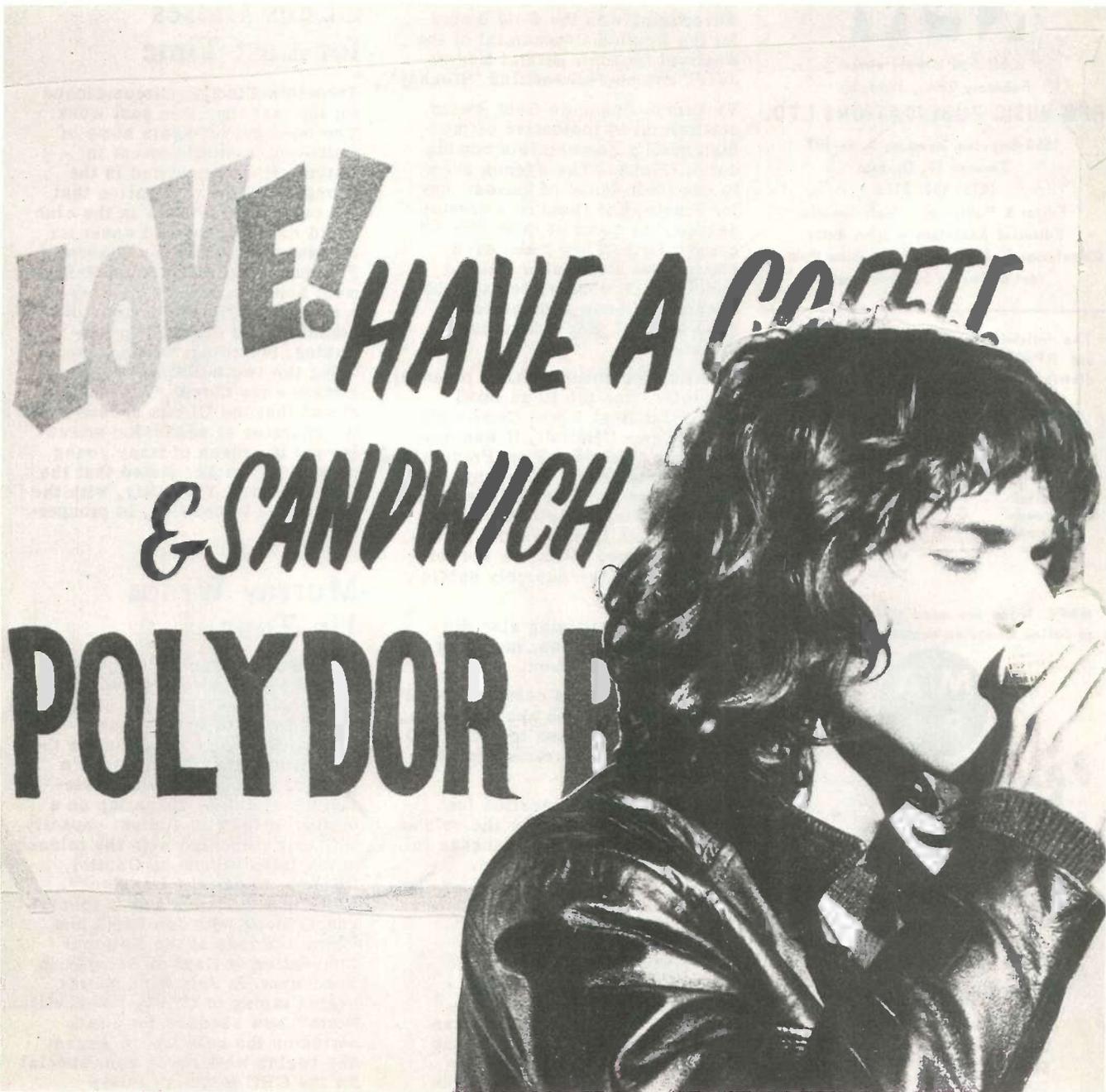


RPM WEEKLY

TWENTY FIVE CENTS

Volume 13 No. 21

July 11th. 1970 (PART ONE)



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

—Pierre Juneau

RPM

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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

SUBSCRIPTIONS — Canada & USA

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Two Years	-	\$17.00
Three Years	-	\$21.00
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Other Countries

One Year	-	\$25.00
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8th Annual TV Commercials Festival

The Inn on the Park's Centennial Ballroom was the setting for the dinner that topped the 1-day 8th Annual Canadian Television Commercials Festival. Entertainment was presented by the Travellers who are on their way, now, to Osaka, Japan. Toastmasters were Wayne and Shuster.

It was Vickers & Benson's evening, as they walked away with nine awards, including the coveted Gold Award for Best French Commercial entitled "Osaka". MacLaren Advertising won the Gold Award for the English Commercial of the Festival for their Bristol-Meyers Javex commercial entitled "Hockey".

Vickers & Benson's Gold Award commercial is indicative of the high quality commercials coming out of Quebec. The French seem to use their sense of humour, eye for beauty, and taste to a greater degree than some of their English counterparts. They make each commercial a veritable artistic endeavor. Of course, perhaps the French audience appreciates it more than the English audience would.

The English commercial, a personal favourite, was the Rose Bowl winner for Best Local Commercial Group One - "Bells". It was produced by Canawest Film Productions for B.C. Telephone Company. The progression from the various church bells to a ringing telephone, accompanies by the simple phrase, if I may quote, "Sundays are for bells", made the superbly subtle message.

MacLaren Advertising also did well with six awards, including the top one mentioned.

There are too many categories and winners to put in so short a space; but all were a lesson to those who might think commercials are easy to produce.

Only one small suggestion for next year. Please lower the volume of the band, so one can engage in an intelligent conversation.

—Claire Louise Lalonde

'FH Ups Native Content

Duff Roman, CKFH Toronto Music Director and morning man, reports that native music on the FH playlist has been upped to 26%. The figure is based on the Big 30 plus ten new and ten extras for a total of fifty records. The list, which by the way does not include Canadian album product exposed, includes such

artists as Mountain, Terry Jacks, Crosby, Stills, Nash and Young, Neil Young, Pepper Tree, Mashmakhan, Original Caste, Joni Mitchell, Mother Tucker's Yellow Duck, Sands of Time, Steel River, Poor Souls, Dean Taylor, Chimo and Tom Northcott among others. FH announced at the same time that it has again acquired the contract for broadcasting of NHL hockey games for a three year period. This coming season marks the twentieth consecutive year that CKFH has carried the games..

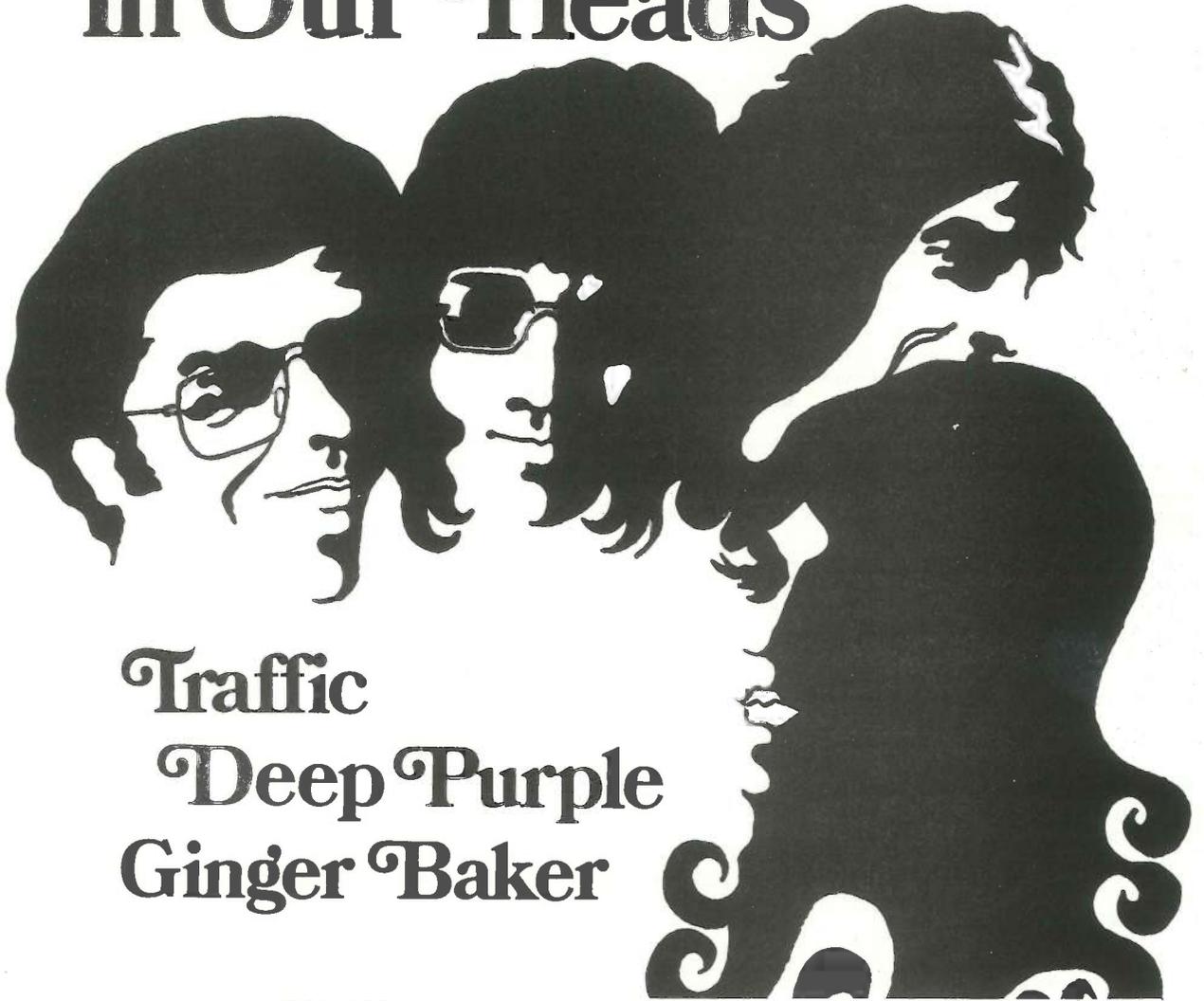
Circus Closes for Last Time

Toronto's Electric Circus closed for the last time this past week. The on-again off-again home of multi-media entertainment in Toronto finally chucked in the sponge with the realization that the capital investment in the club could not be recovered under its present system. Owner, Stanton J. Freeman, said that Circus Management hopes to reopen the club as a shared facility for a group of organizations engaged in film making, recording, editing, etc., using the two buildings which comprise the Circus. Freeman stated that the Circus necessitated the charging of admission prices beyond the reach of many young people. He further stated that the Circus in New York City, with the larger area to draw on, is prospering.

