

# RPM WEEKLY

TWENTY-FIVE CENTS

Volume 13 No. 13

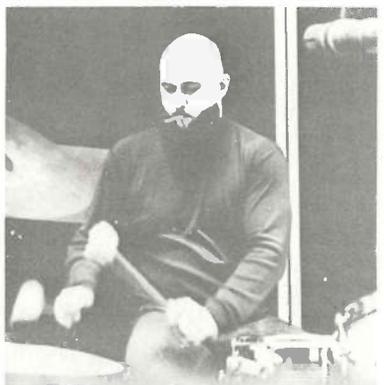
May 16th, 1970



Warner Bros' Ken Middleton – recently elected head of the Canadian Record Manufacturers Association

# Mashmakhan

mashmakhan is a kind of potent plant, also the name of a group from the north country with roots deep into the natural goodness of music, like black rock and blue soul. Long years of jamming through Montreal summers and gigging through Montreal winters has made mashmakhan a group for all seasons. This album is the first flower from a fertile garden. Dig it.



## SIDE 1

Days When We Are Free  
I Know I've Been Wrong  
As The Years Go By  
Shades Of Loneliness  
Afraid Of Losing You

## SIDE 2

Gladwin  
If I Tried  
Happy You Should Be  
Nature's Love Song  
Letter From Zambia



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## Keane Steps Up Production Activity

Barry Keane, A&R, Quality Records, has increased his activity in recording studios over the past few weeks. Part of this increase is due the success he is currently having with a couple of productions but much of it due the discovery of new groups with sufficient togetherness to tape a quality sound.

The big happening for Keane is his recent Poor Souls production, "Lookin' Round" now showing breakout action in several markets across Canada. The plug side was written by member John Moran who, along with drummer Tommy Frew, appeared on the CBC-TV "Luncheon Date" (4), hosted by Bruce Rogers. Frew was formerly with Britain's Marmalade before emigrating to Canada where he met up with Scotsmen Moran and John Slorach and Martin Soldat, native of Hamburg, Germany, which now comprises Poor Souls. Their chance meeting with Keane resulted in an almost immediate taping session at Toronto's Sound Canada Studios and a rush release. They'll be appearing with the Shocking Blue (27) at Hamilton's Wentworth Curling Club, a McMaster University presentation arranged by Bob Roper. It's in Hamilton where their single is showing much promise through the programming boost supplied by CKOC's music director Nevin Grant. Poor Souls are somewhat similar to Shocking Blue but introduce heavy guitar work while still retaining that interesting

ingredient of English rock.

Mr. Beeler, a Rochester, New York group, is somewhat of a switch. They were also produced at Sound Canada by Keane, and are the first non-Canadian resident group to take advantage of recording facilities in Canada. Their self penning "Henrietta" has shown good chart and sales gains throughout the Niagara Peninsula, again, much of the success due the "picking" of Nevin Grant. This five man group recently played the Skylon Tower (Niagara Falls) pulling a house of over 4000.

Faith, Keane's own group with whom he plays drums, tried on a session and came off sounding like a top professional group. So impressed were the Quality brass, "You Gotta Be Strong" written by the group's lead guitarist, Paul Gross, was waxed and set for immediate release.

Quality Records have contributed greatly to the increase in domestic recording activity through Keane and David Bleakney. The latter has also seen chart action with his productions, the most notable being "Oh Darling" by the Meadow. Two recent releases "Fat Prayer" by Horn and "Come On Up (License To Operate An Elevating Device)", an entry by Harold, are showing good prospects for chart action.

## Gainsborough Gallery Makes Gains

Edmonton's Gainsborough Gallery have returned home after a successful tour of Saskatchewan. When they kicked off their tour it was hoped they would continue eastward and had, in fact, arranged for several dates throughout Upper and Lower Canada. In view of heavy bookings in Saskatchewan, Alberta and British Columbia, it was necessary to cancel out dates including a concert in Montreal. They have just completed a commercial for Ban for national radio and television. Their first album, "Life Is A Song", is expected for release by the end of May and should find a good market due the action now being experienced by their Reo lid "Ev'ry Man Hears Different Music".

