordon Lightfoot Reprise-0926-P	36 39	<b>EASY RIDER</b> Jim Campbell-Laurie-3550 X-M
4 5	<b>ODE TO SUBURBIA</b> Bob Smith-Apex-77112-J (Smith) BMI	20 21	<b>THE GREAT WHITE HORSE</b> Buck Owens/Susan Raye Capitol-2871-F	37 37	<b>OH PRETTY WOMAN</b> Mercey Brothers-Columbia- C 4 2941-H
5 8	<b>WONDERS OF THE WINE</b> David Houston-Epic-10643-H	21 29	<b>HOT WHEELS</b> Stan Farlow-Checker-1228-T	38 38	<b>CHECKMATE</b> Merv Smith-Quality-1985 X-M (Smith) Manitou BMI
6 16	<b>THERE MUST BE MORE TO LOVE THAN THIS</b> Jerry Lee Lewis Mercury-73099-K	22 22	<b>HOW I GOT TO MEMPHIS</b> Bobby Bare-Mercury-73097-K	39 40	<b>PAPPA TOLD ME</b> Jack Hennig-Quality-1983-M (Damron) Beechwood BMI
7 2	<b>FOR THE GOOD TIMES</b> Ray Price-Columbia-45178-H	23 23	<b>ANGELS DON'T LIE</b> Jim Reeves-RCA-9880-N	40 41	<b>THE MISSING LINK</b> Gleasonaires-Barry-3521-M (Carlson) Qualrec BMI
8 4	<b>MULE SKINNER BLUES</b> Dolly Parton-RCA-9863-N	24 24	<b>SOUTH</b> Roger Miller-Mercury-73102-K	41 44	<b>I WOULDN'T TAKE A MILLION DOLLARS...</b> Gary Hooper-Dominion-125-E (Payne) Crown-Vetch CAPAC
9 11	<b>HEAVEN EVERYDAY</b> Mel Tillis/Statesiders MGM-14148-M	25 25	<b>I'M EASY COME EASY GO</b> Joey Gregorash-Polydor 2065023-Q (Gregorash-Lampe)	42 43	<b>DON'T TELL ME A RICH MAN CAN'T CRY</b> -Michael Sirman/Green Steel Bridge Aragon-411 (Thompson)
10 12	<b>THE BALLAD OF MUK TUK ANNIE</b> Jimmy Arthur Ordge Damon-009-J	26 33	<b>IT'S ONLY MAKE BELIEVE</b> Glen Campbell-Capitol-2905-F	43 49	<b>SWEET DREAMS OF YESTERDAY</b> -Hank Smith- Quality-1962-M (Damron)
11 13	<b>ORANGE BLOSSOM SPECIAL</b> Doug Kershaw Warner Bros-7413-P	27 35	<b>THANK GOD AND GREYHOUND</b> Roy Clark-Dot-17355-M	44 ...	<b>GOIN' STEADY</b> Faron Young-Mercury-73112-K
12 7	<b>SNOWBIRD</b> Anne Murray-Capitol-72623-F (MacLellan) Beechwood-BMI	28 30	<b>I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME</b> Charley Pride-RCA-9902-M	45 48	<b>ALL MY HARD TIMES</b> Roy Drusky-Mercury-73111-K
13 15	<b>BACK WHERE IT'S AT</b> George Hamilton IV RCA-9890-N	29 10	<b>YOU WANNA GIVE ME A LIFT</b> Loretta Lynn-Decca-23693-J	46 ...	<b>THE BED</b> Terry Roberts-Edmar-1112-G (Rabbit-Heard) BMI
14 14	<b>SALUTE TO A SWITCHBLADE</b> Tom T.Hall-Mercury-30778-K	30 36	<b>LUKE'S GUITAR</b> Stompin' Tom-Dominion- 124-E (Connors) Berandol	47 ...	<b>MEM-RIES OF HOME</b> Carol Baker-Gaiety-373-N (Beaulieu) D&L-BMI
15 19	<b>RUN WOMAN, RUN</b> Tammy Wynette-Epic-10653-H	31 47	<b>FIFTEEN YEARS AGO</b> Conway Twitty-Decca-32742-J	48 ...	<b>LOOK AT MINE</b> Jody Miller-Epic-10641-H
16 18	<b>THE TAKER</b> Waylon Jennings-RCA-9885-N	32 45	<b>MARTY GRAY</b> Billy Joe Speer-Capitol-2844-F	49 ...	<b>JIM JOHNSON</b> Porter Wagoner-RCA-9895-N
		33 34	<b>A BIG MAN</b> Harry Rusk-Dominion-122-E (Jackson) Time Being-BMI	50 ...	<b>AFTER CLOSING TIME</b> David Houston/Barbara Mandrell Epic-10656-H

# CRTC moves industry into production

Although the CRTC Canadian content regulations for AM radio do not become effective until January of 1971, the Canadian broadcast industry has more national vigour than at any time in memory. The record industry is responding to the promise of increased radio exposure for its product. Increased exposure means increased sales.

The question is whether the CRTC regulations will truly accomplish their purpose.

One of the CRTC proposals was the establishment of greater opportunities for Canadian composers, producers and musicians. Success in this area seems likely.

