

RPM WEEKLY

TWENTY FIVE CENTS

Volume 12 No. 16

December 6th. 1969

AMPEX CELEBRATES SILVER ANNIVERSARY ●●● HENNESSY HEADS UP MLS ●●●
REVIEW OF BEATLES' ILLUSTRATED LYRICS ●●● CAPITOL BOWS NEW CASSETTE
HARDWARE ●●● GRT PACT WITH TRANS CANADA ●●● CHML REVEALS COUNTRY
COUNTDOWN ●●● EDWARD BEAR ●●● MLS MEMBERS RESPOND TO RPM SERIES ●●●



ALEXANDER M. PONIATOFF - Founder of Ampex Corporation

CAPITOL'S EDWARD BEAR

Edward Bear is an unusual group who are receiving unusual treatment from Capitol records in the way of promotional assistance to such an extent that it exceeds that which a company has done for any group in memory. Since the signing of the group the promotion dep't has been busily working with the group on photo sessions, designing album covers and planning additional promotion for release time.

At present there are Edward Bear bumper stickers, Edward Bear posters and Edward Bear window banners among others.

The group itself is a three piece multi-faceted band whose style has

such wide scope that it could be described as blues-folk-rock with a dash of jazz and country. This then is one of the reasons Edward Bear is unusual. Organist Paul Weldon feels that one of the reasons for the Bear's success is their size, with only three in the group it is possible to achieve a balance of parts without any one being subordinated. The size of the group is especially helpful during solos when it is possible for the others to compliment the playing of the solo rather than drown him out.

Two years ago the Bear were an underground group and as such were limited to a small audience because their music was largely

undanceable, but today it seems to be of little importance whether or not music is danceable, the emphasis is on style and this is where Edward Bear should make it. Danny Marks, guitarist summed it up "Two years ago... our music was too complicated. Today groups have changed, audiences matured".

Paul White director of A&R for Capitol was looking for a good Canadian group with a distinct sound, someone suggested Edward Bear, he went to see their act and was impressed, so impressed in fact that they are now guaranteed releases in both Europe and the United States with tours of both planned for the spring. The group White went to see was not the original Bear, in fact drummer-vocalist Larry Evoy is one of 15 drummers employed at various times by the band, those 15 being picked from over 150 auditioned. The Bear's numbers have not always been the same, at various times there have been four and five pieces but the present group seem agreed that three is the ideal number.

The Bear seem to be on their way up, with a good hand from Capitol, and we can only hope that this is an indication of things to come from Capitol in the way of promoting Canadian talent and that other companies will follow their lead and begin serious and large scale attempts at improving the quality of Canadian music.

Capitol's investment in advertising on behalf of the Bear has been quite high, mediums used include trade papers, underground magazines and radio spots. Their first album which was the culmination was released Nov 17 and is called "Bearings", and is showing early indications of being a winner.

-John Watts

the Barclay LP release "Sweet Souvenirs of Mireille Matheau" has been exceptional. Action has also been reported on "Mireille Matheau" (B-80007); "En Direct De L'Olympia" (B-80027); "Mes Premieres Chansons" (B-80045); and "La Premiere Etoile" (B-80055).



DEADLINE FOR ADS

in the
1970 RPM
DIRECTORY

Dec. 15



Capitol's A & R Director Paul White (second from left) with Edward Bear

**DEADLINE FOR ADS
WEDNESDAY NOON
RPM's Business Offices**

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Other Countries		
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GRT PACTS WITH TRANS CANADA

Montreal: GRT have been elected as Trans Canada's distributor for the Province of Ontario. They will distribute all Trans Canada and Barclay product.

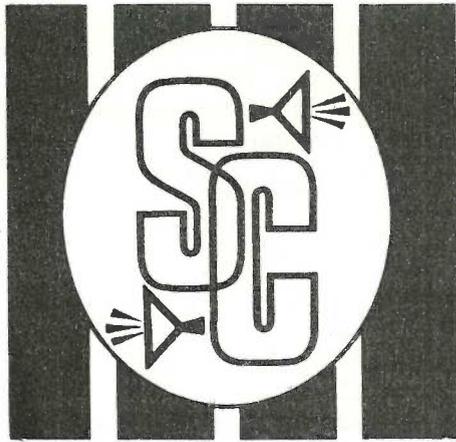
Trans Canada has, for the past three months, been the Quebec distributor for all GRT of Canada product. This includes the following record labels: Boone, Chess, Checker, Cadet, Cadet/Concept, Hi Fi, GRT, Sound, De-Lite and Hobbit. The GRT tape catalogue, also distributed by Trans Canada, is now in excess of 59 labels.

In a separate agreement GRT Western Canadian distributors; Emersons, Vancouver; Van Dusen, Edmonton; and Laurel, Winnipeg will also distribute the Trans Canada and Barclay product.

Ed Lawson, national promo for GRT, reports that initial action on

"Creating Sound Is Your Business!"

"Supplying Sound Is Our Business!"



**WITH US
YOU GET SOUND...
PLUS
SOMETHING EXTRA!**

\$25,000 WORTH

- AT NO EXTRA CHARGE -

WE BELIEVE IN SUPPLY AND DEMAND! THAT'S WHY WHEN YOU MAKE ARRANGEMENTS TO RECORD AT SOUND CANADA YOU WILL FIND A COMPLETE SUPPLY OF EXTRAS (\$25,000 WORTH) AT NO EXTRA CHARGE. EVERYTHING YOUR EAR CAN DEMAND.

YOU MAY DECIDE TO USE A HONKY TONK PIANO, CHINESE GONG, GLOCHENSPIEL, HARPSICHORD, OR CRICKET SNAPPER. AT SOUND CANADA.....NO PROBLEM!

A RECORD PRODUCER MAY WANT A HEAVY GROUP TO LAY DOWN SOUNDS WITH A HAMMOND B3 ORGAN, LESLIE SPEAKERS, ZONK MACHINE FUZZ TONE, WA-WA, AN EXTRA DRUM SET, AND VIBRAPHONE..... IT'S ALL HERE.

IN FACT, CHOOSE WHAT YOU NEED FROM THE FOLLOWING LIST AND WE'LL HAVE THEM READY FOR YOUR NEXT SESSION.

Baldwin seven-foot Grand Piano / Baldwin Harpsichord with Baldwin Suprasound Amplifer / RMI Model 600A Electric Piano / Farfisa Model PP-222 Professional 1 Electric Organ / Honky-Tonk Piano / Complete set of Premier Drums with Ludwig heads / Gibson Supermedalist Guitar Amplifer / Gibson Thor Bass Amplifer / Premier Vibraphone / Premier Glochenspiel (Orchestra Bells) / Two MEI Echoplex tape delay echo units / Maestro MRK-1 Rhythm King / Maestro W3 Sound System for Woodwind Instruments / Maestro G2 Rhythm 'N Sound for Guitar / Hornby "Zonk Machine" Fuzz Tone Unit / Wa-Wa Guitar Pedal

Percussion Sound Effects:

Wolf Whistle / Police Whistle / Duck Whistle / Bird Whistle / Clap-board / Champagne Bottle Cork Popper / Clackston Car Horn / Chinese Gong / Sleigh Bells / Tambourines / Triangle / Ratchet / Ship's Bell / Cricket Snapper / Maracas / Claves.

COMING SOON

Baldwin nine-foot Concert Grand Piano
(valued at \$11,500)
Bongos

Marimba
Congo Drum
Timbalis

Four Timpani
Xylophone
Gourd

"CANADA'S COMPLETE SOUND COMPLEX"

SOUND CANADA RECORDING CENTER Shoreacres House 1262 Don Mills Road, Don Mills, Ontario Telephone (416) 445-0878

CHML'S COUNTRY COUNT-DOWN AIRED

Hamilton: A report filed by Gord Picknell, Music Director of CHML, reveals the station's return to Country Music programming this fall has been a giant success. A two-part Saturday show "CHML's Big Country Music Special", skedded Saturday mornings from 10:05 AM to 12:30 PM with Phil Hitchcock hosting and Saturday evenings from 6:30 to 10 PM with J.P. Finnigan as host, commenced Sept 20th.

A month after the show's inauguration, listeners were invited to list their ten favourite Country Music artists. This request was aired on two successive Saturdays. With more than 3000 letters received, CHML's four strong library staff worked nights, Saturdays, and Sundays, tabulating the results. Runaway winner, to no one's surprise was Johnny Cash.

Saturday Nov 1st. CHML bowed their Awards Day with a count-

down of the top ten artists in the morning show, and a 3 and a half hour special in the evening, winding up with a Johnny Cash Special.

Every fifteen minutes listeners were invited to call the station and pick the top three in order. Surprisingly enough there was only one winner, a 12 year old. Two others named the top three but in the wrong order and were awarded consolation prizes equal to the top prize which was a set of three LPs by the three top artists.

Following are CHML's Top Ten Country Artists as voted by their listeners:

Johnny Cash	- 2017
Hank Snow	- 1478
Eddy Arnold	- 1453
Glen Campbell	- 1326
Buck Owens	- 1110
Jimmy Dean	- 933

HENNESSY NEW CHAIRMAN OF MLS

Toronto: Mr. J. Robert Wood, Chairman, Maple Leaf System, announced the election of Mr. Roy Hennessy of CKLG, Vancouver as new Chairman of the Maple Leaf System. The vote was held during the November 6th Conference Call and was



Roy Hennessy

unanimous. Mr. Hennessy's one year term as Chairman becomes effective December 1st.

Walt Grealis, non-voting co-ordinator, of the Maple Leaf System resigned this post Nov. 24.

Tendering his resignation in a letter to J. Robert Wood, Chairman of the MLS, Grealis stated "In

view of recent criticisms of the Maple Leaf System, and the insistence of the System to remain steadfast in the attitude towards these criticisms, I feel that my position as record co-ordinator does not comply with my attitude nor that of my publication RPM Weekly, toward what radio should be doing for Canadian records."

No new co-ordinator has been named at press time. Records submitted to the MLS for review and subject of the Conference Call of Dec 4, 1969 at 3 PM EST are as follows:

SOMEBODY SOMEWHERE NEEDS YOU/Natalie Baron-Capitol
LIFE IS A SONG/Gainsborough Gallery-Reo
COTTON CANDY MAN/Marnie-Barry
CHRISTINE/Barry Allen-Barry
ONE WAY TICKET/McKenna Mendelson Mainline-Liberty
EVERYTHING THAT I AM/Ginette Reno-Parrot
FEEL IT/It's All Meat-Columbia
SWEET LOVIN'/Life-Polydor
COME AND DANCE THE O.K.L.A L'Infonie-Polydor

The Ginette Reno record is a resubmission. Adrian Bilodeau, National Sales Manager for London Records, reports good action on this disc from CJVI Victoria, CKLG Vancouver, CKDM Dauphin, CKFM Toronto, CKXL and several MOR stations. On the previous submission "Don't Let Me Be Misunderstood", the disc placed fourth but with a high total of 83 which indicated its potential.

RPM

INTRODUCES

The

RPM 100 ALBUM CHART

in this issue

See page 12

Jim Reeves	- 921
Hank Williams	- 822
Roy Clark	- 587
Carl Smith	- 539

Capitol Records (Canada) Ltd.

Appointment



Harold E. Schatz, Jr.

Arnold Gosewich, Vice-President - Group Marketing of Capitol Records (Canada) Ltd. announces the appointment of Harold E. Schatz, Jr. to the position of Director of Advertising and Promotion.

Mr. Schatz, a graduate of Pennsylvania State University joins Capitol following a term with the RCA organization, first as Marketing Manager with their Record Club and latterly as Specialty Sales Manager. Prior to joining RCA, Mr. Schatz was the Manager of Creative Services with the Columbia Record Club in New York. Other advertising and sales promotion experience was gained from the several years he spent in the publishing business.

In his new position, Mr. Schatz will direct all advertising, sales promotion and artist promotion activities for all divisions of Capitol Records (Canada) Ltd. and its subsidiaries.

BOOK REVIEW

By John Watts

The Beatles Illustrated Lyrics

Macdonald Unit 75, London,
edited by Alan Aldridge.
Distributed in Canada by
Ryerson Press.