## Sweet Henry's "Cecilia" Catches Fire

The Paramount discing of "Cecilia" by Sweet Henry has busted out in Manitoba, Saskatchewan and Ontario markets. Quality's office manager (Winnipeg) Pat Porter, lists the single as one of their top sellers. Harold Winslow, promotion supervisor out of the Toronto office, also lists the deck high on the best sellers list. The single was released prior to the Simon & Garfunkel version and grabbed a piece of the Canadian market but wasn't strong enough to sustain chart action with the release of the Columbia version. However, they hung on in several markets and with perseverance by Quality's promotion network, have made good sales advances and chart listings. They move into the No. 80 position on the RPM 100 this week.

## CBC To Celebrate Beethoven Bi Centennial

Toronto: Beginning Sunday April 26th on AM and April 28th on FM, the CBC radio network presents Beethoven 1770, a tribute to the composer on the 200th anniversary of his birth. After a difficult childhood in Bonn, Beethoven arrived in Vienna at the age of 22 and began lessons in composition with Haydn, and later with Schenck, Albrechtsberger and Salieri. Before 1800 he had published work largely modeled upon those of Haydn and Mozart. At the age of thirty, symptoms of his coming deafness began to appear. During the years from 1800 to 1815, he completed eight of the nine symphonies, five piano concertos and the opera Fidelio. During the tragic final years, Beethoven finished the Ninth Symphony, the last five piano sonatas and his string quartets.

Dick Keetbaas, producer for the CBC Serious Music Department, faced the gigantic task of trying to offer a comprehensive survey of the composer's works by choosing representative music from each of his distinct periods and offering a fair representation of all his types of work, orchestral, choral, chamber, pianoforte solos, etc. In order to present the above, Keetbaas had to acquire recordings which comprise recent commercial discs, historical recordings, recent tapes from the European Broadcasting Union and recent CBC transcriptions.

# RPM

published weekly since  
February 24th, 1964, by

**RPM MUSIC PUBLICATIONS LTD.**

1560 Bayview Avenue, Suite 107  
Toronto 17, Ontario  
Telephone: (416) 489-2166

Editor & Publisher - Walt Grealis

Editorial Assistant - John Watts

Circulation & Subscriptions - Sabina Rubins

Art & Design by Groovyart

**SUBSCRIPTIONS: Canada & USA**

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## 'FH Stepping Up Promo Campaign

Toronto: Toronto top forty outlet CKFH is once again building up its image and listenership with aggressive promos. The station, in conjunction with the Telegram's "After Four" is presently running a contest for readers of the Tely's teen section. The contest requires entrants to name the Toronto born member of Crosby, Stills, Nash and Young. Prizes include 45's and LP's of music from the film "Woodstock", plus "Woodstock" souvenir programmes, the Woodstock issue of Life magazine and "Woodstock" buttons. Readers can tune into 'FH for the answer.

Just recently CKFH began its Hires Historical Society promo backed by Crush International. Prizes include cassettes, LP's bumperstickers and official certificates indicating that the entrant is a member of the Hires Historical Society. The prizes are awarded for the listener's own little-known humorous and fictional "Historical Facts". 'FH expects the contest to engender real audience participation.

Further from 'FH indicates that Keith Elshaw has taken over the popular "Open Lid" spot recently vacated by Terry David Mulligan. Elshaw continues in the tradition established by Mulligan with lively interviews which have included Ian Mason interviewed regarding the Government Commission on the Legalization of Marijuana, the group Mainline in a discussion of the Toronto music scene and Jack Manning on the opening of a new music club in the city. Elshaw has more guests lined up.

## Strawberry Mountain Fair For West

Vancouver: The west coast has long been the home of the most successful large scale rock festivals. Latest, and skedded for May 16 and 17 is the Strawberry Mountain Fair. Described in the blurb as being "for people", "... offering music for everyone, room for everyone and vibes for everyone" and "happening in the spirit of Aldergrove" the festival is to be held on a four hundred acre site eighteen miles east of Mission City, B.C. A large camping area encompasses streams, a waterfall, trees and meadows. Musicians from Canada, the U.S. and Britain will perform before an expected crowd of 30,000. A sixty-foot stage is being built to accommodate such

acts as Country Joe and the Fish, Big Brother and the Holding Company, Seals and Crofts, Redbone, Small Faces, Albert Collins, the Forth Way and others to be announced.

Kelly Deyong is building a monster PA system for the event, which is to be the culmination of six months of organizing. Music is expected to begin at noon on Saturday May 16th and carry through till after midnight, beginning again on Sunday at noon and going through until sunset. Advance tickets for the weekend are being pegged at a reasonable \$7.50.