American investors foresee the greater profitability of the Canadian industry. Only a small part of this income will be generated by the Canadian domestic market,

by Jim Smith

which is small by American standards. (6% of the U.S. market) Instead, the Americans recognize the probability that, with governmental encouragement, Canadians will finally break into the international market, as did the British seven years ago.

At least one prominent American recording company has retained finders to seek out Canadian acts and masters. Meanwhile, a large American conglomerate is feeling its way into total production facilities, from recording to distribution, in this country. This is a dramatic contrast to the status of existing American firms who, in the past, have merely acted as distributors here.

It is precisely this American interest in "assisting" our economic development which will lead to the failure to achieve the CRTC's second, and most important, objective; the establishment of a viable Canadian cultural community.

To qualify as Canadian content, by CRTC definition, a record must have one of the following characteristics; composition or lyrics by a Canadian, production by a Canadian-based company, or performance by a Canadian artist. By this definition "Hair" qualifies as Canadian content because Galt MacDermot came from Canada. Similarly "Ohio" by Neil Young, nominally a Torontonionian, makes Crosby, Stills, Nash & Young Canadian content. That also goes for Joni Mitchell, although her home is California's Laurel Canyon. In essence, the CRTC regulations may encourage the use of people of Canadian extraction who work out of the United States.

Are Canadians living in the United States our idea of a "viable Canadian culture"? Have we really accomplished anything when Canadian production facilities are used by Canadians but owned by Americans? In fact, can Canadian mean anything **but** direct control by Canadian citizens?

The CRTC regulations are a good beginning. It is too early to see evidence of American infiltration, so we may have at the moment, what appears to be pure Canadian content. Ultimately, however, we will require government encouragement for Canadian control of production facilities, just as the encouragement now exists in finance, communications and natural resources. Otherwise, we may find "The Star Spangled Banner" to be Canadian content.

## Scott and Chaudiere cap 90,000 deal

Hughie Scott, local Ottawa boy has proven over the years that it's not necessary to hit the circuit to make the big bucks. He's been a regular at the Chaudiere's Rose Room (capacity 1250) for several years, for which he was paid top money. Now comes the big capper for Scott. The Chaudiere's manager, acting on behalf of the club, and Scott have signed a one year contract for \$90,000--the largest contract ever signed by a club in the area and possibly in the country.

Local entertainment writer, Dave Brown, of the Ottawa Journal, in doing a piece on the signing, pointed up: "To the entertainment field in the Capital area it means two things. First, clubs are willing to spend big money on entertainment if they can find what people want. Secondly, it means a local entertainer can do well without leaving the area."

Scott took a chance on the record race a few years ago and although he didn't break across the nation, his Melbourne lid, "Little Old Tavern" made gains up the RPM Country Chart mainly because of the phenomenal sales in the Ottawa area where Scott had become something of a legend. His bag isn't restricted to country however. Both Scott and his back-up group, The Happy Boys, play their audience and manage to come up with all the ingredients which could satisfy a packed house of over twelve hundred.

## O'Keefe into second decade

Ten years ago, the O'Keefe Centre opened with the musical "Camelot". Since then, it has become many things to many people. The Centre built and originally sponsored by the O'Keefe Brewery, has housed comedies, musicals, jazz festivals and rock concerts. It has become one of Canada's foremost show-places. Such names as Johnny Cash, Al Hirt, Jefferson Airplane, Liberace, Louis Armstrong and Sergio Mendes have graced the billboards. In addition, the O'Keefe has been home to many major musicals including; "Hello Dolly", "Annie Get Your Gun", "Funny Girl" and "My Fair Lady".

The O'Keefe Centre is now in the hands of Metro Toronto, which, in the second decade, is continuing the policy of providing the best in a wide variety of entertainment.

## RPM Weekly is on sale every week at the following locations across Canada

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& many more !

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# Best selling Canadian albums from Columbia Records



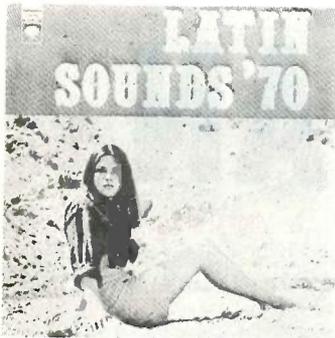
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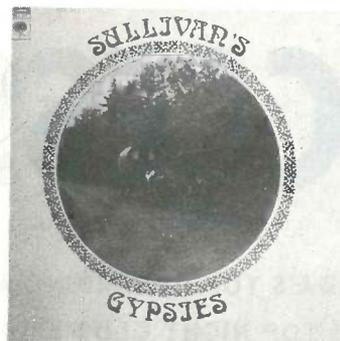
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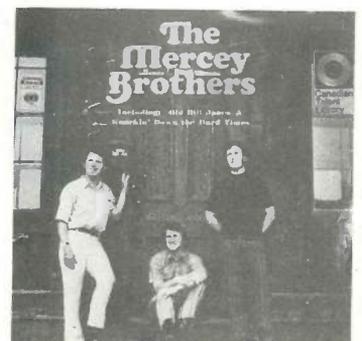
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