The title "The Beatles Illustrated Lyrics" is somewhat enigmatic as are the lyrics illustrated. The book itself is a beautiful thing to behold, consisting as it does of hundreds of full colour plates standing beside the lyrics which inspired them. The artwork could stand by itself as a catalogue of art in the sixties, but when combined with the words of Lennon and McCartney become perhaps a catalogue of thought and attitude.

Ranging from nonsense verse to profundity, with the illustrations having equal depth, or lack of it, from the grotesqueries of Heironymous Bosch to a charming naturalism, from painting to photography to sculpting, the book

runs the entire gamut of art and is exceptionally entertaining. In total 43 artists contributed their work, most are relatively unknown as is the editor Alan Aldridge, however the result is a visually exciting book which deserves to and should sell well.

Only one bad point is noted and that is the soft cover which will in all probability become a sad sight in a short time. The interior is deserving of more protection that the present cover is able to provide.

"The Beatles Illustrated Lyrics" is available through the Ryerson Press, suggested list is \$4.95, and it is presently being stocked by record and music stores who realize that the book is likely to become a standard part of most Beatle collections.

*This is
Sammy
Jo*



When you are booking a group, you get what you pay for. You can start with as few as three musicians and go to any number. You can pay as little as scale and go to any price. The price will be based on the number of musicians you employ and the status of the act.

A band that just provides music for dancing can be booked for scale. Although they'll play well, they have no name value. A group that has recorded and developed a reputation and has proven its drawing power will cost you much more. The reason is the fact that repeatedly they have attracted a strong following when they play and just the fact that they will be appearing will "attract" a large audience. Thereby the word "attraction". Their name value and their proven reputation to satisfy an audience is what you are buying. The price you are charged for such a group at TOP 10 is the "going rate". The rate at which the group is consistently being booked. This price has been proven to be profitable to the promoters who steadily book the group.

As a group's reputation grows, their price grows in proportion. Their ability to guarantee a following and their ability to do a good show are the assets you are buying. The price will reflect this.

(Continued next week)

**top
10**

TALENT AGENCY

SUITE 300

774½ YONGE STREET
TORONTO 285, ONTARIO
TELEPHONE: (416) 922-4179

NEW CASSETTE HARDWARE FROM CAPITOL

Toronto: Capitol Records have picked Quebec and Ontario to test market a new line of cassette players, recorders and accessories.

This is Capitol's first venture into the tape equipment field and will be beefed up by blanket press advertising and point-of purchase display material.

The four products being tested are:

-Portable cassette playback unit with AM radio KPR-151

-Portable cassette recorder KR-155

-AC adaptor for above units VDC-6AC

-Cigarette lighter adaptor (for auto) ACA-126

Dick Riendeau, Economy Products Manager for Capitol, will be handling the new line and plans to run the campaign for two months. If successful distribution will be extended nationally.

**ANOTHER CANADIAN
GROUP HITS!!**

"LIFE IS A SONG"
By
**GAINSBOROUGH
GALLERY**

f/s "HELLO L.A., BYE-BYE BIRMINGHAM" - REO 9026 -

"THANKS CKXL CALGARY" - FIRST TO CHART



IS A REGISTERED TRADEMARK OF



QUALITY RECORDS LIMITED

RPM ACTION CENTRES

CHUM TORONTO

30. Memories Of A Broken Promise/Motherlode
P No Time/Guess Who

CHAT MEDICINE HAT

26. Feel So Good/Lighthouse
27. Just A Sweet Little Thing/Copper Penny
28. Well All Right/Barry Allen
CKBB BARRIE

15. If There Ever Was A Time/Lighthouse
P4 One Way Ticket/McKenna Mendelson

CKOC HAMILTON

35. Come Out Come Out/Young & Co
P2 Beltmaker/McKenna Mendelson

CJME REGINA

19. Miss Felicity Grey/Justin Tyme
47. What Does It Take/Motherlode

CHOW WELLAND

10. If There Ever Was A Time/Lighthouse
23. Save The Country/Sugar Shoppe

P1 Memories Of A Broken Promise/Motherlode
CJYR EDSON

16. Miss Felicity Grey/Justin Tyme
17. Don't Let Me Be Misunderstood

Ginette Reno

19. Rainmaker/Tom Northcott

21. Airplane/Overland Stage

22. Groovy Things/Magic Cycle

P1 Get It Down/Looking Glass

CFNB RADIO ATLANTIC

28. Desire/Life

P1 No Time/Guess Who

CHAK INUVIK N.W.T.

33. I Love Candy/Marshmallow Soup Group

CKXL CALGARY

22. Rainmaker/Tom Northcott

27. Dong-Dong-Diki-Di-Ki-Dong/Super Cirkus

30. Life Is A Song/Gainsborough Gallery

RADIO MUTUEL

30. Sweet Lovin'/Life

CKWS KINGSTON

22. Dong-Dong-Diki-Di-Ki-Dong-Super Cirkus

24. I Love Candy/Marshmallow Soup Group

31. Groovy Things/Magic Cycle

35. Sweet Little Thing/Copper Penny

CHYR LEAMINGTON

46. To Win Your Love/Motherlode

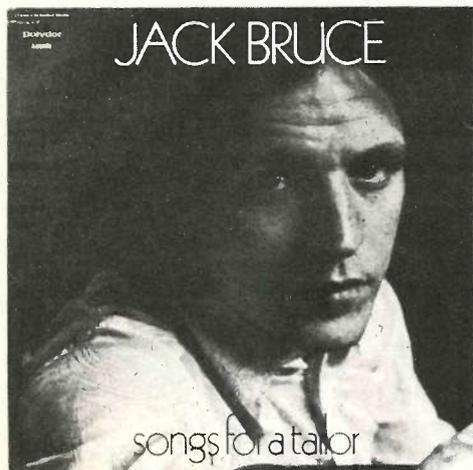
RPM CANADIAN CONTENT CHART

- 1 **1 UNDU**
Guess Who-Nimbus 9-74-0195-N
(Dunbar-BMI)
- 2 **2 MEMORIES OF A BROKEN PROMISE**
Motherlode-Revolver-114-J
(Dianne Brooks-Modo-BMI)
- 3 **3 ONE TIN SOLDIER**
Original Caste-TA-186-M
- 4 **6 FEEL SO GOOD**
Lighthouse-RCA-0285-N
(Fullerton, Prokop, Hoffert-Nivlet-BMI)
- 5 **7 DON'T LET ME BE MISUNDERSTOOD**
Ginette Reno-Parrot-40043-K
- 6 **8 DING-DONG-DIKI-DI-KI-DONG**
Super Cirkus-Super K-9-K
- 7 **--- 1 LOVE CANDY**
Marshmallow Soup Group-RCA-75-1014-N
(Tim Eaton-Dunbar-BMI)
- 8 **9 YOU'RE NOT EVEN GOING TO THE FAIR**
Tobias-Bell-810-M
(Ken Tobias-Orange Grove-BMI)
- 9 **5 BETTER WATCH OUT**
McKenna Mendelson Mainline
Liberty-56120-K
- 10 **4 WHICH WAY YOU GOIN' BILLY**
The Poppy Family-London-17372-K
(Terry Jacks-Gone Fishing-BMI)
- **THIRSTY BOOTS**
Anne Murray-Capitol-72592-F
- **JUST A SWEET LITTLE THING**
Copper Penny-Nimbus 9-74-0263-N
(Wamil-Sunspot Music-BMI)
- **LIVING ON DREAMS**
Mickey Sheppard-RCA-57-1055-N
(Mickey Sheppard-Window Music-BMI)
- **MISS FELICITY GREY**
Justin Tyme-Warner Bros-5020-P
- **LOOKING THROUGH CRYSTAL GLASS**
Chad Allan-Quality-1949-M
(C.Parks-Doliric-BMI)

CHART LISTINGS - Alphabetically

A Brand New Me	35
Ain't It Funky Now Pt. 1	70
And When I Die	2
Arizona	83
Baby I'm For Real	12
Baby Take Me In Your Arms	84
Backfield In Motion	14
Better Watch Out	62
Born Under A Bad Sign	95
Cherry Hill Park	9
Cold Turkey	38
Come Sunday Morning	97
Cowboy Convention	80
Cupid	59
Deck Of The Bay	56
Dong-Dong-Diki-Di-Ki-Dong	71
Don't Cry Daddy	46
Don't Let Him Take Your Love From	79
Don't Let Me Be Misunderstood	58
Dubuque Blues	76
Early In The Morning	44
Eleanor Rigby	22
Eli's Coming	5
Evil Woman	34
Fancy	68
Feel So Good	55
Fortunate Son	7
Friendship Train	33
Get It From The Bottom	64
Get Rhythm	66
Goin' Out Of My Head	92
Groovy Grubworm	24
Happy	81
Heaven Knows	11
Holly Holy	6
I Guess The Lord Must Be In New York City	25
I'll Hold Out My Hand	40
I Love Candy	98
I'm Gonna Love You	93
I'm So Glad I Fell For You	91
I'm Tired	85
I Started Loving You Again	74
I Want You Back	36
Jam Up Jelly Tight	20
Je T'Aime...Moi Non Plus	51
Jingle Jangle	47
Jingo	53
Kozmic Blues	39
Lady-O	72
La La La (If I Had You)	19
Land Of 1000 Dances	90
The Last Time	94
Leaving On A Jet Plane	4
Love Will Find A Way	17
Make Your Own Kind Of Music	32
Me & You	96
Memories Of A Broken Promise	41
Midnight	52
Midnight Cowboy	37
Mind Body & Soul	23
Na Na Hey Kiss Him Goodbye	8
One Tin Soldier	42
Point It Out	88
Raindrops Keep Fallin' On My Head	27
River Deep Mountain High	57
Ruben James	30
See Ruby Fall	43
She Belongs To Me	54
She Lets Her Hair Down	86
Silver Threads & Golden Needles	87
Smile A Little Smile For Me	15
Someday We'll Be Together	16
Something	1
Suite: Judy Blue Eyes	13
Sunday Mornin'	29
Swingin' Tight	61
Take A Letter Maria	3
These Eyes	31
Tonight I'll Say A Prayer	99
Tracy	28
Trouble Maker	89
Try A Little Kindness	26
Turn Turn Turn	60
Undun	21
Up On Cripple Creek	18
Volunteers	69
Walking In The Rain	73
We Love You, Call Collect	48
When Julie Comes Around	82
When We Get Married	100
Which Way You Goin' Billy	63
Whole Lotta Love	45
Winter World Of Love	67
Wonderful World Beautiful People	65
Yester-Me Yester-You Yesterday	10
You Are My Life	77
You Keep Me Hangin' On	75
You're Not Even Going To The Fair	78

A dram of BRUCE + 1/3 CREAM = A HEAVY PUNCH.



JACK BRUCE

"Songs For A Tailor"

543-074

on



THE AMPEX STORY



(Ampex has become synonymous with sound in Canada and in particular with the recording industry which has blossomed over the past two years. It was indeed interesting to look back over the 25 years of Ampex as compiled by John Kane, which follows. -Editor)

On November 1, 1944, Alexander M. Poniatoff and two associates formed a company which bore the name Ampex, comprised of his initials and the letters EX for excellence.

Originally located in San Carlos, California, the company was formed to develop and produce critical radar components that moved well beyond available standards of performance and reliability.

Though this wartime program was short-lived, it established a pattern that has characterized Ampex for a quarter century. Through a succession of technical advances, the company launched and has led the development of today's \$3,300,000,000 magnetic recording industry.

On its 25th Anniversary, Ampex is a diversified corporation with worldwide operations firmly rooted in the dynamic magnetic recording technology it has pioneered.

Headquartered in Redwood City, California, with manufacturing plants in six other U.S. sites and seven abroad, the company employs more than 13,000 people and had sales of \$296,319,000 in the fiscal year ended May 1, 1969.

BEGINNINGS IN MAGNETIC RECORDING

When World War II ended, Ampex was a company without a product. Wartime Navy contracts had been cancelled, and Poniatoff faced the choice of disbanding his capable group or addressing it to new technical challenges. The decision came with his first exposure to magnetic recording.