## Melbourne Release For Rainvilles

Final mixing on the recent Rainvilles' Montreal session has now been completed and a release date set. "Fortunate Son", the recent chart success by Creedence Clearwater Revival, has been tagged the plug side of the initial Melbourne release for the husband and wife duo. Flip features Dot with their own penning, "Too Much In Love". Release date has been set as May 15 and from the standpoint of booking, the Rainvilles should do quite well with this single. They are booked through until Sept. and are currently playing Kapaskasing, in Northern Ontario.

## Adamo Bows New Single On Tour

Capitol Records' top French male singer, Adamo, brought along his latest single during his tour of French Canada. The release, "La Belle Dame", a self penning, has already become a giant in Quebec Province and has gained good exposure in Winnipeg where Adamo concluded his Canadian tour.

Jacques Amann, promotion manager for Capitol in Quebec, took personal charge of the Adamo tour, arranging for excellent press, radio and television coverage. All concerts, including his appearance at Montreal's Place Des Arts, were sold out, a usual happening for this popular Paris star. Amann also arranged a contest with the winner having lunch with Adamo. So intense was the action on the contest, it was necessary to have three winners, all who lunched and enjoyed a closer look at their idol.

## A Concert You Could Hear

Toronto: The rock and pop concerts in the Toronto area have been noted for their consistently mediocre and often abysmally bad organization. One major concert recently used the name of its headline act for weeks in advance knowing full-well that the act in question could not make an appearance on doctor's orders. Several days before the concert was due to come off, a substitution was announced. At that point many thousands of tickets had been sold using the former act's name. The substitute act was accorded possibly the most inferior and godawful sound system it was conceivably possible to find in the city dump or wherever they're getting them from. As a result the performance ended after only a few numbers with the group giving up in frustration and walking off. The audience who had paid upwards of six dollars a piece for their tickets were the victims of fraud. They at no time heard a concert or even a single musical note.

This situation goes on and on. Massey Hall boasts perhaps the best acoustics of any similar hall on the continent. A pen dropping on the stage can be heard in the back seats, but whenever a pop concert is scheduled for the hall the producers feel it necessary to provide banks of speakers that would bring down the walls of a barn. Of the many concerts which this reviewer has attended at Massey Hall, during the past six months only one has made use of the room's natural acoustic properties and has not insulted the audience, who are paying very good money for their seats, by deafening them with a roaring din of distorted noise.

The promoters of pop are making fools of their audiences by their continued ignoring of the arts of staging a concert and in some cases by their plain deceit. It is the fervent hope of RPM that audiences will take note of the promoters of pop concerts and not patronize those who fail to provide a fair and honest show for the money asked. A fair and honest show is one at which the acts advertised do indeed show up and do a full and complete set, a show where the audience is able to hear the music without being deafened by it and a show which begins on time. If any of those conditions are not met, each and every member of the audience has the right and the responsibility to demand the refunding of his ticket

CONCERT SOUND continued on page 17

# Lack Of Exposure Of Canadian Product

By Ritchie Yorke

Ritchie Yorke arrived in Toronto almost three years ago and for the first six weeks, couldn't get a job. Finally he took a position as a promotion writer at the CTV Network. Then he started to write free-lance articles on pop (a field in which he'd specialized in England and Australia) for the Toronto Telegram. In June 1968, he was appointed staff pop writer at the Globe and Mail, a position which he held for 18 months. In March, he rejoined the Telegram as its pop columnist.

Meantime, he had built up many other markets for his pop articles throughout the world. He now

writes for more than 160 U.S. dailies, including the Los Angeles Times, the Washington Post, the Chicago Daily News, the Houston Post, the Detroit Free Press and the Boston Globe.

He also writes for Billboard, Rolling Stone, Fusion, Hit Parader and the Los Angeles Free Press. He has recently been appointed pop music editor of Modern Hi Fi, a U.S. audiophile publication and also commenced a series of articles for Jazz and Pop.

Outside of the North American continent, he regularly writes for magazines in Japan, Hong Kong, Australia, France, Holland and Great Britain.

In fact, he now writes for more publications than any pop writer anywhere.

Yorke has always been an ardent believer in Canadian talent, and recently presented a brief to the Canadian Radio Television Commission on the proposed AM legislation. The text of the brief follows. After presenting his brief, Yorke was questioned by members of the Commission about the state of the local production industry in England and Australia, the future of top 40 radio, classical-rock trends, availability of product, methods of cataloging Canadian product, and methods of programming Top 40 stations in Canada (viz. Cashbox and Billboard U.S. charts).