Murray Wraps Up Tour

Anne Murray, Capitol's down-east songstress, has just wound up two highly successful weeks of personal appearances in Montreal and Vancouver. While appearing in the two cities, Miss Murray made a point of visiting radio and television stations, appearing on a number of them in a guest capacity. The tour coincided with the release of her latest album on Capitol, "Honey, Wheat and Laughter". While in B.C., Anne was a special guest, along with Joe South and Pierre Lalonde at the National Convention of Capitol Records in Vancouver. In July Miss Murray begins taping of CTV's "Nashville North" now skedded for a fall series on the network. In August she begins work on an hour special for the CBC featuring fellow Capitol artist, and songwriter, Gene MacLellan. Following the CBC stint, Miss Murray is booked into the Confederation Centre in Charlottetown, P.E.I.

We've Got All Kinds of Groups in Our Heads

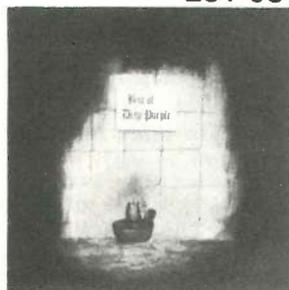


Traffic
Deep Purple
Ginger Baker

543 108



231 031



2662 001




polydor

ROCK, SOUL, BLUES
EXPLOSION

Intelligible Vocals the Next Thing

These pages have seen a number of harsh criticisms over the past months of the quality of sound available in live performances. Now, perhaps there is a solution to that problem, or at least the vocal part. Shure Brothers Incorporated of Evanston, Illinois, long-respected for their work with microphones and phonograph cartridges, have come up with a voice projection system which is receiving high praise wherever it is heard.

The Shure models VA 300 and VA 302 both provide up to three hundred watts peak available voice power with a continuous RMS rating of one hundred watts. Frequency response is from fifty to ten thousand cycles per second with distortion reaching five per cent at rated output. Both models feed Shure model VA300-S speaker columns which consists of two ten-inch speakers and four eight-inches for total cone area of approximately three hundred and sixty square inches. Penetrating power is uniform over 65 degrees vertical and 140 degrees horizontal. Sound pressure, measured at two hundred feet from source is said to be twice that of a similarly rated conventional system. Also available are monitor speakers for the system, model VA301-S with one ten-incher and two eights, and built in volume control to give tight control over group balance and output. A booster amplifier, PM300 is available to drive the monitors, and to provide extra power in extraordinary situations. The unit is rated at one hundred watts RMS and has similar specs to the rest of the system.

The Shure system has been lauded by many performers and concert hall operators for its penetrating power and clarity. The system is now in use by such groups as the Fifth Dimension, the Rascals, Tranquillity Base, the Association and Sergio Mendes and Brasil '66. Perhaps, now that we have a system exclusively and impeccably made for vocals, someone will lavish the same attention on instrumental amplification, and with the two we may once again see the days when it is possible to come home from a live performance without a headache and a vague feeling of disappointment.

—John Watts

*This week, subscribers
receive a GIANT two part
RPM — Biggest ever!*

Doctor Tom Set for US Release

The Freedom Aquarius deck of 'Doctor Tom', has been set for U.S. release on the Scepter label. Negotiations leading to the deal were handled through Bert Siegelson of Felsted Music which, at the same time, acquired world publishing rights on the song, exclusive of Canada, from the Canadian publisher, Summerlea Music of Montreal. Felsted is part of the London Records' publishing division. The disc is to be released in the U.S. under the group name, Freedom of Choice. The lid is expected by Scepter to be the third Canadian chart-topper in the U.S. this year, following 'American Woman' and 'Which Way You Goin' Billy' to the top.

Hamilton's Tractor Coming of Age

From the ruins of a Hamilton based group, Tractor, who all but had a recording contract signed, sealed and delivered, has evolved a new Tractor, with a totally new sound in blues, new in the scene of today, old in the sound that is derived from Magic Sam, Otis Rush, Sonny Boy Williamson, Little Walter, Charles Lloyd and many more granddaddies of basic blues. The new five man Tractor, Bruce (the chief) Gilchrist, vocals, harp, bass, Barrie Lander, Organ and vocals; Jerry Hordichuk, drums; Jim Skarrat, sax and bass; and Paul Ewing, lead, bass and vocals, put in a driving stage show. Approximately 50% of their on stage show is original material, most of it written by the Chief. Bruce is a harp freak, using it to add an incredible lonely, fantastically bluesy sound to what is already a blues band. A lot of years in the business, most of them hard and all of them having one point in common, - empty pocketbooks, give an insight into why the band plays the blues as well as they do. From eight years in the business for Skarrat down to three for Hordichuk, the years show in their sad wailing. The Chief and Ewing went to Vancouver for a while to play with Heavy Head. They quickly learned to survive on \$2.00 a day. Now their sound has caught the attention of several record companies, and it looks like the break is just around the bend. Ewing and Skarrat are both capable of playing bass in addition to their regular lead and sax, and each has a style and technique of his own. The constant

switches in instruments lends a new sound to each number with each incorporating his personality into the song. Tractor is perhaps at its best, when they get into an impromptu jam on stage. Ewing usually starts it off, with fantastic B.B. King riffs, then quickly improvises, drawing on Albert King and Muddy Waters blending them into a sound of his own. Then comes the Chief, with his harp, quickly followed up by Skarrat's versatile sax, and so it goes, on and on, with Barry ad libbing lyrics left and right. Ask them to repeat what they've just done, and they'll look at you with blank expressions. It came from deep inside and no one was really aware of anything, except the feelings that were just happening. Tractor is totally new and yet as old as the blues themselves. People are already comparing them to Edward Bear, but it won't be long before people realize that they aren't an Edward Bear or any other group that was, but that they are Tractor and that they stand strictly alone and for what they feel.

—Jutta Ney

Producer Harris Signs Murray

Kenny Harris' Vancouver-based production entity, K.H. Productions Ltd., has announced the signing of composer/singer/guitarist John Murray to an exclusive recording contract. First product to issue following the signing is a single to be released on Van Records in July and album product later in the summer. Meanwhile, other Harris talent, Strange Movies, is making gains in the west with their Van Records deck of "Feel it Coming". The single has been picked by Bob Gourlay of CKOV Kelowna.

Compo to Release Bitter Earth

Allan Matthews, Compo field promotion manager, reports that the company is set to rush release the Satisfactions' deck of "This Bitter Earth" on the Apex label. The arrangement stems from negotiations completed June 19th between Compo's Lee Armstrong and Phil Picone of Lionel Entertainment Corporation, New York, whose Lionel Records handle the lid in the U.S. The single is showing strong action below the border and is climbing the American trade charts.

Christopher Robin Is Waking Up

There's a talented young Canadian family, name of **Christopher Robin**, readying themselves for a disc debut. You're probably familiar with their lead, **Terry Christenson**. Their manager, **Mel Shaw**, has had



them working the clubs around Toronto and, through **Harold Kudlets**, has moved them down into the U.S. for the summer. They pulled good houses at Toronto's **Camelot** and are currently playing **Flays in Buffalo**. Their first record, "Fronts" (written by Shaw)

CANADA BILL continued on page 20

MAPL Success 60% (Pure) Cancon

The CRTC couldn't have anticipated the power of the music industry when they legislated 30% of a very LOOSE Canadian content. This week, to RPM's amazement, the MAPL chart (page 9) indicates that 60% of the records, currently being programmed, are 100% Canadian, according to the CRTC definition of Canadian. Even more amazing is the fact that 9 singles in the top 10 are 100% Canadian in content. The number one record and all the records listed in the top seven

Festival for Country Fans

Canada's first Country and Western Festival is set for July 18th and 19th at Rock Hill Park near Shelburne. Such artists as the Stonemans, Skeeter Davis, Mac Wiseman and George Hamilton IV will appear. A number of top name Canadian groups will also be on hand. Other attractions will be held, including midget wrestling and a carnival. The site features, parking, camping, swimming, sanitary facilities snack bars. Tickets went on sale June 1st. Promoter of the event J. Elwood Hill, has expressed the hope that the gathering can be kept to a reasonable size in order to allow everyone maximum enjoyment.

Capitol to Distribute Daffodil

Capitol Records (Canada) Ltd. announces the signing of an exclusive distribution deal with Love Productions. The deal calls for the distribution of the firm's newly established Daffodil label.

Arnold Gosewich, vice president and general manager Capitol



Signees and witnesses for Capitol/Daffodil deal (l to r) John MacLeod, Arnold Gosewich, John Finlay and Frank Davies.

(Canada) completed the negotiations by signing for his firm while Frank Davies, vice president Love Productions and Official Music, capped the deal.

Initial release will be an album by King Biscuit Boy with Crowbar, already subject of rave reviews from national and international music critics. They were formerly the backup group for Ronnie Hawkins.

Taping session was held at Toronto Sound Studios with Terry Brown producing.

are all Canadian. Although there is no doubt that the legislation announced, created the great interest in Canadian production, creation and artists, same will not become law until February of next year.

Juneau and his group should not feel too badly that they were unable to foresee the action resulting from their proposed ruling. Even, in the rumour stages, certain companies moved quickly to update their domestic image. The record industry is completely unpredictable, and authorities on the business maintain the odds are 50-50 that Canada could be the hitmaking capital of the world — before the legislation is official. The MLS has been flooded with new releases. Eighteen records were reviewed on the last conference call.

New production companies are being formed almost every day

Celebration Signs Norman

Quality's newly bowed Celebration label has signed popular Montreal singer Patrick Norman. The announcement of the signing was coupled with the label's initial release, "Love Is All" by Norman. The taping session took place at RCA's Montreal studios with Gilles L'Ecuyer producing and arrangements and full orchestration chores by Jerry De Villiers and Richard Ferland.

Signing on behalf of Norman was Gilles L'Ecuyer while George Struth signed for Quality.