The technique of magnetically recording sound on metallic materials (initially wires) was

originated by Valdemar Poulsen, a Danish scientist, in the 1890s. It resisted practical application until the development of electronic circuitry in the 1930s.

During World War II, German firms advanced the concept and produced a number of engineering models employing plastic tapes coated with oxide particles. These early devices, called Magnetophons, were used by the German government for wartime propaganda broadcasts.

Just after the war, several Magnetophons were brought to the United States by returning military personnel and exhibited to gatherings of engineers. At such a meeting in 1946, Alexander Poniatoff saw the Magnetophon for the first time.

While others in industry scoffed at this relatively primitive magnetic recorder as an impractical novelty, Poniatoff saw in it a potential product worthy of his technical team.

Ampex set about improving the concept exemplified by the Magnetophon and in 1947 produced a recorder which demonstrated the practicality of magnetic recording. The Ampex Model 200 was the first professional quality magnetic recorder to be offered commercially. It was immediately adopted by the radio broadcasting industry as a basic tool for production and time-delay of network broadcasts in 1948 and by the music business for mastering high fidelity records.

A key figure in launching the Model 200 was Bing Crosby. At the peak of his radio popularity in 1947, Bing wished to retain a casual, relaxed flavor in his weekly network shows which the pressure of live broadcasting

inhibited. He turned first to electrical transcriptions, but the sound quality was noticeably impaired by this process, and the problems of editing and producing the show using discs were formidable.

Hearing of the Magnetophon, Bing arranged to test it in production of a show. The results were so encouraging that he sought to make tape recording the standard means of production. This led him to Ampex, from which he purchased not only the first Model 200, but the first 20. From this point the Crosby show was taped at a relaxed pace, easily edited down to a half-hour format and broadcast with sound quality undistinguishable from a live program.

For several years Bing Crosby Enterprises was the exclusive distributor for Ampex products, selling hundreds of recorders to radio stations and master recording studios.

A VITAL INDUSTRY

In the years since the historic Model 200 appeared, magnetic recording has taken its place alongside the printed page as a basic means by which man captures, stores, organizes and retrieves information about himself and his environment.

For those under 30, a world without magnetic recording is difficult to visualize, so basic has it become in modern life.

Descendants of the Model 200 play vital roles in man's exploration of space, in data processing and record keeping, in research, education, communications and the enjoyment of our leisure time.

In 1969, total sales of magnetic recording equipment and tape and other recording media throughout

the non-communist world will be well over \$3,000,000,000, according to William E. Roberts, Ampex president and chief executive officer.

HOW MAGNETIC RECORDING WORKS

Though produced today in many different configurations, magnetic recorders employ the same basic principles identified by Poulsen 70 years ago.

Sound (television images or other physical phenomena) is converted to electrical current by a microphone (television cameras or a variety of other transducers). This varying current enters an electromagnet called the recording head, which leaks a varying magnetic field through a gap adjacent to moving tape. The magnetic field alters the magnetic arrangement of oxide particles imbedded in the tape in patterns that change as the original sound (picture or other phenomena) changes. Thus recording takes place.

For replay the process is reversed. Another electromagnet "reads" the magnetic patterns on the tape and converts them back to electrical current. The current is amplified and fed to a loud speaker to recreate the original sound (or a television receiver for pictures, or various other readout devices for data).

KINDS OF MAGNETIC RECORDING

Audio, or sound, recording was the first kind of magnetic tape recording. It has been followed successively by three other basic

types of recording — instrumentation recording, digital data storage and video recording. Ampex has had a leading role in each of these fields.

AUDIO RECORDING

Following the introduction of the Model 200, tape recorders became standard equipment in radio stations throughout the world, solving a host of scheduling and production problems and assuring consistent sound quality on the air. Record companies abandoned awkward wax mastering techniques in favor of the high quality tape recorder and high fidelity recording became possible.

In the years since, the tape recorder has become an important consumer product, both for its recording capability and for its superiority as a source of recorded music. Ampex introduced the first stereo music system in 1956, precipitating the stereo movement in recorded music. Audio recorders are also widely used in education, business, industry and many other fields.

In the last few years, the conventional open reel tape recorder has been joined by two major innovations which have greatly expanded the uses of magnetic recording. These have been the tape cartridge and the cassette. The dominant form of the cartridge, the 8-track configuration, was developed in the mid-1960s by Lear-Jet. The cassette was developed by Philips of Holland and introduced in 1965. Both devices enclosed magnetic tape in plastic cases for compact and simplified operation without tape handling or threading. The larger cartridge is used for the most part in automobile stereo systems for playback of recorded music. The cassette has achieved wide popularity as a compact recording device and is gaining acceptance as a stereo recording and playback system for home, automobile and portable use.

Consumer use of tape recorders has given rise to a rapidly growing pre-recorded tape industry, to supply recorded entertainment for open-reel, cartridge and cassette systems. In the last two years, the pre-recorded tape business in the U.S. has risen to more than 20 percent of the total recorded music business.

Ampex continues to lead in the manufacture of professional recording equipment for radio, master recording, education and industrial uses. The company also is a major producer of consumer open-reel and cassette recorders and players and a leading supplier of pre-recorded tapes.

INSTRUMENTATION RECORDING

As Ampex professional audio recorders were becoming standard in radio and master recording, the high performance machines attracted the interest of various industrialists and scientists who saw the possibility of recording other information besides sound.

By increasing the frequency response of the audio recorder, it became possible to record such physical phenomena as vibrations, temperature changes, velocity variations and stresses, and the field of instrumentation recording was born.

Ampex produced the first instrumentation recorder in 1950. First uses were in aircraft testing, where hundreds of measurements of an airplane's performance could be recorded on tape recorders located either in the aircraft or on the ground, greatly speeding the testing procedure and reducing risk to test pilots' lives.

Magnetic instrumentation recorders have played an indispensable role in the U.S. space program, by capturing the myriad data generated by each test or flight and making it rapidly available for efficient computer analysis. It is reasonable to say that without magnetic recording, progress in space would have been much slower, for every forward step has been based on the knowledge acquired in previous steps — knowledge made manageable by magnetic recording.

In addition to aircraft and space work, instrumentation recorders are used increasingly in medical research and practice and in industrial research and testing.

Ampex continues to be the leading supplier of instrumentation recording equipment and tape.

COMPUTER DATA STORAGE

As electronic computers appeared in the mid 1950s, computer manufacturers saw in magnetic recording an excellent means of storing the great quantities of information consumed by high speed data processors and making it conveniently available.

Magnetic tape is capable of storing millions of units of information on a single reel and feeding it rapidly to the computer. Ampex was among the first companies to develop a magnetic recording device for storing digital computer information in 1955.

The computer field represents the largest single part of the magnetic recording industry, with worldwide sales of mechanisms and media (tape, discs, drums) estimated at approximately \$1.9 billion in 1969.

Congratulations

to

AMPEX

on their

25th Anniversary

from

George Taylor

&

Rodeo Records

Ampex is the leading independent supplier of tape drives for computers and data processing systems and also is a leading supplier of magnetic core memories and components and magnetic tape.

VIDEOTAPE RECORDING

The newest kind of magnetic recording, and the most sophisticated, is videotape recording, the recording of television images on magnetic tape. To capture high fidelity light images requires higher frequencies than sound or data recording. For example, high fidelity sound is recorded at no more than 15,000 hz (cycles per second). Early instrumentation recorders went up to 100,000 hz and the most sophisticated instrumentation recorders today using the longitudinal recording method reach 2,000,000 hz. To record high quality color television pictures requires frequencies of 5,000,000 hz.

Since frequency response in a magnetic recorder rises as the speed of the tape passing the head increases, early attempts to create a videotape recorder used tape speeds of 100 inches per second or more. This resulted in unstable pictures and a small amount of program on a reel of tape.

In 1956, Ampex introduced the first practical videotape recorder. To solve the frequency response problem, it employed four recording heads on a metal disc that moves across the tape as the tape passes at a speed of 30 inches per second. With both heads and tape moving, the relative tape-head speed was increased to 500 inches per second making possible high quality television recording.

The Ampex VR-1000 took the television industry by storm and made a major contribution to the growth of the industry. Programs could now be broadcast in one time zone, recorded in another and replayed at the same relative hour with quality undistinguishable from the live broadcast. Stations throughout the world use Ampex recorders, and a high percentage of all television programming today originates on video tape. A variation of the Ampex video recorder, employing metal discs instead of tape, makes possible the popular "instant replay" feature of sports telecasts.

The Ampex invention of the videotape recorder has been termed one of the most significant technological developments of the period since World War II. Ampex has been the recipient of two Emmys from the

Academy of Television Arts and Sciences, one for the original development of the videotape recorder, the second for a high band color videotape recorder.

In recent years, smaller videotape recorders have emerged as important adjuncts to closed circuit television in education, industry, medicine, government and many other specialized fields for training and communications. Ampex is the leading firm in both broadcasting and closed circuit television recording and today offers the most complete line of television broadcasting equipment available.

OTHER MAJOR VARIATIONS

In 1966, Ampex combined computer technology with videotape recording techniques to produce a unique system capable of filing and retrieving documents. The Videofile system permits compact filing of documents — up to 200,000 on a single reel of tape — and has flexibility for locating, viewing and updating that no other system can match. Paper files are converted to television recordings that may be viewed on television screens or reproduced as paper copies electronically in seconds. Railroad waybills, law enforcement records, insurance policy files and various government record files are typical applications.

In 1969, the company combined audio and video recording technologies in the first true random access audio/video learning system. Known as PYRAMID, the initial system has been installed at Oak Park and River Forest High School, Oak Park, Illinois, where it provides audio/video learning stations for 75 students at a time. Each student may listen to or view any of 224 individually recorded audio or audio/video lessons with a maximum waiting time of less than 30 seconds. Audio lessons may be heard at home by telephone as well. Another PYRAMID system will be delivered to Pima College, Tucson, Arizona, in 1970 under a \$1.5 million contract.

In 1969, Ampex completed basic development and received a \$4.1 million contract to produce an operational system adapting video recording techniques to the storage of digital information for computers. Known as a terabit memory (TBM) system, it is now under construction and will increase the capacity of bulk random access computer memories a thousandfold. Up to a trillion bits of coded information will be stored on magnetic tape in an on-line system accessible to a computer in seconds. This is considerably more information than

is contained in the largest university library.

AMPEX DIVERSIFICATION

While magnetic recording provides a high percentage of Ampex sales, the company has gradually diversified over the years, primarily in areas related to its basic fields.

In 1959, the company acquired Orradio Industries, Inc., Opelika, Alabama, a pioneer manufacturer of magnetic tape, which became the Ampex magnetic tape division. As a result of the acquisition, Ampex is the only company in the world offering recording devices and tape for every major magnetic recording application.

In 1960, Ampex acquired Telemeter Magnetics, Inc., a pioneer firm in the field of ferrite core memories for computers. Telemeter Magnetics, now a part of the Ampex computer products division, produced the first commercial core memory in 1954. Combined with tape drives, core memory technology has given Ampex a broad array of products for the rapidly growing computer peripherals field.

In 1964, Ampex acquired Mandrel Industries, Inc., which today is a subsidiary company. Mandrel has four divisions, largest of which is the Ray Geophysical Division, a leading firm in geophysical exploration. Others are Electro-Technical Labs and Cable & Sensor, producers of technical equipment for geophysical exploration, and ESM, the leading producers of electro-optical sorting equipment primarily used in food processing.

In 1969, Ampex acquired several small companies in the television equipment field to provide a broader line of station equipment to complement Ampex videotape recorders and cameras.

Most Ampex diversification, however, has been provided by the advances in magnetic recording technology itself. The products of these advances have started new industries and placed Ampex in some of the most dynamic growth fields in the world today.

THE FUTURE

Ampex leadership in magnetic recording technology has produced 25 years of rapid growth for the company. In spite of the inroads this technology has already made in a host of fields, the company is confident that only a fraction of its ultimate potential has been realized.

In another five years, Ampex expects its annual sales to more than double, Roberts said.