My purpose in coming here today is to talk about the state of the Canadian pop music industry. I have no shares in radio stations, no stocks in record companies, and I don't write songs or sing. So I guess I could be regarded as a fairly unbiased observer of Canada's music scene.

I have worked in and written about the pop music industries of three countries - Australia, Great Britain and Canada. I have also examined at first hand the situation in another fifteen countries which I visited recently on behalf of John Lennon.

When I first set foot in Canada almost three years ago, the first thing I noticed was a distinct bias on the part of Canadian employers towards potential employees. It took me six weeks to get a job here when I first arrived because I didn't have any Canadian experience. Even Sam the Record Man turned me down as a sales clerk.

I therefore assumed that if employers were so loyal to fellow Canadians, there would automatically be an ardent interest in Canada's musicians and singers. I turned on the radio and TV and I was astonished at the complete lack of anything Canadian, apart from the news.

I talked to a few young Canadians at random and asked them if they had anything against Canadian talent. No, they said, the trouble was they never heard any Canadian artists. All they ever heard were U.S. and English acts and the occasional transplanted Canadian band living in the U.S.A.

Three years later, I am firmly convinced that the lack of a Canadian music industry is the direct result of a lack of exposure of Canadian product. Despite what our broadcasters might think, there is absolutely nothing wrong with Canadian talent. In fact, as far as talent goes, this country is among the top five in the world.

There are only two other countries in the world with such obvious access to the goldmine of the international pop music industry and those nations are the U.S. and England. This is a simple matter of fact, beyond debate and beyond speculation.

Then why is it that Canada lacks almost any resemblance to a music industry? Almost every country in the world has a domestic music producing business. A couple of months ago when I was in Hong Kong, half of the top ten was occupied by young Chinese groups singing in England. Even French Canada has its own music industry.

Thus we have a complete paradox - Canada has the talent but no industry.

There are two reasons for this - the extreme reluctance of Canadian radio stations to program anything by local artists as if they were somehow not good enough. The second reason is the fact that most Canadian record companies are foreign-owned, and they can't be bothered sinking valuable profits into making records that few stations will play. There really isn't anything unpatriotic about that - it's simply business economics.

If you make two kinds of baked beans and the supermarkets will only stock one brand no matter what sales pitch you have, what will happen? Unless you're crazy, you drop one of the brands.

I have listened with amusement and amazement to the various points brought forward by the Canadian Association of Broadcasters. Some of the points are worth re-examining.

The CAB claims there is not enough talent in Canada. That statement is so absurd it doesn't even warrant comment.

I am quite astonished that the CAB has decided to base part of its case against Canadian talent legislation on the issue of QUALITY of recordings.

In this area, we're not talking about the MOR market; we are discussing the top 40 rock 'n' roll scene. It appears quite obvious that the CAB is out of its depth when it brings up quality in Top 40 programming.

Gentlemen, it is an established and proven fact that quality has no relationship to sales and popularity with rock 'n' roll singles. Some of the worst examples of mediocrity, mundaneness and plain garbage has been inflicted on the Canadian public for no other reason than U.S. chart action.

The U.S. may have produced some of the great rock records of our time, but it has also produced most of the worst records. But because anything that gets played enough also sells, virtually all

# Country 50 - 34% Canadian

While some programmers register complaints about the lack of available domestically produced recordings to meet the proposed Juneau's 30%, country programmers are showing just what can be done. This week the RPM Country Fifty lists 17 singles that meet with the conditions as set out by the CRTC. This is also the first time a Canadian Country single has registered a No. 1 on the chart. Merv Smith's Big Chief outing "The Way You Play" has been plodding up the charts for several weeks and gaining a solid vote of confidence from country radio personalities.

Canadian Music Sales also holds down the No. 2 position with the Stompin' Tom Connors Dominion lid "Big Joe Mufferaw". Connors is still making sales gains with his "Bud The Spud" which was released several months ago.

Kitchener's Mercey Brothers have made a good chart showing with their Columbia deck "My Song For You" and are one of the few Canadian country groups who have crashed the pop market as well. Flip of their country entry, "Goodbye" has made an impressive showing on pop charts across Canada. Their recent engagement at Toronto's Edison Hotel pulled capacity houses during their two week stay and influenced sales on both their single and album.