Norman has been singing professionally for the past three years, although he did the group scene in his early teens. It wasn't until he met the internationally known wrestler and Montreal club owner, Claude St. Jean that he moved



Quality's George Struth (r) signs artist deal for Patrick Norman with producer Gilles L'Ecuyer.

into his singing career seriously. He has been singing at the Claude St. Jean Steak House for the past three years and remains a top draw.

The 23 year old Norman has released on Quebec's Vedette label and is already receiving radio play throughout the Province.

and record companies are battling for masters from producers with good track records (Canadian-wise) and any entitles of power. Royalty demands from independents soar and it's a sellers' market for records — "entirely made in Canada" — and records "that have a distinctive Canadian concept". One company head noted "the full content on a Canadian record is its biggest selling point."

U.S. interest grows insofar as Canadian masters is concerned, and RPM is experiencing a higher ratio of subscriptions and telephone calls from south of the border than ever before in the history of this publication.

Peace Festival a Big Question Mark!

By John Watts

The space below had been intended to be used for a review of a pop music festival held last weekend (28,29) in a place formerly known as Toronto the Good, or as is more commonplace, Tronna. Due to circumstances beyond this paper's control, this space is now going to be used for a look, from a fairly young viewpoint, at a violent confrontation between promoter-audience-police.

This summer was heralded in with a rash of so-called 'peace festivals' announced in winter and early spring. Starting the whole thing off was the Lennon-Brower-Yorke effort, which was made public at a press conference at the Ontario Science Centre, just before Christmas by the recording duo of John and Yoko. In a matter of weeks, the Peace Festival had become the most commercialized thing since that brown soda pop. Upon hearing of the confusion of the original venture, Mr. Lennon withdrew his support. The festival has since been looking for a home throughout Ontario without much luck. The announcement was followed by a rash of proposed 'peace festivals', a number of which even came off. The seed sprouted in the mind of many a young person, as it did in the mind of Mr. Lennon, that this was not the real thing (ha, ha).

Around this time, the seed also sprouted that perhaps promoters were not merely godly suppliers culture but, heaven forbid, businessmen with only one goal in mind, money. Ugh! A resentment grew quite rapidly, a resentment which was just waiting for an opportunity to express itself. Eaton-Walker-McLean-Hunter happily supplied that opportunity.

The Festival Express 1970, as it came to be known, would be a showcase on wheels of some of the biggest names in the pop world. Janis Joplin, the Band, the Grateful Dead, Ten Years After, and other such names filled the bill. The chartered train was originally set to make stops in Montreal, Toronto, Winnipeg, Calgary and Vancouver. The Van stop was dropped due to civic opposition. The Montreal performance was cancelled due to a slight oversight on the part of the promoters, they scheduled it for the St. Jean Baptiste Day holiday, traditional time of violence in P.Q. That left three stops, Toronto, Winnipeg and Calgary. Toronto, according to history, has always been a nice, quiet little lakeport. The atmosphere of fun and frivolity at the CNE, where

the show was to take place, would no doubt make the festival a very happy and profitable undertaking.

Bang! A week or so before the weekend show, the resident May 4th Movement, Toronto's very own radical group, announced plans to crash the party by way of protesting ticket prices, which they considered unduly high. And, true to their word, at about 11:30 on Saturday morning, they started storming the barricades. Toronto's police force were present in great abundance to repel the invaders. Many of the police were your friendly neighbourhood cop, off duty. The police were reinforced with more than fifty Pinkerton security guards, staid upholders of the status quo. Uniforms swarmed the gates and entrance-ways. One assault wave took the form of a number of dirty hippies flying over sheds adjacent to the fence on the southwest corner of the grandstand. Several disappeared into the crowd which obligingly came forward to swallow them up. One young soul was ensnared on the roof by three big burly police officers, who held him quite effectively while being pelted with rocks hurled by the outraged crowd. Other invasions took the form of physical gate crashing, which saw gates one and three fall and hundreds of rock fans pile in and mix with the paying customers. Police chased a number of the crashers, tackling them to the ground. Others made their way along ledges by the grandstand above the police eyes, and, at one point, a section of fencing was thrown against the barbed wire enclosure which surrounds the grandstand, and persons ran up the ramp thus created and vaulted over the fence ala Davy Crockett. Outside, police on horseback retained a semblance of order, occasionally, and accidentally of course, stepping on the sometimes bare feet of the crowd, but Toronto horses are gentle, if not light.

For the most part it was a pushing and shoving match, but it sometimes led to real injury, a police officer had his face bloodied with a rock or brick, a girl of about fourteen was crushed between agitators and police. In total, some twenty seven arrests were made on charges ranging from assault to causing a disturbance. The St. John Ambulance first aid station reported treating over sixty people for minor injuries in addition to those cared for by the volunteer Trailer organization. A number of ambulances left the grounds with hospital cases.

The Toronto Police Force is to

be congratulated for its cool and responsible handling of a very tough situation. The men in uniform carried no guns although some wore holsters, many took their ties off to prevent coming to a rather decisive end at the hands of an over-excited crasher. The police were, for the most part, polite, courteous and when asked, extremely helpful. However there were isolated incidents when excessive force was used, but the cops have as much right to over react to a situation as anyone else, they certainly had the provocation. One point which rankled with me completely was the absence of badges on the chests of a good proportion of the police. A citizen has few other ways of identifying a police officer in such a situation than by that badge number.

Result of the affair was the entrance, through various devious means, of an announced three hundred and fifty non-paying fans. The actual number is certain to be much higher. Promoter, Ken Walker, trying to soothe the angered crowd, finally came up with a free show in Coronation Park, close to the grandstand, where Jerry Garcia's Grateful Dead, Ian and Sylvia and other top name groups played free of charge. Mr. Walker, when speaking of press coverage of the affair, made the point that the media paid little attention to the positive aspects of the show, the good vibrations. If there were any, this reporter didn't feel them. Walker was constantly being hounded by the crowd inside to make it a 'free' show, the fence separating stage from crowd was pulled down several times as police struggled to keep it up. Mr. Walker also asked for mention of the sound system. The sound was provided by the much-respected Hanley Sound Inc. of Massachusetts who arrived with a truckload of equipment including a mobile recording studio (o crass commercialism) which no doubt complemented the motion picture cameras running in front of the stage. However the much-respected didn't quite come across. It would seem to be a pretty well known fact that high winds are not conducive to the propagation of sound waves (whew!). It would also seem that placing two banks of speakers at one extreme end of a large field with the wind at right angles to them is not the best way of getting the sound to everyone. It becomes obvious that my standard comment on concert sound is not necessary.

Total accurate attendance has not
PEACE FESTIVAL continued on page 19

FROM "CHILLIWACK" COMES
"CHAIN TRAIN"
the single

THE ALBUM
(soon to be released)

LONDON records

**PRESS
INFORMATION**

June 29th, 1970.

Dear Friend,

The purpose of this letter is to let you know that we: Ross Turney, Claire Lawrence, Glenn Miller and Bill Henderson, formerly the Collectors, have recorded a new album and have changed our name.

We are now CHILLIWACK, that is also the name of the album. The first single from the album is entitled CHAIN TRAIN.

CHILLIWACK is a Salish Indian word which originally referred to going back up the river to home, and is usually translated as just 'going back up'. As far as we're concerned we're going back up to a feeling of strength and adventure that we had when the group was very young.

This is the first album we've done that feels anywhere near as free and alive as we like to feel. We used the same arrangements we use on stage (with the exception of a flute solo in Rain-o), kept overdubs to a minimum, and usually accepted the first or second take. As a result the album was quick, easy and fun to record.

That's all there is to say about that. As for who and what we are and how we feel about the world around us, that's all in the music.

Ross Turney
Claire Lawrence

Glenn Miller
Bill Henderson

**CHILLIWACK WILL MAKE BIG NOISE
AT ALL TOP 40s**

Andy Williams Presents Ray Stevens??? Is Made in Canada

If you sat in front of your television set in Omaha Nebraska and watched the new summer replacement for the Andy Williams Show, you probably wouldn't realize that it was done in Canada where the television people say there is no talent and less production ability. Only as the credits rolled by at the end of the show would you realize that the show couldn't be any good, because it was done in the land of Mounties, Indians, and skis on top of foreign automobiles in the summertime.

Nevertheless, the Ray Stevens show indicated the polish and the capability of Canada's production people. In spite of the fact that a few brains, stars and mucho dollars were imported to make it all possible, the whole thing still will serve as proof of Canada's ability to produce winning television shows. The stigma can be forgotten if you export the product and get it back via the silver platter U.S. networks. Just the fact that the show was network made it look better.

Every argument that was made before the CRTC was shattered and made ridiculous by the fact that overnight, the words of the television money machine still ringing in our ears, CTV has shown that everyone was wrong. It can be done in Canada and the first such product shows very great potential for the future. The wasteland that U.S. television was, is, and will be, is threatened by the fact that something new and different can happen outside the TV mills of the U.S. which will capture the imagination of the U.S. and the world's viewing public. With just this as inspiration, Canada's production houses, Canada's investors in leisure time enterprise should look at Canadian talent as the door opener that could put Canada's production centres on the map.

How it was done isn't important, the point is that it was done in Canada. The fact that the stars were all imports simply means that Canada must develop a star system and if necessary a new breed of producers who will work hand in glove with television. The Canadian dailies have all taken a hand in panning this show. It is typical of the daily critics to look at the whole thing with their unlegislated outlook. The CRTC can't do anything about the attitude of the stage, film and TV critics. Their reviews were reviews by critics. The home viewers don't really understand all that and the

Ray Stevens Show was entertainment at the highest level, superb for the summertime. Ray Stevens is still a genius and the show had a fresh and different approach to entertainment. It was a little overstated, but you would hardly notice. I still don't believe it was done in Canada and will need some definite proof. We may all be a part of an international "put on".

Beethoven's Bicentenary-A Definite Success

Two great masters - Ludwig Von Beethoven and Karel Ancerl - were paid tribute by the usually staid city of Toronto in fine style these past few weeks. Astonishingly enough, O'Keefe Centre (the critics' bone of contention) was filled to the rafters with enthusiastic lovers of the great Beethoven and his admirable interpreter, Ancerl.