Quality Nets Good Returns On Promo

Toronto: With a hefty push from Quality's highly regarded promotion network and its big guns in head office, Julius LaRosa would appear to be finally making headway with his Crewe produced lid of "Where Do I Go". Says Lee Farley, national sales manager for Quality, "Be sure to listen to this exciting release right through. It drives, it swings, it builds, builds and builds." Harold Winslow, the label's sales and promo super, notes: "A real left fielder. It's getting lots of play at CHNO Sudbury, CKCK Regina, CHYR Leamington, CFPL London, and CKLB Oshawa." Another success story as the result of an all-out promo push by Quality is the newly bowed Sun product. Topping the list of these best sellers is Johnny Cash's initial releases which have been followed up by three more Golden Hits albums. Winslow reports advance orders as being tremendous. As an assist to dealers in exposing Sun product of Cash and Jerry Lee Lewis, Quality is supplying dealers with 30" by 40" display boards featuring 4 albums, two of each artist. The three new Cash albums are: "Story Songs of Trains and Rivers" (Sun 104); "Get Rhythm" (Sun 105); and "Show Time" (Sun 106).

Quality has released 20 Sun Golden Treasure singles by Cash, Carl Perkins, and Lewis.

Although the movie doesn't open in Toronto and Vancouver until Christmas Week, the soundtrack album "Goodbye Mr. Chips" (MGM SIE 19) has already been re-ordered by dealers across Canada. The movie did open in Montreal Nov 13 and will be sneak previewed Dec 16 at the Cinema, Toronto Dominion Centre.

Red Robbins, Quality's promo manager for Ontario reminds us that Count Basie is set for one week at the Imperial Room of the Royal York Hotel commencing Dec 5. Robbins has launched a promo campaign on Basie albums to coincide with the opener. Basie's Dot albums are "Basie - Straight Ahead" (DLP 25902); "Standing Ovation" (DLP 25938). The latter is three eras of Basie, recorded live at the Tropicana Hotel, Las Vegas. Robbins will also be touting Basie's only Verve LP release, "Basie" (V6 8783).

Quality's Quebec promo dynamo, David Brodeur, reports that reaction to CKGM-FM's underground format "has been nothing short of spectacular". The free form

programming now runs from 9 PM to 7 AM. It's expected that the underground programming will be advanced to 6 PM within the next two weeks. Says Brodeur, "Letters from listeners are pouring in, and advertisers are fighting for whatever little air time is left. Commercial content gives the impression of being non-existent with all spots done live without interrupting the flow of music. The non-commercial has arrived and part of the station's success can be attributed to it."

Crewe recording artist Oliver capped a seven day engagement at Montreal's Casa Loma (17) with capacity houses throughout. Brodeur turned on a heavy promotion for Oliver's stay in the bi-bi town resulting in new action on Oliver album product and his latest single release "Sunday Mornin' ". Harriet Wasser informs us from New York that Oliver recently taped a "Dick Clark Presents" which will be aired Dec 13. Clark discusses the sensational rise in pop power of the young Oliver. A European tour is under scheduling to commence the first week in January and extending up to three weeks.

Verve Forecast recording artist James Cotton, into Ottawa's Le Hibou" with his Blues Band for a five day stint Dec 9.

Brodeur is still beating the Abaco Dream's drum and coming up a winner for their lid of "Cat Woman", the flip of their A&M recent charter "Life & Death In G&A". So good has the Canadian reaction been that A&M are rumoured to be re-servicing the disk across the U.S. CKCH, a unique and very powerful station in Hull gave a No. 1 listing to the record a couple of weeks ago and so heavy was the demand for the single it's back into the No. 1 slot again. This station, now regarded as the No. 2 in the Hull/Ottawa area programs Top 40 but is completely French otherwise. Also giving good exposure to the record is CFRA Ottawa. Brodeur notes: "Sales-wise it is our second best seller this week outdistanced only by Andy Kim's "So Good Together".

The Baja Marimba Band are beginning to hit home in the Quebec area with their Canada only A&M release of "Man That's Coffee". The Band are indeed fortunate in having the Quality promotion network advising the public that this is a Maxwell House commercial. General Foods and their agency are obviously not aware of the added potential in having the power of the recording industry in exposing product.

RPM Weekly would like to take this opportunity to congratulate Ampex on their 25 years of service to many areas of the music and record industry and thank them for their continuing cooperation.

- RPM Weekly

RPM100

ALBUMS

Allied
 Ampex
 Arc
 CMS
 Capitol
 Caravan
 Columbia
 Compo
 GRT
 ITCC
 London
 Musimart
 Phonodisc
 Pickwick
 Polydor
 Quality
 RCA
 WB/7 Arts

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1	1	1	ABBEY ROAD Beatles-Apple-SD-383-F 4XT383-F	8XT383-F	34	48	52	PAINT YOUR WAGON Soundtrack-Paramount-PM5-1001-M PMSC1001-M	67	84	---	ALBUM 1700 Peter Paul & Mary-Warner Bros/7 Arts-WS-1700-P CWX1700-P	
2	3	5	THE BAND Capitol-STAO-132-F 4XT132-F	8XT132-F	35	52	65	RUNNING DOWN THE ROAD Arlo Guthrie-Reprise-RS-6346-P CRX6346-P	8RM6346-P	68	58	61	A MAN ALONE Frank Sinatra-Reprise-FS-1031-P CFX1030-P
3	4	3	GREEN RIVER Creedence Clearwater Revival-Fantasy-8393-R X58393-V	M88393-V	36	35	34	ON TIME Grand Funk Railroad-Capitol-ST-307-F 4XT307-F	8XT307-F	69	59	69	PUT A LITTLE LOVE IN YOUR HEART Jackie DeShannon-Imperial-LP-12442-K C1000-K
4	5	2	JOHNNY CASH AT SAN QUENTIN Columbia-CS-9827-H 16100674-H	18100674-H	37	31	29	ROMEO & JULIET Original Soundtrack-Capitol-ST-2993-F 4XT2993-F	8XT2993-F	70	80	---	SIX HOURS PAST SUNSET Henry Mancini-RCA-LSP-4239-N PK1508-N
5	2	4	KOZMIC BLUES Janis Joplin-Columbia-KCS-9913-H 18100748-H	18100748-H	38	27	23	THE SOFT PARADE Doors-Elektra-EKS-75005-C X55005-V	M85005-V	71	64	54	CHICAGO TRANSIT AUTHORITY Columbia-GP-8-H
6	7	10	SANTANA Columbia-CS-9781-H	18100692-H	39	34	26	SMASH HITS Jimi Hendrix Experience-Reprise-MS-2025-P CRX2025-P	8RM2025-P	72	68	49	DONOVAN'S GREATEST HITS Epic-BXN-26439-H N1610154-H
7	15	33	LED ZEPPELIN II Atlantic-SD-8236-P AC8236-P	A8TC8236-P	40	43	42	HURT SO BAD The Lettermen-Capitol-ST-269-F 4XT269-F	8XT269-F	73	87	---	CREAM OF THE CROP Diana Ross/Supremes-Tamla Motown-MS-694-L
8	20	41	TOM JONES LIVE IN LAS VEGAS Parrot-PAS-71014-K X79631-V	M79831-V	41	42	45	TOMMY The Who-Decca-DXSW-7205-J 732500-J	62500-J	74	71	37	MY CHERIE AMOUR Stevie Wonder-Tamla Motown-TS-296-L TMX5296-L
9	10	19	ALICE'S RESTAURANT Arlo Guthrie-Reprise-RS-6267-P CRX6267-P	8RM6267-P	42	36	27	BEST OF BEE GEES Atco-SD-33-292-P AC33-292-P	A8TC33-292-P	75	86	---	SONGS FOR A TAILOR Jack Bruce-Polydor-543074-Q
10	13	22	A GROUP CALLED SMITH Dunhill-50056-N DHX55056-N	DHM85056-N	43	41	40	RECOLLECTIONS Judy Collins-Elektra-74055-C X54055-V	M84055-V	76	76	51	JOHNNY CASH AT FOLSOM PRISON Columbia-CS-9909-H 16100404-H
11	6	6	BLIND FAITH Polydor-543035-Q CAS938401-Q	P8543035-Q	44	30	31	HAIR James Last-Polydor-543062-Q CAS938426-Q	P8543062-Q	77	72	58	RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers/First Edition-Reprise-RS-6352-P CRX6352-P
12	16	21	PUZZLE PEOPLE Temptations-Tamla Motown-949-L GYX5949-L	G81949-L	45	56	---	FROM VEGAS TO MEMPHIS Elvis Presley-RCA-LSP-6020-N		78	89	---	A HEAD RINGS OUT Blodwyn Pig-A&M-SP-4210-M AMC210-M
13	8	14	HAIR Soundtrack-RCA-LOC-1150-N OK1038-N	O851038-N	46	45	43	GOOD MORNING STARSHINE Oliver-CRE -CR-13333-M CRC13333-M	CR8TC13333-M	79	81	---	ROD MCKUEN AT CARNEGIE HALL Warner Bros/7 Arts-WS-1794-P CWM1794-P
14	14	17	CROSBY STILLS & NASH Atlantic-SD-8216-P AC8229-P	A8TC8229-P	47	53	70	CANNED WHEAT Guess Who-RC A-LSP-4157-N PK1472-N	P8S1472-N	80	77	77	AT HOME O.C.Smith-Columbia-CS-9908-H 16100742-H
15	17	13	EASY RIDER Original Soundtrack-Reprise-2026-P CRX2026-P	8RM2026-P	48	75	---	GET TOGETHER WITH ANDY WILLIAMS Columbia-CS-9922-H 16100776-H	18100776-H	81	82	68	ICE ON ICE Jerry Butler-Mercury-SR-61234-K
16	12	11	IN-A-GADDA-DA-VIDA Iron Butterfly-Atco-SD-33-250-P AC33-250-P	A8TC33-250-P	49	54	50	BAYOU COUNTRY Creedence Clearwater Revival-Fantasy-8387-R X58387-V	M88387-V	82	83	---	LESLIE WEST'S MOUNTAIN Windfall-4500-M WFC4500-M
17	23	16	GLEN CAMPBELL LIVE Capitol-STOB-268-F 4XT268-F	8XT268-F	50	66	---	MONSTER Steppenwolf-Dunhill-DS-50066-N DHX55066-N	DS50066-N	83	38	36	LOVE THEME FROM ROMEO AND JULIET Johnny Mathis-Columbia-CS-9909-H 16100744-H
18	9	7	THROUGH THE PAST DARKLY Rolling Stones-London-NP-3-K X57162-V	M72162-V	51	40	35	THE ASSOCIATION Warner Bros/7 Arts-WS-1800-P CRX1800-P	8WM1800-P	84	85	63	TOM JONES LIVE Parrot-PAS-71014-K X79614-V
19	19	15	BLOOD SWEAT & TEARS Columbia-CS-9720-H 16100552-H	18100552-H	52	61	---	VOLUNTEERS Jefferson Airplane-RCA-LSP-4238-N PK1507-N	P8S1507-N	85	88	---	RARE PRECIOUS & BEAUTIFUL Bee Gees-Polydor-242001/003-Q
20	22	46	NEW YORK TENDABERRY Laura Nyro-Columbia-KCS-9737-H 18100610-H	18100610-H	53	57	71	WHEN I DIE Motherlode-Revolver-RLPS-501-J RLPS6501-J		86	---	---	TRACY Cuff Links-Decca-DL-75160-J
21	21	9	HOT BUTTERED SOUL Isaac Hayes-Enterprise-ENS-1001-M ENSC1001-M	ENS8TC1001-M	54	39	44	SSSSSH Ten Years After-Deram-18029-K X77629-V	M77829-V	87	60	73	THE BEST OF CHARLEY PRIDE RCA-LSP-4223-N PK1505-N
22	18	18	MIDNIGHT COWBOY Original Soundtrack-United Artists-UAS-5198-J UO3035-J	UO3035-J	55	55	48	TURNING POINT John Mayall-Polydor-541054-Q CAS938390-Q	P8S43029-Q	88	---	---	MUSIC FROM BUTCH CASSIDY/SUNDANCE KID Burt Bacharach-A&M-SP-4227-M AMC227
23	11	8	BEST OF CREAM Polydor-543069-Q CAS938427-Q	P8543069-Q	56	49	59	ALICE'S RESTAURANT Original Soundtrack-United Artists-UAS-5195-J		89	90	---	GET TOGETHER Youngbloods-RCA-LSP-3724-N PK1221-N
24	24	25	SUNDAY CONCERT Gordon Lightfoot-United Artists-UAS-6714-J U8164-J	U8164-J	57	50	56	OLIVER Soundtrack-RCA-COSD-5501-N OKCG1003-N	O8CG1003-N	90	---	---	ON BROADWAY Supremes/Temptations-Tamla Motown-MS-699-L MTX5699-L
25	29	30	LED ZEPPELIN Atlantic-SD-8216-P AC8216-P	A8TC8216-P	58	70	---	HELLO DOLLY Original Soundtrack-20th Fox-DTCS-5103-F C545103-F	L545103-F	91	---	---	ARTHUR Kinks-Reprise-RS-6366-P
26	44	55	LITTLE WOMAN Bobby Sherman-Metromedia-MD-1014-L 5901014-T	8901014-T	59	63	76	EVERYTHING'S ARCHIES Archies-Calendar-KES-103-N PKRO1002-N	P8KO1002-N	92	---	---	NEW GARY PUCKETT AND UNION GAP Columbia-CS-9935-H 16100778-H
27	28	12	THIS IS TOM JONES Parrot-PAS-71028-K X79628-V	M79828-V	60	65	67	THE FLOCK Columbia-CS-9911-H	18100848-H	93	---	---	GET READY Rare Earth-Rare Earth-RS-507-L
28	33	32	SUITABLE FOR FRAMING Three Dog Night-Dunhill-DS-50058-N DHX55058-N	DHM85058-N	61	74	---	CAPTURED LIVE AT THE FORUM Three Dog Night-Dunhill-DS-50068-N PK55068-N	DHM55068-N	94	---	---	CLOSING THE GAP Michael Parks-MGM-SE-4646-M EC4646-M
29	26	20	STAND UP Jethro Tull-Reprise-RS-6360-P CRX6360-P	8RM6360-P	62	62	62	STAND Sly & Family Stone-Epic-26456-H N1610186-H	N1810186-H	95	---	---	SECOND WINTER Johnny Winter-Columbia-KCS-9947-H 16800838-H
30	25	24	ROCK & ROLL Vanilla Fudge-Atco-SD-303-P AC33-303-P	A8TC33-303-P	63	79	---	THE BRASS ARE COMIN' Herb Alpert & The Tijuana Brass-A&M-SP-4228-M AMC228-M	AM8TC228-M	96	---	---	WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker-A&M-SP-4182-M AMC182-M
31	37	39	TOGETHER Supremes/Temptations-Tamla Motown-MS-692-L MTX5692-L	M81692-L	64	73	---	JOE COCKER A&M-SP-4224-M AMC224-M	AM8TC224-M	97	---	---	SGT PEPPERS LONELY HEARTS CLUB BAND Beatles-Capitol-SMAS-2653-F 4XT2653-F
32	32	28	NASHVILLE SKYLINE Bob Dylan-Columbia-KCS-9825-H 16H00670-H	18H00670-H	65	46	47	LEE MICHAELS A&M-SP-4199-M AMC199-M	AM8TC199-M	98	---	---	LAURA NYRO Verve/Forecast-FTS-3020-M FC3020-M
33	47	53	DIONNE WARWICK'S GOLDEN HITS (Part 2) Scepter-LPS-577-J 519617-T	8196171-T	66	67	80	FAT MATTRESS Polydor-543035-Q		99	---	---	CROW MUSIC Crow-Amaret-ST-5002-K