Edmar's (Caravan) Terry Roberts is still showing chart action with his single "Don't It Make You Wanna Go Home" and is perhaps the only Canadian country personality chalking up impressive international sales of both his album and single. Roberts is very popular in Bermuda and the Bahamas. He signs in for two weeks at the Edison commencing June 15 which should be just about the time of release of his new single "The Bed". This latest single was produced by the UK's John Paul Salvatore, who produced many top UK pop acts including Procol Harum's "Whiter Shade Of Pale".

Columbia's Tommy Hunter has shown the strongest chart action yet with his deck "Wait For Sunday". His album has also chalked up good sales particularly in the areas where he has toured and, of course, his weekly CBC-TV show is also a great influence on his record sales.

Gene Maclellan, a newcomer to the charts from Halifax, is scoring well with his initial Capitol single "The Call". Maclellan is

also looking good with album sales as well. Maclellan writes most of his own material, much of it being picked up by fellow artists.

The big chart buster would appear to be the Billy Charne's RCA release "To-Ma-Ray Tom-O-Ray". Charne has already received the nod from several U.S. "pickers" including a pat on the back from Chet Atkins.

From Canada's Pacific coast comes a hit out of left field. Alan Moberg's 6th Ave. entry "Walk In His Mocassins" which was cut at Al Rensch's Aragon studios. The

single, used prominently in "Walking" fund raising charities is also breaking in several markets in the North West United States.

Angus Walker, another Nova Scotian, is experiencing good sales with his Big Chief outing "Crazy Tricks". Walker recently appeared on the CBC-TV's new country show and is well known throughout the country for previous releases.

Harry Rusk, an Edmontonian, also well known across the country has shown well with his Dominion release "Little Rosa". Rusk is an established album seller having had a couple of successes on the Point label.



Top photo shows Edmar's Terry Roberts on stage in Bermuda with The Deans, Sammy Lopp (in hat) and Eddy Demello (3rd from left). Fans rushed back stage for Roberts' autograph (bottom). New single release "The Bed" expected by mid-June. He kicks off two weeks at Toronto's Edison, June 15.

Capitol's lispng Rock Harding takes a new approach to the country listener and early indications have his "He Always Lets Me Down So Easy" deck showing spotty action across Canada and, taken in the right light, could happen.

Hank Smith continues to make impressive sales gains in Western Canada with his Quality release "Sharing The Good Life". Much of this action is due the efforts of Calgary's D'Arcy Scot (CFCN). Scott has also been instrumental in the success of many other country artists.

Doc Williams has just bowed his Quality single "My Canada", which was cut in Toronto and is showing early indications of picking up much airplay.

"I Wanna Be With You", the Rodeo entry by H. Wm. Caffery, a Canadian now working in the U.S. as a radio personality, has created an excellent market for this, his second release. Although sales are centered around Montreal and the Eastern Seaboard of the U.S., there has been much interest shown by programmers throughout the west as well.

Anne Murray has been having an on again off again romance with the charts and again returns this week with her "Bidin' My Time". This single has also roused several U.S. markets which is probably the reason for the revived interest.

Two releases from Dominion although too new to register any sales returns are nevertheless sitting well with country radio personalities. Julie Lynn, currently appearing at the Edison Hotel, bows her "Great Pretender" lid which was culled from her just released album. Clint Curtiss and The Clintsmen, who have established a solid booking market throughout Upper Canada, look good for making chart moves with their deck "Nobody's Foolin' Me".

George Taylor's Rodeo group are readying a powerhouse release that will surpise many across the country. Some of those included in the release are: Mike Graham, The Rainvilles, Marie, Art Essery, The Cotter Folk and many others. Taylor reports his productions are up 50% over last year.

**GOOD THINGS  
HAPPEN  
WHEN YOU HELP  
RED CROSS**

## Lightfoot In Concert

Gordon Lightfoot, voted top Canadian folk artist four times and top male vocalist once, in the annual Gold Leaf Awards balloting, gave his annual Massey Hall concert this past weekend (1-3) to packed houses and once again proved that folk is still an extremely popular musical medium and his brand of folk in particular can draw the people in droves. Lightfoot, ably assisted by lead guitarist Red Shea and bassist Rick Haynes, commanded complete attention for his performance, consisting almost exclusively of self-pennings. "Steel Rail Blues", "Did She Mention My Name", "Bossman", "Black Day In July" interspersed nicely with some newer works, "Approaching Lavender", "The Pony Man" and others now included on his latest LP outing, "Sit Down Young Stranger", his first for Reprise.