Dressed to all extremes with moderation in between, people came in droves to listen to the brilliant, emotive playing of Vladimir Ashkenazy (in the second piano concerto), the liquid, effortless tones of Andre Watts (in the fourth), the controlled fireworks of Brendel in the popular "Emperor" concerto, the rich violin of Josef Suk, the overtures, and of course, the symphonies.

The Toronto Symphony Orchestra has never played with such fervor and finesse as it has under Ancerl's baton. Unobtrusive, yet dynamic, Ancerl manages to find new colour, new dimensions, to Beethoven's music, to lift the spirits of the most knowledgeable Beethovenian.

It was particularly true in the last symphony - the Choral - based on Goethe's poem of joy. The Mendelssohn Choir sounded like one massive, vibrant voice providing the perfect foundation for the pliant voices of Clarice Carson, Hughette Truangeau, Wilmer Neufeld, and Thomas Paul.

The hall, supposedly wicked acoustically, was even up to par. Instead of the "whole" sound one gets at Massey Hall, the sound was segmented according to orchestral placement. That, for those seated in the balcony, was an asset. It was an eyeopener, as many nuances that are missed on record or at Massey Hall, came alive; a new light thrown on Beethoven's works.

The series culminated on that very

emotional evening, when, on the last chord of the Ninth Symphony, the packed house (no standing room left) rose with thundering applause and ovation lasting over five minutes.

As tangible tribute, Ancerl and the TSO received a large basket of mums. Ancerl was presented with a wreath from a little girl, not much over three years old, probably a relative, judging from the ease with which she approached the conductor.

Financially, all costs were covered by the end of the first half of the series, indicating excellent profits. CFRB Radio sponsored the first concert, Eastern Airlines the last.

And, to think . . . the man whom the festival was celebrating - Beethoven - was only five feet four inches!

Claire Louise Lalonde

Top Country Now Town and Country

As Toronto's Top Country Entertainment Agency entered its second year last August, the firm began a top-to-bottom reorganization of structure and image. First step was a name change to Town and Country Entertainment Agency, indicating the company's new emphasis on pop acts in addition to its already heavy concentration on the country field. Next a new logo, new stationery and additional personnel helped get across the new image and provide better service. The company, headed by Bill Legere, then moved to new and larger premises at 155 Lakeshore Drive, Suite 103.

The formula seems to have worked. In the first year of operation, the agency placed some seventy six acts in fifty six clubs, to date this year, these figures have improved by four hundred percent. The agency now handles, through Bill Legere on the country side and Marie Gauthier in pop, a huge roster of talent including the Common People, Clint Curtiss and the Clintsmen, Angus Walker, Billy Stoltz, the Sand Pebbles, Stompin' Tom Connors and Graeme Harris.

DEADLINE FOR ADVERTISING

WEDNESDAY NOON

RPM's Offices are
closed every Friday!

TOP 50 CANADIAN CHART

1 1  I'M GONNA CAPTURE YOU Terry Jacks-London-1781-K (Jacks) Gone Fishin'-BMI	17 20  I NEED YOU 49th Parallel-Barry-3518-M (Beattie-Bare-Lowe-Downey) D&L Music-BMI	34 12  SOMETIMES WE'RE UP Collectors-London-17383-K (Collectors) Haida Music-BMI
2 2  MR PRIDE Pepper Tree-Capitol-72612-F (Billard-Quinn,Richmond-Brennan Saragon) Beechwood Music-BMI	18 17  BACK IN LOVE AGAIN Sebastian-Apex-77109-J (Sebastian) Sebastian-CAPAC	35 34  I'M GONNA MISS YOU Mingles-RCA-740351-N (Buxton-Castle) Sunbury-CAPAC
3 3  LOOKIN' ROUND Poor Souls-Quality-1959-M (Moran) Shediac Music-CAPAC	19 23  CROWDED BY EMPTINESS Ginette Reno-Parrot-40050-K (Butler-Bilyk-Allbut) CAPAC	36 22  GOODBYE Mercey Bros-Columbia-C4-2913-H
4 5  I'VE GOT A FEELING Sands Of Time-MTCC-1004-U (Baragar) Black & White-CAPAC	20 14  DEAR OLD DADDY BILL Motherlode-Revolver-005-J (Kennedy-Smith-Marc) Mode Music-BMI	37 21  LET HER GO Ed Evanko-Decca-732681-J
5 6  DOCTOR TOM Freedom-Aquarius-5005-K (Hill-St.Jean) Summerlea-BMI	21 10  MR MONDAY Original Caste-Bell-192-M (Lambert-Potter) Cents & Pence Musique-BMI	38 37  THE CALL Gene MacLellan-Capitol-72607-F (MacLellan) Beechwood-BMI
6 8  CRAZY JANE Tom Northcott-New Syndrome-106-J (Northcott) BMI	22 11  OUR LOVE'S A CHAIN Illustrations-Janus-108-T (Sanders) Interval-BMI	39 38  FORMAT 30 Andre Gagnon-Columbia-C4-7112-H (Gagnon)
7 4  IF YOU'RE LOOKIN' Tranquillity Base-RCA-740330-N (Thomas) Dunbar-BMI	23 39  ME & BOBBY McGEE Gordon Lightfoot-Reprise-0926-P (Lightfoot)	40 26  AMERICAN WOMAN Guess Who-Nimbus-9-74-0325-N (Bachman-Cummings-Peterson Kale) Cirrus Music-BMI
8 ...  BIG YELLOW TAXI Joni Mitchell-Reprise-0906-P (Mitchell)	24 41  TRUCKER'S CAFE Great Speckled Bird-Ampex-11006-V (Sylvia Fricker Tyson)	41 27  YOU ME AND MEXICO Edward Bear-Capitol-72603-F (Evoy) Eeyor Music-CAPAC
9 9  YOU'RE MY LIFE David Jensen-Quality-1957-M (Hambleton) Bluenose-CAPAC	25 24  HELP ME DOWN Pops Merrily-Aquarius-5004-K (Sutherland)	42 42  COUNTRY PLACE Leigh Ashford-Nimbus 9-7-5-1026-N (Waszek-Agnello-Weckerle) Sunspot Music-BMI
10 7  LIVING ON A WISHBONE Bobby G.Griffith-MTCC-1001-U (Griffith) Berandol Music-BMI	26 25  SING TO MY LOVER Marshmallow Soup Group RCA-75-1028-N (Craig-Eaton) Dunbar-BMI	43 ...  HAND ME DOWN WORLD Guess Who-Nimbus-9-74-0367-N (Winter) Expressions Music-BMI
11 18  DAYS WHEN WE ARE FREE Mashmakan-Columbia-C4-2924-H (Senecal-Mercer-Jackson-Blake)	27 29  PUFF THE MAGIC DRAGON Cutty Sark-Quality-1973-M	44 50  FEELIN' GOOD Tommy Graham/Friends-Capitol 72617-F (Graham) Charas Music
12 ...  OHIO Crosby-Nash-Stills-Young Atlantic-2740-P (Young)	28 28  INDIANA WANTS ME R.Dean Taylor-Rare Earth-5013-L (Taylor) Jobete-BMI	45 45  UNCLE PEN Blake Fordham/Crowbar-London 17385-K (Monroe)
13 ...  CINNAMON GIRL Neil Young-Reprise-0911-P (Young)	29 32  COUNTRY SONG The Original Caste-Bell-197-M (Innes) Harem Music BMI	46 46  ANGELA Young And Company-RCA-75-1030-N (Jordan) D and L Music BMI
14 13  STARTING A NEW DAY Mother Tucker's Yellow Duck Capitol-72614-F (Caldwell- McDougall-Law) Beechwood-BMI	30 35  HIGHER & HIGHER Canada Goose-Tonsil-0002-M (Jackson-Smith) Jolyne-BMI	47 47  WIND SONG Ronnie Fray-Quality-1967-M (Fray) Qualrec-BMI
15 19  STILL HILL Happy Feeling-Quality-3517-M (Ferguson) Dundee-BMI	31 30  WEDNESDAY IN YOUR GARDEN Barry Allen-Molten-MM2-J (Bachman)	48 48  GIMME SOME LOVIN' The Coloured Rain-London-17384-K (Winwood)
16 15  QUICKSILVER WOMAN Chimo-Revolver-006-J (David Clayton Thomas)	32 40  GOING TO THE COUNTRY Bruce Cockburn-True North-4-100-H (Cockburn)	49 49  SECOND THOUGHTS Cheyenne Winter-Molten-MM 1-J (Bachman)
<i>All listings meet the conditions as outlined in the CRTC proposal for Canadian Content on AM radio.</i>	33 16  JEAN Bobby Curtola-Capitol-72615-F	50 ...  EVIL EYE Trevor Payne-RCA-75-1027-N (Payne) Bondola/Kustor-BMI

Compiled from record company, radio station and record store reports

E.C. Radio Canada & All That !

THE DOMINO RETURNS! Just the thought that I have been published two weeks in a row, gives me a thrill. (Ed: At your age that's dangerous!!!!)//A RECENT promotional gimmick backfired right into success. The \$1. cheques sent



out as a kind of "payola" to "listen" to the new record that accompanied, were returned with notes that there was no need to pay for play. The record is getting played, so the gimmick worked, but it won't be used again for a long time. I look at the whole thing as a test case. It proves my point about pay for anything. Again, the giving of gifts or money to radio people is still very legal in the eyes of everyone and will be until there is an official ruling. Repeatedly, the precedent has been set. Until there is a law or a ruling, there is no ethical way that anyone can be reprimanded in any way for payola. No chance of a payola lynching in Canada. NO ONE REALLY CARES!!!!//ALTHOUGH THEY ARE FREELoaders..... some radio types quite often draw the line on free booze and scoff when it comes to Canadian artists. Receptions for natives are usually boycotted by the radio fan clubbers who only turn up for BIG international stars regardless of what the free handout may be. (Ed: How have you got the nerve to openly insult the biggest representation of our readers???)//PROTESTERS AT A RECENT POP FESTIVAL.....missed one point that makes their whole cause look even sillier (new word)!!! It was the price of the musical acts that caused the high price of admission and if the protesters wanted to get in free, the acts would have had to play for nothing.

thank you TO ALL MY FRIENDS IN THE INDUSTRY, WHO KINDLY TOOK THE TIME TO COMFORT ME ON MY RECENT CONFINEMENT TO THE VANCOUVER HOSPITAL. YOUR NOTES, FLOWERS, TELEGRAMS, FRUIT AND TELEPHONE CALLS WERE GREATLY APPRECIATED. I WOULD PARTICULARLY LIKE TO THANK MY NEW FRIENDS IN VANCOUVER. SEE YOU SOON.