Key: **TITLE OF ALBUM**
 Artist - Label - Record # - Distributor Code
 Cassette # 8 Track #

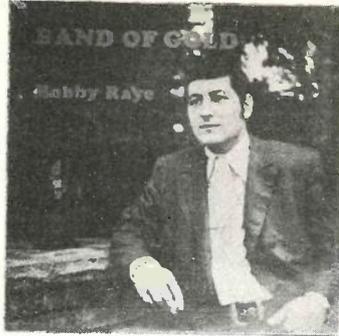
Compiled from record company,
 radio station and record store reports

100 - - - - - **LEAVING IT ALL BEHIND**
 Grassroots-Dunhill-DS-50067-N
 PK55067-N P8S55067-N

ALBUM REVIEW

BAND OF GOLD

Bobby Raye
Paragon-ALS-194-C
COUNTRY: Although tagged country, Raye experiments well with MOT sounds. Session produced at the Bill Bessey studios by Bessey and Jack Boswell with Chuck Wilton as assistant producer. Will grab attention where Raye is known.



THE MIDAS TOUCH

Decca-DL-75151-J
The Midas Touch have their foot in the door having been blessed with the Al Ham touch. Excellent MOR programming material with "Jean", "Sweet Caroline (Good Times Never Seemed So Good)", and an exceptional version of "My Cherie Amour".

STAFFAN SCHEJA PLAYS ROMANTIC SWEDISH PIANO MUSIC

RCA Red Seal-LSC-3119-N
Scheja bringing pop image to the classics with his exceptionally good looks. As a classical pianist this nineteen year old displays an extremely sensitive feel for the score and an obvious understanding of his composers.



THIS WAY IS MY WAY

Anne Murray
Capitol-ST-6330-F
A powerful wholly Canadian offering. Cut at Toronto's Bay studios with lush and expensive backing. Strong guitar work by ex Big Towner, Tommy Graham. Our favourites "He May Call" and an Art Gee composition - "Sunspots". Strong country flavouring.

GIRLS I KNEW

Denny Vaughan
Camden-CAS-2358-N
A Canadian Talent Library extravaganza by its most celebrated artist. Our favourites, a couple of Vaughan originals, "Judy" and "Miss Wistful". In-store demonstration play will attract buyers. Gold holiday feature.

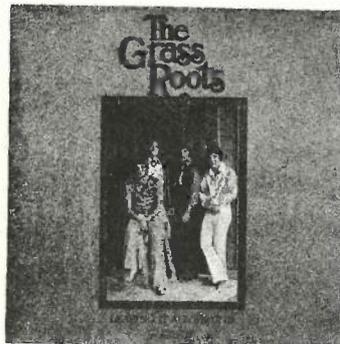


TIME FOR LIVIN'

Ray St. Germain
Capitol-SQ-80010-F
A powerful presentation by the Canadian Talent Library and Capitol. St. Germain, known nationally through his many CBC-TV appearances, bows his first album. Contains own work and an interesting cut "Midnight Moon" by CFRB's Lloyd McGuire.

LEAVING IT ALL BEHIND

Grass Roots
Dunhill-DS-50067-N
Group have become established sellers. This set should also click. "Wait A Million Years" and "Heaven Knows" will attract interest. Excellent horn work and lush strings on this Steve Barri production. Give a listen to Entner's "Don't Remind Me".

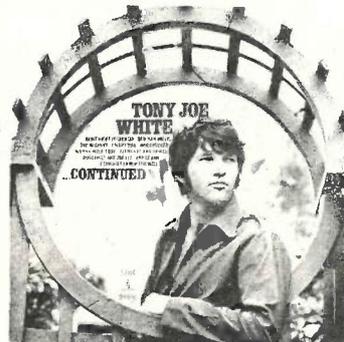


CAPTURED LIVE AT FORUM

Three Dog Night
Dunhill-DS-50068-N
"Eli's Coming", "Easy To Be Hard" done "live" in front of an audience of 18,000 very impressive. Order heavy on this one. Up front voices of Wells, Hutton and Negron with heavy over and underground backing of seven top tight musicians.

CONTINUED

Tony Joe White-Monument
SLP-18133-K
They've tagged White one of the top country-blues-rock men in the business, and this set tells the story why. "Roosevelt And Ira Lee", his latest single should bring much attention to this album. Don't overlook "The Migrant".



THE BEST OF JACK JONES

Kapp-KXS-5009-J
Deluxe 2 record set with 22 good reasons why the set will be an exceptional seller. Contains "Wives And Lovers", "If You Go Away", "Dear Heart" and a couple of Lennon-McCartney penning - "Michelle" and "Yesterday". Window display will attract sales.

Stones Setting Box Office Records

NYC: With the Rolling Stones breaking box office records across the U.S., London Records has entered into an all-out promotion and merchandising campaign to take advantage of the explosive potential of the first Rolling Stones U.S. tour in three years. The British group have just completed many weeks on the singles chart with their lid of "Honky Tonk Women" and still climbing the album charts with their latest LP release "Through The Past Darkly (Big Hits Vol. 2)". The big London promo drive will place much emphasis on the Stones' new set "Let It Bleed"

which was skedded for a Nov 10 U.S. release. Merchandising goodies include hanging mobiles with giant photos of the famous fivesome. There are four-colour photo blow ups of the group for window and in-store display, plus a 24 by 30 inch streamer and an album jacket kit, consisting of covers of five of the top-selling Stones catalogue LP's of their total of 10 gold record winners.

Radio stations will be supplied with a deluxe, limited edition LP special consisting of key cuts from all the Stones London albums released since their first album in 1964.

One day after tickets for the Nov 27-28 Madison Square Garden (NYC) shows were put on sale, all the available 32,000 tickets were sold which tallies up to a gross of \$180,000. Because of the turn away crowd negotiations are apparently underway for a third show. The Stones will be on for an hour. Supporting acts include Terry Reid, B.B.King, and Ike & Tina Turner.

Before they get to New York they'll have played to capacity crowds, according to advance ticket sales reports, in the largest arenas available in centres across the U.S. including:

CANTRELL'S NEW LP

- Semi Nude

Toronto: RCA recording star Lana Cantrell chalked up two successful weeks at the Hook and Ladder Club of the Seaway Beverly Hills that could probably have been stretched to another two weeks if her latest album had been released during her stay here. The new LP release "The Sixth Of Lana" features the "new" Cantrell look on the cover - a semi-nude shot by photographer Victor Skrebneski, who was also responsible for the beautiful shots of Vanessa Redgrave for her "Isadora" role.

Miss Cantrell's new single "Tomorrow" from the Broadway musical "Salvation" is now off and showing strong sales action.

WARNERS LAUNCHES POST PROMO

Montreal: Mike Doyle, merchandising manager, Warner Bros Seven Arts Records of Canada, has sent out a teaser type promotion in an effort to get Mike Post off the ground. Knowing many in the industry would probably say "Who the hell's Mike Post". Doyle obviously has this in mind. He sent out a short blurb, attaching a copy of the notes from the album. The clever part of this Doyle mailing is the liner note itself. Instead of having the opportunity of listening to the record first and perhaps reading the liner notes, Doyle has generated interest from his few short remarks in the blurb to the exceptionally interesting liner notes. Doyle's kicker reads "Now, if after reading the liner you feel this is the kind of stuff you'd like to play for your listeners, just drop me a note and I'll send you a free copy of the album. But please recognize we're not on a blow-out just to give away vinyl."

Mike Post is credited with helping launch the First Edition by arranging and producing "Just Dropped In (To See What Condition My Condition Was In)" It was in 1968 that Post picked up his first Grammy for the arrangement and production of the instrumental "Classical Gas". Post was also producer of the debut album of one of the first white soul singers, blind Bobby Doyle from Texas. He has many other productions under his belt, none really taking off, and is musical director of the Andy Williams' NBC weekly TVer.

This new Mike Post production entitled "Fused" features The Mike Post Coalition, a collection of fifty top studio musicians working in and around Los Angeles.

Oakland Coliseum, (11); San Diego Sports Arena (10); Phoenix Coliseum (11); Dallas Coliseum (13); Auburn University (14); University of Illinois (15); Chicago (16); Detroit Olympia (24); Philadelphia (25); Baltimore Civic Centre (26); Madison Square Garden (27-28); and Boston Garden (29).

The tour winds up Nov 30 at the West Palm Beach Pop Festival.

The First Hit From OP-ART "DRUMMER MAN"

OP-303



"Thanks"

THE ALLAN SISTERS

Distributed By ALLIED RECORD CORPORATION

YOU'RE NEXT – The Music Maharajah Will See You Now

By Darcy Dickdonald

Promotion men are starting to complain about the ritual that has developed in certain radio stations each week as they try to promote new product to the music directors or his assistants. The process goes something like this:

Friday morning between 9 AM and 12 NOON, the promotion men congregate to wait their turn for an "audience". Often the process gets drawn out as they wait to be granted 15 minutes to show their wares to the music director or someone else designated to patiently listen to their "pitch" and politely dip into the format radio drawer of excuses for a reason why the radio station with a tight 30 playlist can't squeeze in the record company's "grievance hit".

The scene resembles the ladies who line up in the meat markets with numbered cards in hand waiting to argue with their butcher about too much fat or a better cut. Why it has taken this long for the promotion men to realize the whole process doesn't make sense and is a ridiculous spectacle isn't quite clear, but current speculation is that the whole thing isn't worth the time and that really no decision is made from the 15 minute polite confrontation with the music director or his assistant, and the programming of format radio stations is pretty well determined ahead of time, and not in Canada.

Radio stations with the power to make hits, find it convenient to follow a proven formula of playing records that have been presold by other stations (or whatever devious means might have been used to create a hit.) They are happy to pay out a great



deal of money to "experts" who research other radio stations and supply their clients with what they call "the sound". The station then launches into a hundred platitudes and cliches about why they play the records they play when they really don't know. They are being programmed and why pay if you don't play exactly what the expert tells you.

Many months ago, the local papers and the trade in general were making hay of the fact that many Canadian radio stations were being programmed in California by "experts". The CRTC showed great concern, and, immediately, speculation arose that the foreign controlled programming would have to go underground. Apparently it did, with all the trimmings. Today the trimmings amount to a lineup that looks like a group of children

sitting outside the principal's office.

The true test of how valid the 15 minute appointments are can be checked by chart "X" (an approved "expert" survey) and checking it against what the station in question is playing. Funny thing is that it checks out to be up to 100% dead on. Proving that the wait at the meat counter doesn't net meat or potatoes and the chances are that Canada's promotion men may soon be jetting down to California to sit in the waiting room of the really big potentate where the hits are made.

If the record companies have no pride, some of the promotion men have and the "lack of results" may put an end to the "big record programming put on". Put that in your dailies and smoke it up!!!



Sudbury's recent Operation-Sound was such a success that organizer George Ingham, Sudbury Federation of Musicians,



intends to make it an annual event. (Left) The Crimson Manual and The Village Steps at Sudbury Arena.

It's a Winner!

GINETTE RENO



DON'T LET ME BE MISTAKEN FOR
EVERYTHING THAT I AM
IN THE YEAR 2000
LITTLE GREEN APPLES
WITHOUT HIM
WINDMILLS OF YOUR MIND
WHAT'S THE GOOD OF GOODBYE
IF YOU GO AWAY
NO ONE WILL EVER KNOW
YOU MADE ME SO VERY HAPPY
I'LL BE LOVING YOU
WHY CAN'T I CRY



Ginette Reno's

DEBUT ALBUM
ON PARROT RECORDS
NOW AVAILABLE



DISTRIBUTED IN CANADA BY

The How, When, Where And Why Of Format Radio



MUSIC IS No. 1! PROMOTION IS No. 2!

PART THREE

by WALRUS

You may import all your music and your music consultant, but the promotion of a formula radio station becomes Canadian whether you like it or not. The participants in the promotion usually are people in your own market. The promotion itself is often stolen from a station that has done the promotion before and found it successful. Some promotions are bought as a service. These are imported. No matter how important the music is and how formulated, the station sound wouldn't be heard by the masses if good promotions didn't lead the audience to the music and other features. Therefore, to be No. 1, promotion must be No. 2.

In the mid-fifties, when the formula began, the idea of dressing up your on-air personalities and parading them through the streets was a great attention getter and brought good promotion for the station. Today, a similar stunt would be un-noticed among the hippies and ordinary people who consider what then was weird as commonplace now. Air personalities found themselves washing elephants, playing baseball with girls teams, racing antique cars

and doing everything but wearing sandwich boards to promote formula stations. The promotion department of today's radio stations has gained some refinements, but is still the fuel that drives listeners to the formula station where nothing more can happen than what the formula decrees.

Today the promotion department sends out promotion pieces to the press, stages contests often involving big money or heavy prizes and works with a great deal of dignity to buy listeners away from the other stations.

From the mass of promotions that are staged by other stations, they pick the best promotions to use in their market. The criteria is success elsewhere. Again, the formula can find something that didn't originate (or if it did, no one knows where) and use it because it is proven, successful and "What the public wants".

While the rest of the radio industry goes on its merry way, the formula does one thing. It insists on good and plentiful promotion. In this area, the formula does a great deal in helping to make the activities of the radio station followers known to both the public and the trade. There are exceptions.

Formula radio above all is dependable. It does the same thing at the same time and in the same way. You know what to expect and reliably, the formula never lets you down. Every hour on the hour, the formula guarantees you a certain service or entertainment. In most cases, the formula station is a friend you can depend on. You may not be listening, but you have company in the form of a regulated sound that was originally invented for teenagers but has become accepted by the masses. What level of culture the formula radio station is aimed at is never clear. National accounts from advertising agencies want the masses regardless of level. They want the buying power of the nation and in the profit and loss books the masses matter and so does formula radio.

The power of formula radio for the

staffers involved is unique. The power of a top format radio station in the entertainment business makes possible much moonlighting for its personalities and often administrators. The threat of control of media is also very present.

Two formula radio stations competing in the same market doesn't make sense. Both have the same thing to offer. This is part of the formulation. Since the formula is so precise what could they offer but the formula with a very minor variation.

Next week: The format stations power over the record companies.

Capitol Records (Canada) Ltd.

Appointment



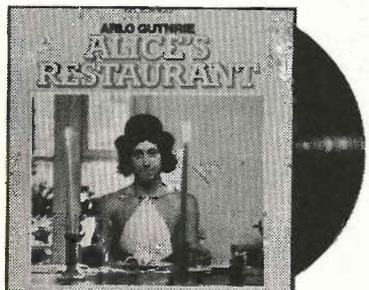
Roland J. Legault

Arnold Gosewich, Vice-President - Group Marketing of Capitol Records (Canada) Ltd. announces the appointment of Roland J. Legault to the position of National Advertising and Sales Promotion Manager.

Mr. Legault, a graduate of the Ontario College of Art, brings to Capitol an extensive background in the advertising and sales promotion field. Before joining Capitol, he spent several years with Rexall Drug Company Limited as their Sales Promotion Manager, and prior to that was Assistant Advertising Manager with the Power chain of supermarkets.

In his new position, Mr. Legault will report to the Director of Advertising and Promotion and will manage the advertising and sales promotion functions for Capitol's distribution division, rack division (Kensington and Waco-Sherman) and retail division (chain of Sherman Music Centres).

The Subversive Album That Inspired That Dirty Movie



ARLO GUTHRIE'S
ALICE'S RESTAURANT
The Original Sensation

on  Reprise Records & Tape

Canadian Mercury Attracting U.S. Attention

Canadian born Eric Mercury has been attracting a great deal of attention in this country, where he is currently on a promotional tour. Eric will perform in Boston, Chicago, Detroit, and Los Angeles. He recently completed successful engagements at New York City's



Richard Robinson reports from New York

Cafe A Go Go and the Electric Circus. A friend of David Clayton Thomas, Eric has just released an album on Avco-Embassy entitled "Electric Black Man", which is already receiving much airplay.

In a business where artists are stars overnight and gone the next day, The Rolling Stones have maintained their high level of popularity without a public appearance in this country since 1966.

Whether its magic or the idiosyncrasy of taste, the Stones have hung in at the top of a field not known for generosity among its competitors and simultaneously well-known for the fickleness of its consumers. If there is some secret to it, you'll have to ask the Stones.

In both Los Angeles and San Francisco a concert pattern seems to be emerging among those attending the Stones shows. The head-on cross traffic between incoming and departing patrons caused concerts in both cities to begin as late as two in the morning and end at five-thirty in the morning. In New York, over a thousand people camped out at Madison Square Garden the night before tickets went on sale. The concerts were sold out in a matter of three hours and a third show was added and sold out and still the demand for tickets continues.

Currently making their first U.S. appearance in three years, touching thirteen cities, the Stones are being forced to add concerts, not in new cities but in the cities that have already booked them, including New York, to accommodate the demands of people who did not act fast enough to obtain tickets. Those who did were often the determined ones who slept outside the box office the night before tickets went on sale. These concerts have been sold out across the country with only one announcement and without the use of one ad.

Where there are teenagers in a

home, and the latest census figures report well over twenty million young people in the U.S., the Rolling Stones are a household word and a household sound too. At least according to record industry statistics which credit the group with ten million dollars in album sales and three million selling singles. The Stones' latest album is the most recent one to strike gold.

While the Stones are on tour here they will have with them another exceptional British entertainer, Terry Redi. This is the second time a major act has requested that Terry appear with them. Terry, who just recently celebrated his 20th birthday, was first introduced to American audiences at the Cream's Madison Square Garden concert last fall. He was received with overwhelming enthusiasm and acclaim. Since then, Terry has played at the Miami Pop Festival and the Fillmore East in New York City. The tour will do much in the way of introducing him to people who as of now have only heard his records and read about him.

Fat Mattress, the new group led by former Jimi Hendrix guitarist Noel Redding, is set for its first U.S. tour, opening in Detroit the last week in November. The group will come to the U.S. following a nine-day Scandinavian tour. Subsequent dates will include the Fillmore East in New York City, Chicago's Kinetic Playground, and the Fillmore West in San Francisco.

Noel Redding, who leads Fat Mattress, played bass with the Jimi Hendrix Experience from its formation in 1966. He left Hendrix earlier this year and with his new group is now playing lead guitar and handling vocals. Though he hadn't put them into practice, Noel had plans to form a new group late last year, and in fact he and the rest of Fat Mattress started writing material and working out in the studio in September 1968.

It has been rumoured that Ringo Starr has been invited to appear with Elvis Presley in his second TV spectacular, to be screened in America sometime before Christmas. Ringo's "Magic Christian" co-star Raquel Welch has also been invited to take part. Another surprise rumour about the Beatles' drummer is that he will record a solo lp, with his voice swinging standards such as "Night and Day" and "Autumn Leaves" — songs that his parents like, he says!

The new Rolling Stones lp will be released shortly, titled "Let It

MLS MEMBERS RESPOND TO RPM SERIES

(Ed: Herewith a number of letters in reply to the RPM series of articles on the MLS. We have reprinted a number of letters. It will not be possible to reprint all the letters because of space limitations. Our series was printed without comment from the MLS and we in return reprint this series of letters without comment from RPM. This is only fair. Our readers can judge the validity of both the series and the replies.)

Dear Walt:

Having read with much interest your series on the Maple Leaf System, and the comments that followed, I feel it is time CFOX re-stated its feelings.

First, we absolutely disagree with the concept that radio stations make hits. The record companies produce the records — the radio stations play them; only the listeners can make them hits:

Of course we're selective — we can't play everything that's released. Have you ever heard of a record company that released every master submitted to it? Like the record companies release product that will sell, we play the records that will attract listeners. This is true regardless of the record being Canadian, American, British or Russian.

During the last several months,

MLS continued on page 20

Bleed". Featured on the lp will be a country type version of "Honky-Tonk Woman" as well as Keith Richards' first solo vocal, "You've Got The Silver Now". In addition to these two are other titles — "Gimme Some Shelter", "Love In Vain", "Midnight Rambler", "Live With Me", "Let It Bleed" and "Monkey Man".

Speaking of the Stones again the film "Michael Kohlhaas" in which Keith Richards has a character role, will open at London's new Victoria Theater in December. Richard's cameo role marks his first debut in movies, and also caused him to get his first haircut in two years!

Herb Alpert arrived in London last week and performed at a sellout concert at the Royal Festival Hall. He also performed at a royal command variety show for the Queen, as well as doing radio and magazine interviews. He then came back to New York City for another sellout show at Madison Square Garden.