-JOE WOODHOUSE

Furthermore, the drugs they buy would have to be given away and that would put all the pushers out of business. The problem is, that too much youth is wasted on the young. (Ed: Spoken like a real trooper, but I wouldn't walk the streets alone at night.....any-more!)//A TORONTO NEWS-PAPER.....that had its own interests at heart has gone to the trouble of investigating a few aspects of the music industry. The FACTS they turned up won't all be revealed in any story that will reach the public, but they are probably realizing the music industry is pretty volatile. They wouldn't tell that story if you "put a gun to their head". (Ed: But they may outline briefly the side of the story that suits their purpose.)//THE FANCY FOOTWORK of a certain daily music writer reminds me of the great Astaire (Ed: Is that Fred Astaire of the fish market Astaires you're thinking of???)//A CERTAIN RECORD COMPANY.....is about to put several million vinyl pot holders on the market - the type with a large hole at the bottom. In the trade, we refer to them as "returns".

Top 40 jock wanted

NEEDED IMMEDIATELY: A professional jock experienced in Top 40 and/or progressive. This is for a drive-time show in one of Canada's largest desirable markets. Must have a tight but personable delivery and thorough knowledge of music of today. Send tapes and resume to: Box 1560

RPM Weekly - 1560 Bayview Avenue - Toronto 17, Ontario

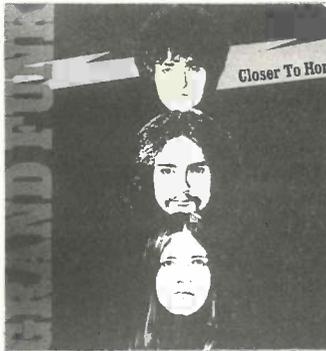
CHART LISTINGS (Alphabetically)

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NEW ALBUMS

CLOSER TO HOME

Grand Funk Railroad
Capitol-SKAO-471-F
GFRR with an acoustic guitar? Don't fret, it only lasts for about ten seconds before moving into the usual Grand Funk. Now hot on the RPM 100 Albums chart and making moves to the top. Label leaning heavily with promotion for group.

**RUMPLESTILTSKIN**

Bell-6047-M
Quality is hyping the hell out of this set and the funny thing is, it's every bit as good as they say it is. Heavy, but not your usual heavy group. A thinking man's Led Zeppelin??? Anyway, should get lots of airplay. In-store sampling won't hurt.

WE MADE IT HAPPEN

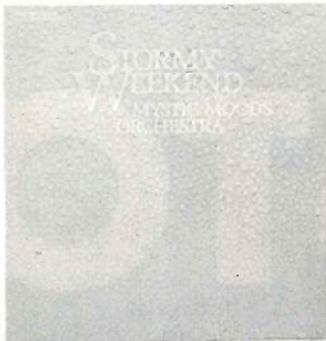
Engelbert Humperdinck
Parrot-XPAS 71038-K
Hump gives his usual royal treatment to music of today. Set is already moving up the RPM 100 Albums chart. Going to find much favour with MOR stations, as have his past releases. Favourite cut here, is "Words" written by the Gibb brothers.

**TIM HARDIN**

MGM-GAS 104-M
A collection of Hardin gems on MGM's Golden Archive series. Presents Hardin's songwriting genius to the fullest with "If I Were A Carpenter", "Lady Came From Baltimore" and "Reason To Believe" among others. Sure-fire seller for dedicated fans.

STORMY WEEKEND

Mystic Moods Orchestra
Philips-PHS 600-342
One of the finest "moods" albums on the market. Sound effects excellent and well calculated to create whatever is necessary for a satisfied MOR late nite listener. Will become good catalogue item if properly exposed and promoted.

**GROOVE DROPS**

Jimmy Smith-Verve
V6-8794-M
Organ renditions of some great contemporary songs by keyboard master, Jimmy Smith. Cuts perhaps a trifle long to find favour with keepers of the airwaves, but a 6:00 version of "Sunny" can't be all bad. Sure to hit with Smith fans, if they get a chance.

PUFNSTUF

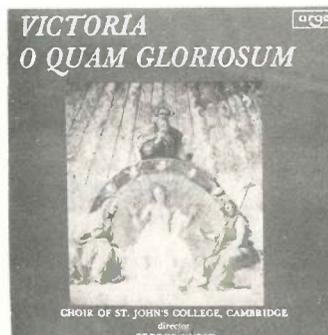
Original Sound Track
Capitol-SW-542-F
Tie Decca single "Pufnstuf" by the Pufnstuf group bringing much attention to album release. Jack Wild has had a couple of stabs at chart action which will also attract buyers and MOR programmers. Flick opener will have tie-in promo with label.

**EXUMA**

The Junk Band and Daddy Ya Ya-Mercury-SR 61265-K
When is a put-on not a put-on? When it's Daddy Ya Ya doing "Seance In The Sixth Fret". Could come screaming in from far left field to find great acceptance with the underground set. Loaded with voodoo and obeah man feeling for the occult crowd.

VICTORIA O QUAM GLORIOSUM

Choir Of St. John's College
Cambridge
Argo-ZRG 620-K
Currently on tour of Canada, choir of 28 young voices have received rave reviews. Will sit well with classical listeners. Choir school dates back to 1660. Classify as religious with wide range of acceptance.

**PRE DOG NIGHT**

Danny Hutton-MGM-SE 4664-M
As the title would indicate, this is an album recorded by Hutton before his association with RCA's Three Dog Night. In those days he came across like an up-tempo Frank Sinatra and on this set he's backed by some great arrangements and orchestration.

Ralston's Hogtown Jamboree Showcases Native Talent

Irene and Dave Ralston, a pair of fanatically involved boosters of Canadian country music, set their Locarno Ballroom ablaze with many of the big names from the country field. Tagged Domin-



Dianne Leigh and the Blue Diamonds

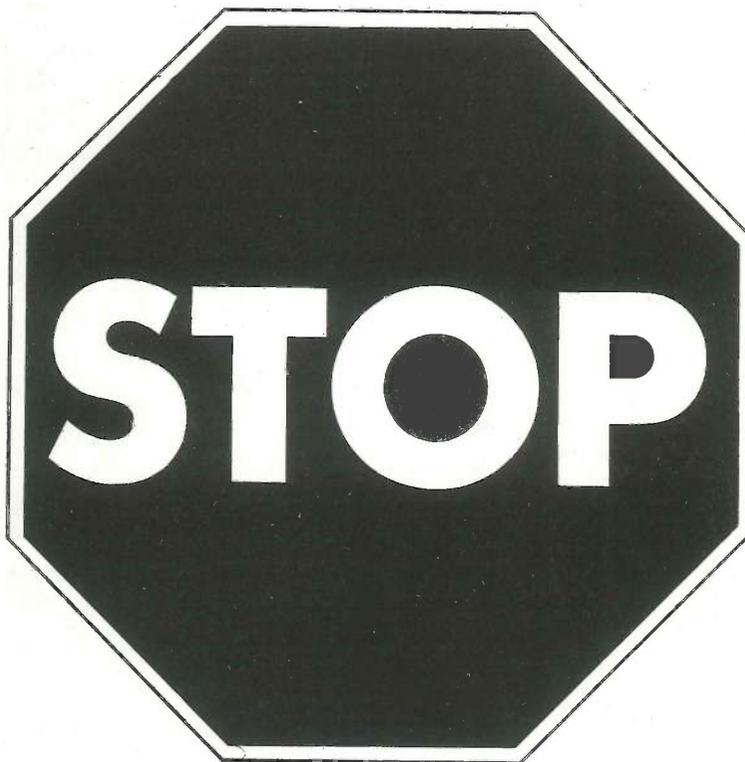
ion Day Jamboree, the lineup included: Arlene Gordon, Clint Curtiss, the Blue Diamonds, Dianne Leigh, Brent Williams, Mike Graham, Honey West, Shirley Fields, and gal fiddler June Ekhart. The show was emceed by Graeme Harris with backup group, the Country Showmen. This is one of the best groups in the business and carried through almost without a hitch after only a short time spent in rehearsals earlier that same day. It was an extra trying ordeal for the Showmen's leader, Johnny Bourque, whose sister had been killed in an auto accident just prior to his leaving Smiths Falls for the Toronto show.

Sunday June 28 was a day of accomplishment for the Ralstons. They have been pushing the Canadian country scene for many years and most of the results have been dismal. This was their night. The Locarno Ballroom, in the east end of Toronto, was almost packed to capacity. Some of these country fans, thirsting for good country talent, had travelled from many corners of Ontario Province to applaud their favourite country personality. Chart recording artist, Dianne Leigh, gave the audience a good sampling of her award winning voice including her soon-to-be-released single. Mike Graham, a comparatively new singer, received a hefty round of applause when he let

go with his Rodeo single "No Pity For A Fool". Dominion artist Clint Curtiss, minus his Clintsmen, struck a happy note with his Newfie remarks and his current hit, "No Price Tag On The Doors In Newfoundland". Arlene Gordon was also high on the popularity list, particularly with the housewives. She was witty, looked good and, besides belting out her BMI Award winning self penning, "Just A Goodtime Girl", she came up with a new composition "Gallery Of Tears". Although well performed the lyrics just didn't fit her happy looking frame.

This Ralston Jamboree was also unique in that it drew some of

the country radio personalities and even attracted a couple of Toronto newspapers. Peter Goddard, feature writer for the Telegram, was seen jotting down a few notes on the show and later, interviewing Irene Ralston. A very interesting and comprehensive piece on the show, and the Ralstons appeared the following day. This was an accomplishment in itself being that Toronto papers have usually turned thumbs down on that which smacks of Canadian, be it country or otherwise. There was also a rep from the Globe and Mail, but he apparently kept his findings to himself. Radio personalities attending included Freddie Trainor, a big, big booster of the native



(WAIT A MINUTE)



TO THE NEW
COPPER PENNY
RELEASE

"STOP (WAIT A MINUTE)" 75-1031



RCA

sound, from CKBB Barrie, and Steve Glenn of CHOK Sarnia. Glenn's been so busy pumping out the sound of domestic discs, he's got a whole new fan club going for himself. His all night show hits the airwaves on a 10,000 watt clear channel resulting in letters and telephone calls from several U.S. centres and almost every Province within Confederation. Glenn was a country performer himself and tramped the circuit, so knows full well the struggle of country performers. Phil McKellar, one of Toronto's top radio personalities (CKFM), and famed jazz critic was also there. He admitted however, that country wasn't really his bag. His wife Pattie talked him into catching the show, but he had to concede that he enjoyed the acts. What impressed him most was the enthusiasm of the performers and their acceptance by the audience.

Wherever there's an attempt to promote Canadian music you're sure to find BMI's Whitey Hains, and the Lucarno Jamboree must have been on top of his list. Many of the performers on the bill have, at one time or another, been given assistance by this well known pioneer of Canadian music, several of whom paid him tribute with their openers.



FORWARD!

CONSTRUCTION
OF CANADA'S
FINEST
SOUND STUDIO
IS NOW UNDER
WAY



MANTA sound

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Songwriter Ben Kerr was also on hand and heard a couple of his numbers performed. Bill Legere, bossman of Town and Country, brought a few of his acts along including the multi-talented emcee Graeme Harris, Arlene Gordon, Clint Curtiss, Brent Williams and Honey West. He also contributed much to setting up the sound for the show. Canada's Country Ambassador, Bob Dalton, whose hobby is interesting and eye catching country trinkets, supplied the barmaids

Donovan's 10th LP A New Sound

Donovan's tenth and latest LP is tentatively scheduled for immediate release and marks the beginning of a new sound for the Scottish Artist. Donovan now has



the permanent backing of **Mike Thomson** on bass, lead guitar and vocals, and **John Carr** on drums and vocals. The trio call themselves **Open Road**, and they produce what has been described by some as a "funky" sound, more reminiscent of Donovan's early hits like "Sunshine Superman" than the mystical, fairy tale-like theme of his newer albums. The LP will be called "Open Road" as well, and features twelve new Donovan songs.

Open Road is currently on a tour of Japan, with two concerts in Tokyo, Kyoto and Osaka, sold out, in advance. In September, Donovan and Open Road will sail from England to the United States in his new 117 foot yacht on the first leg of a world tour that will take them to every continent. The tour will take a year to complete, and stops along the way will include Hawaii, Tahiti, New Zealand, Australia, Spice Islands, Phillipines, India and the final leg, a swing through Europe.

Juicy Lucy, the very strange five part English, one part American rock group, will write and perform music for a film to be entitled "Exotic London", which stars **Zelda Plum**. Miss Plum can be found on the cover of Juicy Lucy's first album.....she is a two hundred pound stripper/belly dancer, and has quite a large following in England.

The **Insect Trust** will have a

(non-alcoholic) with colourful aprons. The message on the well illustrated aprons read "To Hell With Housework! Let's Go To Country & Western Jamboree". Needless to say they went over well.

The struggle has been a long and costly one for the Ralstons and they've but scratched the surface. However, with the support received from the public — and country artists for their Dominion Day Jamboree, it was obvious they've started the ball rolling.

single out soon. The song is called "Reciprocity" and was written by the legendary **Luke Faust**. The flip will be called "Reincarnations".....The group is just finishing up a nationwide tour, where they have been playing with the **Mothers, Doors** and **Who** on various dates, and will get themselves together for a European tour, and then perhaps another album for **Atlantic**.

Carla Thomas was a huge success in New York at the **Royal Box** of the **Americana Hotel** where she appeared with blues great **B.B. King**. Many top entertainers came by to see her perform, including: **Dennis**, of the **Temptations**; **Goffrey Cambridge**; **James Brown**; **Harry Belafonte**, and others.

The **Troggs** are back, returning to the U.S. during July and August to begin their third personal appearance tour of America. The group, best known for "Wild Thing" has recently been signed to **Bell Records**, who will promote them with a full scale campaign on their new single, "Lover".

SOON. . .

A NEW
TAPE
CONCEPT
FROM

AMPEX

THE SOUND
IDEA PEOPLE

100% Canadian "Starlight Serenade"

Perhaps one of the most violent objections to the CRTC's proposals of 30% Canadian content came from those broadcasters who programmed classical shows. Even CFRB feared for its top rated "Starlight Serenade". However, CFRB's library staff set out on a chore that would package a two hour show of not 30% but 100% Canadian content for their Canada Day presentation of "Starlight Serenade".

When host George Wilson intro'd his show with "We take pleasure in presenting music for Canada's birthday", initial reaction, by this observer, was somewhat apathetic. However, after his opener "The RCMP Regimental March" (Charles O'Neil) by the Howard Cable Concert Band on RCA, and the exciting intro of Claus Ogerman's "Canadian Concerto" on Polydor, it was evident the CFRB library staff had spent much time in researching Wilson's show.

Following the above were:

"Wir Eilen" (J.S.Bach) by the Moncton, New Brunswick Beausejour Choir on Camden;

"Allegretto" (Marcello) Hart House Orchestra, Canadian Talent Library;

"De Miei Bollenti Spiriti" (Verdi) from "La Traviata" sung by Canadian tenor Leopold Simoneau with the Berlin Radio Symphony, Decca;

"Ellegro" (Mozart) from "Sonata No. 2" with Canadian Pianists Margaret Parsons and Clifford Poole, Capitol;

"Moment Musicale" (Schubert) Hart House Orchestra, Canadian Talent Library;

"Loch Lomond" sung by Lois Marshall, on Capitol;

"The Stratford Fanfares" written by CAPAC's Louis Applebaum with the Howard Cable Concert Band, RCA;

"Country Dance" (Grieg) by the Hart House Orchestra, Canadian Talent Library;

"Impromptu In E Flat Major" (Schubert) by Canadian pianist Margaret Ann Ireland, Capitol;

"A Saint Malo" written by Sir Ernest MacMillan with the Toronto Symphony Orchestra Seiji Ozawa conducting, on Columbia;

"Final Movement From Piano Concerto No. 4" (Beethoven) with Canadian pianist Glenn Gould and the New York Philharmonic, on Columbia;

"Recondita Armonia" (Paccini) from "Tosca" (Opera) with Canadian tenor Jon Vickers and the Rome Opera House Orchestra, on Columbia;

"Spring" by Ottawa's Ferland played by the Baroque Orchestra of London, on Columbia;

"Etude In C Sharp Minor" (Scriabin) by Montreal pianist Ronald Turini, on RCA;

"Nocturne" (Faure) by the Hart House Orchestra, Canadian Talent Library;

"An Meinem Harzen" (Schumann) sung by Canadian contralto, Maureen Forrester, on RCA;

"A Ball" (Berlioz) from "Symphonie Fantastique" by the Toronto Symphony Orchestra with Seiji Ozawa conducting, on Columbia;

"The Maple Leaf Forever" by the 300 voice Mormon Tabernacle Choir, on Columbia;

"La Donna E. Mobile Rigoletto" (Verdi) sung by Montreal Tenor Richard Verreau, with the Torin (Italy) Symphony, on RCA;

"Intermezzo In C Major" (Brahms) with Canadian pianist Sheila Henig, Canadian Talent Library;

"River By Night" by Ottawa's Kenneth Campbell written about the Ottawa River, played by the Howard Cable Concert Band, on RCA;

CFRB's "Starlight Serenade" has

chalked up ONE in favour of Pierre Juneau and his CRTC and, indeed, for themselves with their special presentation of Canadian music and artists. One slight variation from the norm however, was the introduction of unknown works and comparatively unknown artists, overcome beautifully by Wilson's commanding but sincere introduction of each selection and artist/performers. Who, but George Wilson, could make interesting, the little known fact that Jon Vickers was born in Prince Albert, Saskatchewan.

Tranquility Base Wow Audiences At Granny's

It is a tribute to RCA's Tranquility Base that their opening night at Granny's (Toronto) was such a success. Mondays are relatively dead in Toronto, but the off the main stem club was packed with a very enthusiastic and attentive crowd. The audience was taken up with the performance and reacted with applause and participation. The group was in top form and the addition of a drummer and the guidance of a new manager (John Harris) gave them an added professionalism that communicated. It was hardly noticeable they were breaking in a new bassman.

Their expanded repertoire ranged from a medley of rock and roll of the late 50's to a very interesting and well done medley of Beatle tunes, cleverly arranged and professionally performed.

TRANQUILLITY continued on page 19

STEEL RIVER

DEBUT

TEN POUND NOTE

(GH 101)

MA PL

Tuesday

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

PEACE FESTIVAL continued from page 18
yet been announced, but estimates from reliable sources indicate attendances of around 15,000 and 20,000 for the two days. Prior to the festival, the promoters had announced break-even figures of 26,000 for both days. The future of the festival was thought by many to be in doubt but it did leave Toronto for the West and we can only hope that the agitators and practised American trouble-makers who plagued the festival in Toronto will get lost on the Prairies.

As an artistic event, the festival

was a crashing failure, not due to a lack of talent or organization, but simply because the atmosphere was at no time suitable for it. With whom does the fault lie? By way of promotion and organization Walker and friends did a superb job, they booked top name entertainment, a good showplace, had good weather and really had a lot of things going for them. Walker is really quite a personable guy on stage and with a little luck, the festival could have been something for the city to be proud of. But it was not to be. Both the promoters and the demonstrators made bad basic assumptions. Prices

for the tickets were exorbitant, there is a growing trend in the entertainment industry to squeeze the sponge bone dry at every opportunity, and there are bound to be repercussions. A lower ticket price would have brought in a much larger crowd, avoided the confrontation and made the hundreds of police and security guards who had to be paid, largely unnecessary. If a situation is foreseen where three hundred men are going to be needed to retain order, then there should be a cancellation.

The demonstrators also made a bad basic assumption. The most effective method of demonstrating disapproval of someone's policies is to cut off their life blood. This in the case of a rock promoter, is the money he receives from ticket sales. A peaceful, well-organized, well-publicized ticket boycott would have made the point in great style, avoiding stupid and wasteful violence. It is certainly about time that audiences took the initiative and left promoters with whom they are not satisfied holding a bag worth from a couple of hundred to hundreds of thousands of dollars. Violence brings nothing but discredit onto a very valid cause. To make a point with someone, you must speak their language, in the case of the promoter and/or rock act, money.