MLS continued from page 19

CFOX has given maximum airplay to a half dozen records that achieved "hit" status nationally (Cash Box, Billboard, RPM, etc). Yet these records were not accepted by our listeners; they did not sell in Montreal; did not become hits! They were not accepted by the Montreal public.

Concerning the controversy over how many "hits" the MLS has played a part in: I believe everyone agrees the POPPY FAMILY'S "Which Way You Going Billy" was assisted to its nationwide success by the MLS. I also believe that the MLS played an important part in the Motherlode's "WHEN I DIE". In spite of the great review Bill Gavin gave the record, it was not until after the disks Canadian success that the deal was completed for the records U.S.

release by Buddah. In fact, Buddah contacted several MLS stations to obtain info on the record! In your November 15 issue, Dennis Rimmer of Victoria, B.C. gives the MLS credit for five records.

Whatever — these are the facts:

Since its formation, the MLS has had eighty-two records submitted for review.

If you accept only one (Poppy Family) as being assisted to its hit status by the MLS, this represents a success per centage of 1.21.

If you accept two "hits", the success percentage is 2.48.

And if you consider five, it's a whopping success percentage of 6.09.

Compare this figure to the Billboard average success of 2.2%.

The MLS average is equal to or greater than that of Billboard!

So what you ask! Well, do you honestly believe the Canadian success ratio could compare to that in the U.S. without the simultaneous exposure of these records by the MLS? And isn't that what the MLS is all about? The MLS was formed "... for a greater exposure of Canadian artists on a regular, continuing and simultaneous basis." And that's exactly what the Maple Leaf System is doing.

And what about the record companies. In Montreal, we still have a distribution problem on some of the Canadian labels.

Two singles recently reviewed (and rejected) on the Trend label had no distribution in Montreal. Quality records here, who distribute the line for the Canadian owners,

ADULT

- | | | |
|--|--|---|
| 1 4 LEAVING ON A JET PLANE
Peter Paul & Mary
Warner Bros/7 Arts-7340-P | 17 15 SHANGRI-LA
Lettermen-Capitol-2643-F | 34 50 WALKIN' IN THE RAIN
Jay & The Americans
United Artists-50605-J |
| 2 1 AND WHEN I DIE
Blood Sweat & Tears-Columbia-45008-H | 18 25 NO ONE BETTER THAN YOU
Petula Clark-Warner Bros-7343-P | 35 35 I STARTED LOVING YOU AGAIN
Al Martino-Capitol-2674-F |
| 3 6 I GUESS THE LORD MUST
BE IN NEW YORK CITY
Nilsson-RCA-74-0261-N | 19 10 IS THAT ALL THERE IS
Peggy Lee-Capitol-2602-F | 36 36 THIRSTY BOOTS
Anne Murray-Capitol-72592-F |
| 4 5 UNDUN
Guess Who-Nimbus 9-0195-N | 20 32 ONE TIN SOLDIER
Original Caste-TA-186-M | 37 40 NATURAL TO BE GONE
John Hartford-RCA-47-9772-N |
| 5 11 RAINDROPS KEEP FALLIN'
ON MY HEAD
B.J. Thomas-Scepter-12265-J | 21 21 THE SHELLFISH SONG
The Cotter Folk-Melbourne-3351-K | 38 45 TURN TURN TURN
Judy Collins-Elektra-45680-C |
| 6 2 TRY A LITTLE KINDNESS
Glen Campbell-Capitol-2659-F | 22 22 THE LADY IN THE PICTURE
Michal Vincent-Polydor-540011-Q | 39 47 YOU ARE MY LIFE
Herb Alpert & The Tijuana Brass
A&M-1143-M |
| 7 9 A WOMAN'S WAY
Andy Williams-Columbia-4-5003-H | 23 18 I STILL BELIEVE IN TOMORROW
John & Ann Ryder-Decca-32506-J | 40 44 JE T'AIME...MOI NON PLUS
Paul Mauriat-Philips-336242-K |
| 8 8 MAKE YOUR OWN KIND OF MUSIC
Mama Cass Elliott-Dunhill-4214-N | 24 38 MIDNIGHT COWBOY
Johnny Mathis-Columbia-4-45034-H | 41 46 MAN, THAT'S COFFEE
Julius Wechter & Baja Marimba Band
A&M-300-M |
| 9 3 WEDDING BELL BLUES
Fifth Dimension-Soul City-779-K | 25 39 SOMETHING
Beatles-Apple-2654-F | 42 43 MISS FELICITY GREY
Justin Tyme-Warner Bros-5020-P |
| 10 23 MIDNIGHT COWBOY
Ferrante & Teicher
United Artists-50554-J | 26 26 YOU'RE NOT EVEN GOING
TO THE FAIR
Tobias-Bell-810-M | 43 --- YESTER-ME YESTER-YOU
YESTERDAY
Stevie Wonder-Tamla Motown-1156-L |
| 11 7 SMILE A LITTLE SMILE FOR ME
Flying Machine-Pye-17722-L | 27 41 GOIN' OUT OF MY HEAD (f/s)
Frank Sinatra-Reprise-0865-P | 44 --- SOMEDAY WE'LL BE TOGETHER
Supremes-Tamla Motown-1156-L |
| 12 13 DON'T LET ME BE MISUNDERSTOOD
Ginette Reno-Parrot-40043-K | 28 20 WHICH WAY YOU GOIN' BILLY
Poppy Family-London-17273-K | 45 48 HAPPY
Paul Anka-RCA-47-9767-N |
| 13 14 WHERE DO I GO?
Julius LaRosa/Bob Crewe Generation
Crewe-335-M | 29 42 HOLLY HOLY
Neil Diamond-UNI-55175-J | 46 --- LA LA LA (If I Had You)
Bobby Sherman-Metromedia-150-L |
| 14 17 A BRAND NEW ME
Dusty Springfield-Philips-2685-K | 30 30 TOMORROW IS THE FIRST DAY
OF THE BEST OF MY LIFE
Lana Cantrell-RCA-74-0268-N | 47 --- DUBLIQUE BLUES
Association-Warner Bros-7149-P |
| 15 31 EARLY IN THE MORNING
Vanity Fare-Page One-1020-K | 31 49 COME SATURDAY MORNING
Sandpipers-A&M-1134-M | 48 --- WINTER WORLD OF LOVE
Engelbert Humperdinck-Parrot-40044-K |
| 16 19 LOVE WILL FIND A WAY
Jackie DeShannon-Imperial-66419-K | 32 29 TONIGHT I'LL SAY A PRAYER
Eydie Gorme-RCA-74-0250-N | 49 --- WICHITA LINEMAN
Sergio Mendes & Brasil '66-A&M-1132-M |
| | 33 34 SUNDAY MORNIN'
Oliver-Crewe-337-M | 50 --- SILVER THREADS & GOLDEN
NEEDLES
Cowsills-MGM-14084-M |

had no info on the records at all.

Larry and Lynda's "Most Peculiar Girl" was picked by the MLS and received constant exposure for more than two weeks. Dealer reaction? None! Why? Dealers had never heard of MTCC or Nugget records - they to my knowledge at this moment (and I've spoken to John Driscoll twice about this) have no distributor in Montreal. I cannot find anyone with MTCC record stock!

And what about those few Canadian singles that have never been submitted to the MLS - after which the record companies wonder why we don't play them.

The Maple Leaf System has room for improvement - everyone and everything does. Didn't RPM recently improve its format; didn't Capitol and RCA intro new images and logos?

The MLS will continue its progress to help Canadian talent via airplay - and CFOX is right behind it all the way! The MLS has accomplished more in six months than was done in the previous two years prior to the MLS birth. We'll continue moving forward in the seventies - but only with the help, desire and cooperation of everyone involved.

Frank Gould
Program Supervisor
and Music Director
C-FOX MONTREAL

Dear Walt:

I have read with interest all of the opinions, pro and con, in connection with your series of articles on the Maple Leaf System. I also read the articles themselves with a similar degree of interest.

As a long time supporter of Canadian talent I am moved to contribute a remark or too, to the growing controversy centering around M.L.S. in particular, and Canadian talent in general.

At the outset I had mixed emotions about the Maple Leaf System. At this point in time I still do not view it as the end all or be all for the development of Canadian talent. However, whatever else it may or may not be it was, and is, a giant stride forward, a positive step in the direction of an organized, all-out effort to develop a Canadian music industry. Let me point out here that CHAM is not a member of the system, but watches with interest the week by week activities of the member stations as they are published in RPM. This may be part of the missing

jig saw. How many stations such as ours, non members of the system, do not actively participate, but do act upon many of the results of Maple Leaf previewing and play, however concentrated that play may or may not be? If a significant number of non-M.L.S. Stations do take any lead from the system's activities, then the system becomes that much more effective, albeit indirectly.

I take exception to that letter in your November 15th issue from an unidentified (one must assume) record man. This to me is typical of the Canadian Record Companies' over-all attitude. They want a Canadian Music industry, but they want someone else, possibly the Maple Leaf System, to do all the work, while they, the record companies, enjoy all the benefits.

If the letter was in fact authentic, it's too bad the writer didn't have sufficient moxie to associate his views with his name. "Canada's music medic, the CRTC" (his phrase not mine) will not begin to solve the problem if only the broadcasters are to be subjected to legislation. Let the record companies and other interested parties be subject to the weight of legislation as well. The broadcasters in this country have played the role of whipping boy far too long.

Just one more thing, the idea that the Maple Leaf System, is, or has been, the only step in the right direction is not only false, it's downright unfair. RPM, Randy Moffat and his awards, The Canadian Talent Library, to single out only three, have made major contributions over the years to the development of Canadian talent.

I am of the opinion that Kit Morgan's article in the fiftieth anniversary issue of the broadcaster was one of the best precis

I have read on the basic details of this Canadian talent pot-boiler in some long time. I agree with your critic that the Magazine did a disservice to its readers and to the industry, it purports to speak for in publishing the disclaimer at the end of the article. However, this Magazine has always been management oriented, and the sad fact of the matter is that all too few broadcast management teams are the least bit concerned with music at all, never mind Canadian music. With reference to Mr. Dickdonald's "forgot to light the burner" phrase, Kit provides the ingredients in her article. It's not her responsibility to serve as chef too. He's right, let's find a stove to put it on, or the Canadian music industry will find itself, before long, without even the proverbial pot.

Should you choose to reprint any of my remarks, please DO identify the writer.

John Murphy
Program Director
CHAM - HAMILTON

Dear Walt:

We at CHUM have followed your recent series of articles entitled "A Close Look at the Maple Leaf System" with more than passing interest. It is regrettable that a publication such as yours should publish a series which communicates a lack of understanding of the primary objectives of the Maple Leaf System and the function and operation of individual radio stations.

I will not attempt to deal with each specific point raised in the articles, but rather review again the basic aims set out by the

MLS continued on page 22



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MLS continued from page 21

stations when they banded together, in what was, and continues to be, a sincere desire to foster and develop Canadian talent.

The Maple Leaf System was founded in June of this year by 12 key radio stations from coast to coast. It came as the result of many months of discussion by these 12 stations, and others. At the time of its founding, a letter was sent to the record industry informing them that the stations were "attempting to create an environment for encouraging the development of Canadian talent by establishing an association of radio stations which will, as a group, lend their facilities for the greater exposure of Canadian artists on a regular and continuing and simultaneous basis".

In your series you continually suggest that these stations should

take upon themselves the responsibility of "developing a record industry in Canada" and "make hits". We at CHUM do not believe that this is the function of any broadcasting station.

Music is a vital part of our total programming concept. For many years, we had been told that Canadian performers had difficulty in gaining exposure of their talents nationally. While every station that is now a part of the Maple Leaf System had been supporting Canadian talent and programming their recordings, it was felt that by joining together to insure exposure of recordings simultaneously from coast to coast, we would help overcome what many outside of broadcasting had said was a continuing problem caused primarily by our unique Canadian geography.

I would again hasten to insure you and all others who have read your

series, that as one of the 12 members of the Maple Leaf System it never was and never will be our purpose or function to "create a Canadian recording industry" or "make hits". The "recording industry" can only be developed by those within it --- "hits" are made by the people of Canada.

We will, however, continue our longstanding philosophy of helping in the development of Canadian talent and there is no question that one of the primary roles we can play in this area is the exposure of their recordings on our stations. For this reason alone, CHUM will continue its membership in, and aggressive support of, the Maple Leaf System.

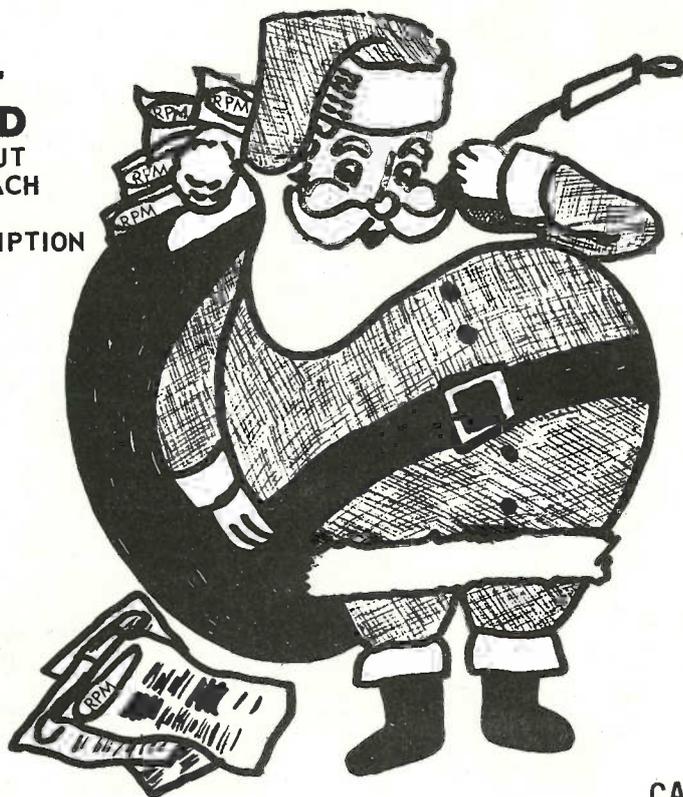
Fred G. Sherratt
Vice-President,
Programming &
Operations
CHUM LIMITED

COUNTRY

- | | | |
|---|--|--|
| 1 4 TRY A LITTLE KINDNESS
Glen Campbell-Capitol-2659-F | 17 10 I'D RATHER BE GONE
Hank Williams Jr-MGM-10477-M | 34 40 WHEN YOU'RE HOT YOU'RE HOT
Porter Wagoner-RCA-0267-N |
| 2 3 SHE EVEN WOKE ME UP
TO SAY GOODBYE
Jerry Lee Lewis-Smash-2244-K | 18 19 SWEET THING IN CISCO
Nat Stuckey-RCA-0238-N | 35 42 GOTTA GET TO OKLAHOMA
The Hagers-Capitol-2647-F |
| 3 1 GROOVY GRUBWORM
Harlow Wilcox-Plantation-28-M | 19 8 ANOTHER DAY ANOTHER MILE
ANOTHER HIGHWAY
Clay Hart-Metromedia-140-L | 36 44 DOWN IN THE BOONDOCKS
Penny Dehaven-Imperial-66421-K |
| 4 6 THINGS GO BETTER
WITH LOVE
Jeannie C. Riley-Plantation-29-M | 20 21 YOU'RE MY WOMAN
Blake Emmons>Show Biz-227-M | 37 41 LODI
Buddy Alan-Capitol-2653-F |
| 5 5 JESUS IS A SOUL MAN
Billy Grammer-Stop-321-U | 21 16 TO SEE MY ANGEL CRY
Conway Twitty-Decca-732546-J | 38 45 JUST SOMEONE I USED TO KNOW
Porter Wagoner/Dolly Parton
RCA-0247-N |
| 6 7 DIGGY DIGGY LO
Doug Kershaw-Warner Bros-7329-P | 22 13 INVITATION TO YOUR PARTY
Jerry Lee Lewis-Smash-2244-K | 39 47 EVERY STEP OF THE WAY
Ferlin Husky-Capitol-2666-F |
| 7 14 (I'm So) AFRAID OF
LOSING YOU AGAIN
Charley Pride-RCA-0265-N | 23 28 SHELLFISH SONG
Cotter Folk-Melbourne-3351-K | 40 48 WHITE HORSES
Tommy Cash-Epic-10540-H |
| 8 2 GET RHYTHM
Johnny Cash-Sun-1103-M | 24 32 WHERE HAVE ALL THE
AVERAGE PEOPLE GONE
Roger Miller-Smash-2246-K | 41 50 CLEANIN' UP THE STREETS
OF MEMPHIS
Bob Luman-Epic-5-10535-H |
| 9 20 BLISTERED (f/s)
Johnny Cash-Columbia-45020-H | 25 17 DON'T IT MAKE YOU
WANT TO GO HOME
Joe South-Capitol-2592-F | 42 43 AND THAT'S ALL THAT'S
ON MY MIND
Roy MacCaull-Paragon-1009-C |
| 10 11 WHEN YOU WERE A LADY
Billy Charne-RCA-75-1012-N | 26 30 MY BLUE RIDGE MOUNTAIN BOY
Dolly Parton-RCA-74-0243-N | 43 --- FROM PULPIT TO PRISON
Singing Parson-Melbourne-3353-K |
| 11 15 CAROLINA ON MY MIND
George Hamilton IV-RCA-0256-N | 27 33 I'M A ONE MAN WOMAN
Dianne Leigh-Chart-5036-L | 44 --- ROLL OVER BEETHOVEN
Linda Gail Lewis/Jerry Lee Lewis
Smash-2254-K |
| 12 12 IT'S MY TIME
Frank Ifield-Hickory-1550-L | 28 35 BABY BABY (I Know You're A Lady)
David Houston-Epic-10539-H | 45 --- BROWN-EYED HANDSOME MAN
Waylon Jennings-RCA-0281-N |
| 13 18 WALK WITH YOUR NEIGHBOUR
Tommy Hunter-Columbia-C4-2904-H | 29 36 HAUNTED HOUSE
Compton Bros-Dot-17294-M | 46 --- THERE'LL NEVER BE ANOTHER
N. Wm. Caffery-Rodeo-3329-K |
| 14 27 MacARTHUR PARK
Waylon Jennings/Kimberleys
RCA-74-0210-N | 30 38 BIG IN VEGAS
Buck Owens-Capitol-2646-F | 47--- ONE MINUTE PAST ETERNITY
Jerry Lee Lewis-Sun-1107-M |
| 15 31 RUBEN JAMES
Kenny Rogers/First Edition
Reprise-1854-P | 31 39 THE HOUSE OF THE RISING SUN
Claude King-Columbia-4-45015-H | 48 --- CAMELIA
Marty Robbins-Columbia-45024-H |
| 16 9 OKIE FROM MUSKOGEE
Merle Haggard-Capitol-2626-F | 32 34 WAYWARD WOMAN OF THE WORLD
Gary Buck-Capitol-72598-F | 49 49 I WONDER IF I'LL EVER
SMILE AGAIN
Dougie Trineer-Rodeo-3328-K |
| | 33 37 SHE'S MINE
George Jones-Columbia-MU4-1381-H | 50 --- I'M A LOVER (Not A Fighter)
Skeeter Davis-RCA-74-0292-N |

CHRISTMAS SUBSCRIPTION OFFER

**A
GIFT
CARD
GOES OUT
WITH EACH
GIFT
SUBSCRIPTION**



**52 ISSUES OF
RPM WEEKLY**

FOR YOUR MUSIC MINDED
FRIENDS...WHY NOT A
YEARS SUBSCRIPTION TO
RPM MUSIC WEEKLY.
FIFTY-TWO TIMES
IN 1970 YOU WILL
BE REMEMBERED FOR
YOUR GIFT. INCLUDED
WITH YOUR GIFT IS
A COPY OF THE
CANADIAN MUSIC INDUSTRY DIRECTORY.

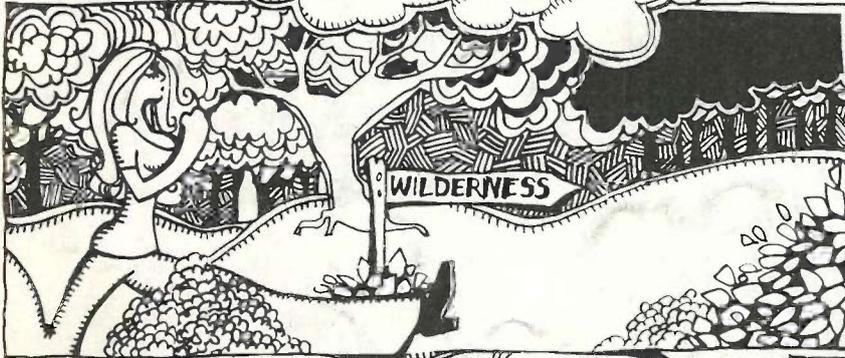
\$10 FOR THE INITIAL SUBSCRIPTION. **\$5** FOR EACH ADDITIONAL SUBSCRIPTION

<p>FIRST SUBSCRIPTION</p> <p>\$10.00</p>	<p>TO: RPM MUSIC WEEKLY 1560 BAYVIEW AVE. TORONTO 17, ONT.</p> <p>name _____</p> <p>address _____</p> <p>city _____</p>	<p>ADDITIONAL SUBSCRIPTION</p> <p>\$5.00</p>	<p>GIFT SUBSCRIPTION</p> <p>TO _____</p> <p>_____</p> <p>CARD FROM _____</p>
<p>ADDITIONAL SUBSCRIPTION</p> <p>\$5.00</p>	<p>GIFT SUBSCRIPTION</p> <p>TO _____</p> <p>_____</p> <p>CARD FROM _____</p>	<p>ADDITIONAL SUBSCRIPTION</p> <p>\$5.00</p>	<p>GIFT SUBSCRIPTION</p> <p>TO _____</p> <p>_____</p> <p>CARD FROM _____</p>

OFFER EXPIRES DECEMBER 25TH., 1969. ACT NOW!!!!

YET ANOTHER
FANTASTIC
CAPITOL
PRESENTATION
PART 2
GOLDIE
and
EDWARD BEAR

FILLED WITH FRIGHT AND APPREHENSION WHEN EDWARD BEAR SURPRISED HER IN THE BEAR DEN, GOLDIE FLED INTO THE WILDERNESS. SHE FLED & FLED & FLED UNTIL SHE SANK DOWN IN A STUPOR OF EXHAUSTION.



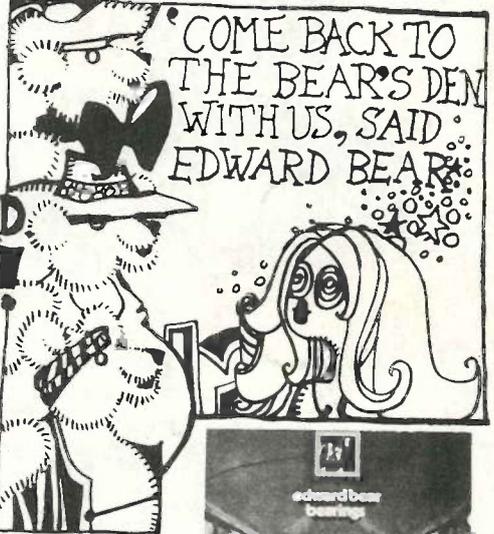
IT WAS IN THIS LAMENTABLE STATE THAT EDWARD BEAR FOUND HER, & SOOTHED HER BY PLAYING BEARINGS ON THEIR PORTABLE STEREO RECORD PLAYER, WHICH THEY ALWAYS CARRIED WITH THEM....



GOLDIE WAS ENTRANCED...



Oh!
I LOVE EDWARD BEAR!



'COME BACK TO THE BEAR'S DEN WITH US, SAID EDWARD BEAR.'



YES! SAID GOLDIE BECAUSE YOU HAVE A REAL WINNER IN BEARINGS - EVERYONE SAYS IT WILL TURN OVER FAST FAST FAST & BRING PROSPERITY TO RECORD DEALERS EVERYWHERE... & ALL LIVED HAPPILY AFTER.