Chappell Acquires New Native Disc Releases

Chappell Music have been active recently in acquiring new Canadian compositions. The firm's manager, Dev Devereux reports the following acquisitions through Jerry Renewych of their Montreal office:

"Cherry Wine"/Excelsior on Polydor written by J. Boyce and J. Farley.

"Good Morning (Here Come The Sun)"/Oliver Klaus on Trans World, written by J. Singfield Jr.

"Evil Eye"/Trevor Payne on RCA, written by Payne.

"Bring Her Back"/Trevor Payne on RCA, written by Billy Mitchell.

The Payne single has already shown promise in the Montreal area and enters the RPM MAPL chart this week at No. 40. This deck was produced by Ben Kaye with arrangements and orchestration by Yves Vincent. Mitchell is featured on the "Bring Her Back" side of the Payne single.

Group Taping Increase at RCA Studios

Norma Barnett, secretary to Jack Feeney, manager of RCA's Toronto studios, reports good group activity over the past week. Included were new sessions for Motherlode and Chimo by Revolver producer Mort Ross; a new single for Tranquillity Base, "Day Is Over" and "In The Rain"; and Canada's final mixing of their new release for RCA, "I Don't Believe" and "Coochy Coo". Base and Canada were Sun-Bar Productions.

Bob Martin and John Driscoll of MTCC were also in laying down tracks for their new acquisition, Rembrandt.

Commercial (jingle) sessions included a taping for Wrigley's by producer Rudy Toth.

TRANQUILLITY continued from page 18

Highpoint of the evening was their arrangement of the "Brandenburg Concerto" ala the Swingle Singers. A request from the audience for a drum solo caught the group by surprise. They, and the audience responded favourably to the solo by Ron Porks which may become a part of their act.

Adding noticeably to the sound of the Base was the Shure Vocal Master which controlled and enhanced each selection and provided a very crisp and well balanced sound.

BIG TREE RECORDS Announces Its FIRST RECORD . . . SMASH Single

"BIG YELLOW TAXI" by THE NEIGHBORHOOD BT #102

Gavin's Personal Pick
& Significant Regionals

Album & Stereo Tapes
COMING SOON



AMPEX RECORDS
100 SKYWAY AVENUE
REXDALE, ONTARIO

with distributors across Canada

Polydor promo feeds Festival poor

Prior to and during the opening of the recent Festival Train at the Toronto Fair's grandstand, it was evident that several thousand fans had shown up without a dime in their jeans. Some trouble broke out when there was a massive surge towards the gates by a troop of gate crashers. Toronto Police cooled down the tempers of the protesters by negotiating a deal with the promoters of the Festival to allow a few of the groups to set up a free concert. This resulted in several hundred acres of a lakeside park being designated as a "free area". The word quickly spread throughout the Toronto area by Festival host radio station, CKFH, and the number of ticketless Festival fans almost tripled. Lori Bruner, director of artist promotion for Polydor Records, happened to be in town for Traffic-coddling (they were on the Festival bill) and ran head-on into the gathering masses of free-fun-seekers. She reported the situation to Polydor's ad chief, Allan Katz, who, after a few minutes of brainstorming, came up with one of the most compassionate and explosive sounding promotions of the year. Bruner was to set up three catering trucks, have them stocked with over 5000 sandwiches and cups of coffee and hustle them into the free area at 8 AM Sunday morning (28) and attempt to peacefully spread a little food-cheer. It would be like riding shotgun on a garbage truck down a Warsaw street.

All three trucks were outfitted

with signs reading "From Polydor With Love". To take advantage of the situation, and have a front row seat for a food riot, Katz flew into Toronto and together with Bruner and their Ontario branch manager, Dieter Radecki, surveyed the scene from the safety of their car. They were surprised however, to find a

peaceful, grateful and queued crowd. That was their opener to make friends with the natives and add a more personal image to the Polydor name. They gave away over 200 of their "Soul, Rock, Blues Explosion" samplers containing cuts from albums by John Mayall, B.B. King, Ten

POLYDOR continued on page 23

CANADA BILL continued from page 5 and "Turn Another Page" (penned by Christenson) will be released on the MWC label.///Gary Parr is at it again. His Top 30 CKLC Kingston chart lists 9 Canadian (or are we saying native) singles. ///If you dig the heavy sound but with soul, try the **Copper Penny's** "Stop (Wait A Minute)" on for size. The only complaint I have about this **Jack Richardson** production is the fact it was recorded outside Canada. Anyway, they are appearing and living in Canada. They've just completed a taping of the **CBC-TV's** "Drop In" for July 21 with several to follow. They are off on a tour of Northern Ontario in their lavishly appointed travelling loungebus. New members include: drummer **Blake Barrett**, and that great great bass player, **Wayne Evans**, formerly of Vancouver's **Nocturnals**. They're booked through **Dram** of Kitchener. ///**Warner/Atlantic** promotion manager **Tom Williams** has just completed an eventful few days with **Liberace**. After setting a box office record for the year (\$100,000 gross) for one week which repre-

sents almost 96% capacity for the O'Keefe, he moved on to Brantford for a sold out concert, down to Oshawa for another box office smash, up to Ottawa for a go at the **Arts Centre** and finally into Kingston. Rumour has it he was offered several grand to make an appearance at Toronto's recent pop festival. Don't know if his piano top is shatterproof or not. He declined anyway.///**Bruce Cockburn** is getting himself around the country, like all responsible artists should do. His visits to radio stations and stores has been paying off with good sales returns on his **True North** album and single "Going To The Country"///Nice to see so many out-of-towners dropping in for a rap. Montreal's **Patrick Norman** brought along his new **Celebration** single "Love Is All". Can't miss this guy, he's shadowed by a three hundred pounder, plus, retired wrestler, **Claude St. Jean**....so I was almost a captive listener.///Also from Montreal, **Sebastian**, who is currently making chart gains with his **Apex** deck "Back In Love Again", was into **RCA's** Toronto studios and dropped up to say "bonjour"///



Part of the peaceful crowd accepting Polydor cheer.



A Polydor goodie for an appreciative Festival fan.



RPM COUNTRY

U.S. JOCK DECRIES CRTC RULING

Dear Walt:

Although I have been back in the States for nearly two years now, I am still keeping a close account of happenings on your side of the border, thanks to my subscription to RPM.

It's rather unfortunate that your CRTC is forcing the Canadian Broadcaster's to program more Canadian talent. I would think it would be difficult at times, to find 30% that would be commercial enough to air. I don't know why, but it seems that before a group is accepted there, they have to come here and make a big showing first. Then sometimes, this backfires for a group, as they are sometimes rejected by their own people in Canada for "deserting" or going elsewhere to make it big. It would seem just as sensible, if the government there forced the record dealers to display 30% Canadian talent in their racks. Broadcasters have two concerns, Public Service and Profit. I guess the 30% ruling will help as far as Public Service is concerned, but it's going to be tough, especially where border stations are concerned, in trying to compete with their American counterparts.

I am not anti-Canadian, but to coin an ever-used phrase, I'm just "tellin' it like it is". Why is it, that your people (listeners and record buyers) won't support your Canadian groups? Why is it, that your radio stations have to go to the States to bring in jocks for your radio stations? I guess we ARE ahead in trend-setting, as far as new formats are concerned, and your Broadcasters, perhaps, feel that by hiring American jocks, the American boys will bring along their own ideas that have been so successful here in the states. Why doesn't your CRTC rule that radio staffs have to be 30% Canadian? It would make just as much sense.

Here, we decide first, whether or not to play a new record, on it's sound, secondly, we consider any previous cuts the group has done. If it's a new group, we'll take a chance, if we feel it is GOOD. However, if it doesn't start happening, that is, if somebody doesn't start buying it, requesting it, we drop it, after reasonable exposure. We did the same thing

- | | | | |
|----|--|----|--|
| 1 | 1 SHE'S A LITTLE BIT COUNTRY
George Hamilton IV-RCA-9829-N | 25 | 17 RUNNIN' BARE
Jim Nesbitt-Chart-5052-L |
| 2 | 3 HE LOVES ME ALL THE WAY
Tammy Wynette-Epic-10612-H | 26 | 19 TOGETHERNESS
Buck Owens & Susan Raye
Capitol-2791-F |
| 3 | 2 HELLO DARLIN'
Conway Twitty-Decca-32661-J | 27 | 34 IF I EVER FELL IN LOVE
(With A Honky Tonk Girl)
Faron Young-Mercury-73065-K |
| 4 | 5 I CAN'T SEEM TO SAY GOODBYE
Jerry Lee Lewis-Sun-1115-M | 28 | 21 MY LOVE
Sonny James-Capitol-2782-F |
| 5 | 8 HEART OVER MIND
Mel Tillis-Kapp-2086-J | 29 | 31 COOL GREEN WATERS
Donna Ramsay-Capitol-72608-F |
| 6 | 6 HEAVENLY SUNSHINE
Ferlin Husky-Capitol-2793-F | 30 | 37 NEWFIE SCREECH
Stevedore Steve-Dominion-116-E |
| 7 | 12 KETCHUP SONG
Tom Connors-Dominion-115-E | 31 | 32 OLD MAN WILLIS
Nat Stuckey-RCA-9833-N |
| 8 | 9 TO-MARAY TOM-O-RAY
Billy Charne-RCA-47-9836-N | 32 | 36 PICKIN' UP THE PIECES
Mercey Bros-Columbia-C4-2929-H |
| 9 | 10 WAIT FOR SUNDAY
Tommy Hunter-Columbia-C4-2920-H | 33 | 39 I NEVER PICKED COTTON
Roy Clark-Dot-17349-M |
| 10 | 16 LONG LONG TEXAS ROAD
Roy Drusky-Mercury-73056-K | 34 | 30 YOU AND ME AGAINST WORLD
Bobby Lord-Decca-32657-J |
| 11 | 14 JESUS, TAKE A HOLD
Merle Haggard-Capitol-2838-F | 35 | 38 LAND MARK TAVERN
Del Reeves & Penny DeHaven
United Artists-50669-J |
| 12 | 13 I WISH I HAD A MOMMY LIKE YOU
Patti Page-Columbia-45159-H | 36 | 40 SASKATCHEWAN
Jim Roberts-Capitol-72620-F |
| 13 | 18 HELLO MARY LOU
Bobby Lewis-UA-50668-J | 37 | ... FORTUNATE SON
Rainvilles-Melbourne-3359-K |
| 14 | 15 I'VE JUST BEEN WASTING
MY TIME
John Wesley Ryles-Columbia-45119-H | 38 | 23 BIG JOE MUFFERAW
Tom Connors-Dominion-109-E |
| 15 | 20 NO PITY FOR A FOOL
Mike Graham-Rodeo-3335-K | 39 | 46 HUMPHREY THE CAMEL
Jack Blanchard & Misty Morgan
Wayside-013-K |
| 16 | 4 STREET SINGER
Merle Haggard-Capitol-2778-F | 40 | 50 YOU WANNA GIVE ME A LIFT
Loretta Lynn-Decca-32693-J |
| 17 | 7 I DO MY SWINGING AT HOME
David Houston-Epic-10596-H | 41 | 41 THE LIGHTS OF TUCSON
Jim Campbell-Laurie-3546-M |
| 18 | 24 I WONDER, COULD I LIVE
THERE ANYMORE?
Charley Pride-RCA-9855-N | 42 | 42 WARMTH OF THE WINE
Johnny Bush-Stop-5402-UNK |
| 19 | 22 I NEVER STOPPED
LOVING YOU
Connie Smith-RCA-9832-N | 43 | 43 I'LL BE YOUR BABY TONIGHT
Claude King-Columbia-45142-H |
| 20 | 11 WHAT IS TRUTH
Johnny Cash-Columbia-45134-H | 44 | 44 ROCKY TOP
Lynn Anderson-Chart-5068-L |
| 21 | 26 KANSAS CITY SONG
Buck Owens-Capitol-27830-F | 45 | 45 TELL ME MY EYES ARE LYING
George Jones & Jones Boys
Musicor-1408-J |
| 22 | 28 SOMEDAY WE'LL BE TOGETHER
Bill Anderson & Jan Howard
Decca-32689-J | 46 | 47 WHAT WILL TOMORROW BRING
EddieTremblay-Big Chief-6914-E |
| 23 | 25 DON'T HATE - COMMUNICATE
Gary Buck-Capitol-72618-F | 47 | 48 THINGS AIN'T LOOKIN' TOO GOOD
Johnnie Bluestone-Big Chief-6909-E |
| 24 | 29 THERE'S NO PRICE TAG ON THE
DOORS IN NEW FOUNDLAND
Clint Curtiss-Dominion-114-E | 48 | 49 KINGDOM OF MY MIND
Johnny Burke-Caribou-8401-E |
| | | 49 | ... FOR THE GOOD TIMES
Ray Price-Columbia-45178-H |
| | | 50 | ... DON'T KEEP ME HANGIN' ON
Sonny James-Capitol-2834-F |

CANADA'S ONLY NATIONAL COUNTRY SURVEY

Compiled from record company, radio station and record store reports

OFFICIAL MUSIC NOTICE:

There's not much left to say about
KING BISCUIT BOY AND CROWBAR

Not when you've got incredible reviews like these.....

DICK LUPOFF - IN CRAWDADDY:

"All solid musicians, all together, beautiful...These guys have everything, material, technique, stage presence. Beautiful!"

EAST COAST NEWS - IN FUSION:

"The band came on as easily the equal, sans reverence, and occasionally the master of Ronnie Hawkins old pals from days of yore."

RITCHIE YORKE - IN THE TORONTO TELEGRAM:

"Sensational tracks ... I doubt if I've ever heard a tighter band."

NEW MUSICAL EXPRESS:

"It's been a long time since rock 'n' roll has seen a group as inventive and together as Crowbar. After the Band, it could be Crowbar."

RONNIE HAWKINS:

"I know both groups like sons, and I know that Crowbar will top The Band because they still think they've got a few things to learn."

THE NEW YORK TIMES - MIKE JAHN:

"Crowbar is a very bright, hard-rocking ensemble...
...obviously well rehearsed.....unceasingly lively."



DAFFODIL



Capitol

Now on Daffodil Records
OFFICIAL MUSIC

KING BISCUIT BOY AND CROWBAR

a production of love

LETTERS continued from page 21

for three years at CHYM in Kitchener. We played Canadian discs that we considered super, but many times they were dropped because listeners wouldn't buy them or request them. Sad, isn't it? I know many times, I might have overplayed a Canadian Group because we thought it was so great, but still they didn't sell. I don't think the 30% ruling is going to do much for Canadian talent, as such. You're certainly not going to say, "hey, here's a great Canadian sound written by Fred Rheminsnider from Breslau", or "We'd like to remind you that the drummer in this group is from Moose Jaw". Who gives a damn? The listener doesn't care. He listens to what he likes, and he buys accordingly.

It seems the CRTC could have given your Broadcasters a chance on their own to program more Canadian talent; then perhaps, bring in the ruling, if it didn't work out.

Think of all the American groups that will qualify under the way the ruling is set up. I don't believe your new ruling is going to mean more work and more profit for Canadian people, as the CRTC would lead you to believe. It's the record-buying public you're dealing with.

While I was in Kitchener, I once ran a test. I played a Canadian group for a few weeks without once announcing that it was Canadian. It got a lot of response, and while I was at a hop someone asked me about it. I told them it was Canadian, and they said "are you sure? man, that's great!" But would he like it so much, if he had known it was Canadian? While in Canada, I was sickened by the number of stations there who played Canadian artists, only because they thought it was "their duty" to help out the Canadian artists and record people. They really didn't dig it, and knew it wasn't going to make it, but they played it, and more or less "apologized" by making a big deal of it being Canadian. It almost sounded like, "well, that was our Canadian segment of the show folks, now let's move on to some of that great American stuff". In effect, this is what the CRTC is doing; they're forcing the Canadian broadcasters to cram it down the throats or ears of the Canadian listeners.

Why doesn't the Canadian government come up with a similarly ridiculous ruling requiring record manufacturers there to insure that 30% of all the discs are going to be Canadian? And why don't they have a law requiring printed media,

newspapers, and magazines to have 30% content in all their feature articles? Why don't they make a law requiring that all Canadian artists cut their discs IN CANADA, instead of using American studios, or using American producers? That doesn't make any sense either, does it? About as much sense as the Broadcasting rule. Think how great it must be, to be a Canadian record company. They just sit there, and wait for a new disc to start happening here in the states, then they grab the master, and run off a few thousand. Are your record people there, spending 30% of their promotion budget on Canadian discs? Are they producing and recording 30%? My point is, why is the government laying it on the broadcasters and nobody else. If they're going to do it, then why not do it all the way?

Here's how WE, Americans feel about Canadian talent. WE think it's great! We wish there were more of you over here; that more of your records were pressed here. We feel Canadian discs are refreshing, and interesting. What are we doing about it? On each label, if it's Canadian, I write it right on the label - - I post articles from your mag on our bulletin board, to keep the jocks informed. And I'm not forcing my guys to announce it each time.

They find it interesting that some of our big groups here originated in Canada, that it has happened so many times recently, and gone unnoticed. Our listeners find it interesting when we say something about a disc being Canadian, and we're NOT apologizing for it by announcing it, we're RECOGNIZING the fact, and we're telling our listeners interesting things they

might not been anywhere else.

I am receiving Canadian discs but most times, I have received the American pressing as much as a week in advance. We can't do much as far as giving your groups exposure, unless we have an American release to back up our playing it. However, we are spinning some of them, and spotlighting some of the discs that have not been pressed here. We're not a big market (200,000) to break a record, so if any Canadian groups send us records for airing, don't expect an overnight, tremendous response. However, if you'd like an outsider's viewpoint of any discs, we'll have our music director and the other jocks listen to them, and send back some notes. We are the number one station in the market, and I credit much of this to the ability of our Music Director, who has a nack for programming winners. Address discs to Buck Poe or Larry Shannon, WSSB, Durham, North Carolina, 27702.

(signed) Larry Shannon

(Ed: Many of your points are well taken however, 30% of the records produced in Canada will eventually be Canadian because of the ruling. The print media is not using the public airwaves and there are no restrictions on starting 200 publications tomorrow. Most Canadian publications are far more than 30% in feature content. Already more than 60% of the records produced in Canada are 100% Canadian content. 30% of record companies' promo budgets ARE or will be spent on promotion of Canadian product....and the ruling isn't even in effect yet.)

POLYDOR continued from page 20

Wheel Drive, John Lee Hooker, Deep Purple and many others. Needless to say, the giveaway was much appreciated.

Meanwhile, back with the establishment and all the money, what's left of it, Katz and company have obviously come up with a winner with their well promoted "Soul, Rock, Blues Explosion", While the majority of record companies have laid off for the summer drag, Polydor has experienced an increase in sales over last year. Much of this increase is due this new "Explosion" campaign. Retailers have taken full advantage of the free album offer (with a certain number of albums purchased they receive a sampler album, free) and are reporting weird and successful in-store contests for the giveaway which has resulted in

the moving of product.

Polydor has set up a rather large budget for this promotion including colourful window streamers, browser boxes, animated window material and radio commercials, designed to bring attention and sales to product of 40 of the label's recording artists.

Important!

To ensure that your ads receive a maximum of attention, reserve your space early - DEADLINE FOR AD COPY - WEDNESDAY NOON.

JESUS CHRIST! NOT ANOTHER HYPE?

no, just another
God-rock smash!

John Rutter's MTCC recording of "Jesus She Is Leaving" is all set to go down in the annals of pop history as the next God-rock hit. There was "Jesus Is A Soul Man", "Spirit In The Sky", "Let It Be" and "Jesus Is Alright". Now there's "Jesus She Is Leaving" and it's just as heavy as its chart-splitting predecessors. Not only that, "Jesus She Is Leaving" has a few other things going for it. Outstanding backing and arrangement by Crowbar, the country's new super group, and a sing-a-long chorus that picks up where "Hey Jude" left off. That can't be bad. In addition the song already proved its potential by creating a standing ovation at the Fillmore East in New York. And one other thing. If you're a MOR station and not into God-rock, we humbly suggest you flip the record and check out "Mother". It's "Winchester Cathedral" feel indicates it might go God-rock too.

"JESUS SHE IS LEAVING"

f/s

"MOTHER"

MTCC - MT 1005

JOHN RUTTER WITH CROWBAR

a production of LOVE

Published by Love-Lies-Bleeding Music, BMI



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