The organization of the concerts was nothing short of remarkable for Toronto. Sound was excellent, the show started on time and the audience seemed remarkably pleased with the concert, calling Lightfoot back for an encore and another curtain call. Lightfoot projected himself magnificently, blending his thoughtful music with bright patter and ended up with an audience communication, the likes of which is seldom seen today. The best received number was an anti just about everything song opening with lovers meeting amidst the rotting fish and slime on the shores of Lake Erie and moving through romantic scenes knee deep in garbage to wars and politicians. A number which could become the anthem of the Western World.

Lightfoot was about ready to finish his last set when "The Last Time" was requested. Possibly the artist's most beautiful and reflective composition it was accorded the reception it deserved before moving on to the most popular tune in his repertoire, "Canadian Railroad Trilogy". "Trilogy" was received tumultuously and the trio were called back for their encore. Lightfoot proved for the thousandth time that Canadians have composing and performing talent and stage presence the equal of any in the world. His four previous album releases have all sold in excess of one hundred thousand copies, with a number of single successes, and his current Reprise album is rapidly following the others up the charts.

- John Watts

**this is  
Sammy  
Jo**



The group business is about to surge ahead. The groups that will pick up the best jobs need not be those who have the greatest skill and talent. It is becoming more and more important that a group work their way toward a record session. If you don't have a record, you aren't going to be as eligible for the many gigs that will be available. The standard of talent will soon be your ability to record and your sound on disc. It is up to the group to interest a record company, producer or backer. It is up to the group to be talented enough to sell their talent or arrange their future as a recording unit. Talent is not a one way street to success. You can play in a basement for the rest of your life and you won't be recognized but you will get praise and compliments from your friends.

A booking agent will often have to turn away a group. It is seldom a group will be turned away if they have a record that has been released. It is to the group's greatest advantage to go out and arrange to be recorded. How you do it is a question many ask, but the fact it has been done so often before means it can be done and you MUST do it.

It is often hard to get to work on time in the morning, but you get up and go. Get up and go out to record companies and producers, or have a rich uncle or parent underwrite your session, but get a record out.

**top  
10**

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(Advertisement)



Robert Nickford (r) promo mgr. for Warner Bros/Atlantic (Quebec) teams up with Robert Arcan, CJMS radio personality, for top rated Friday evening show.



The Archbishop of greater Montreal congratulates Andre Benichou and his group (Warner Bros) after concert at Mary Queen Of The World Cathedral.



"Nashville North", produced by Gerry Rochon (CFTO) with regulars Ian Tyson and The Great Speckled Bird has been accepted as a regular CTV series for the



Fall of 1970. Their first taping bowed as a Special (3) receiving good reviews. Guests included Green & Stagg, Anne Murray, Bobby Bare and Sylvia Tyson.



Columbia's Mashmakhan doing the tour bit in Ottawa and Montreal (l) they are seen in the control room of Ottawa's CJRC with radio personality Gaeton Santerre



(r). Photo on right (l to r) Brian Edwards, Pierre Senecal, Pete Beauchamp (Columbia promotion), Jerry Mercer and Rayburn Blake outside Laugh-In disco.

# TOP 50 CANADIAN CONTENT

Compiled from record company, radio station and record store reports

- |  |  |   |
|--|--|---|
| <p>1 <b>1 AMERICAN WOMAN</b><br/>           Guess Who-Nimbus 9-74-0325-N<br/>           (Bachman-Cummings-Peterson-Kale<br/>           Cirrus Music-BMI)</p> <p>2 <b>2 YOU ME AND MEXICO</b><br/>           Edward Bear-Capitol-72603-F<br/>           (Larry Evoy-Eeyor Music-CAPAC)</p> <p>3 <b>3 MR. MONDAY</b><br/>           Original Caste-Bell-192-M<br/>           (Lambert/Potter, Cents &amp; Perce<br/>           Musique-BMI)</p> <p>4 <b>5 BITTER GREEN</b><br/>           Ronnie Hawkins-Hawk-305-U<br/>           (Gordon Lightfoot)</p> <p>5 <b>4 THE CHANT</b><br/>           Lighthouse-RCA-47-9808-N<br/>           (Prokop/Hoffert, Nivlet-BMI)</p> <p>6 <b>6 LIVING ON A WISHBONE</b><br/>           Bobby G.Griffith-MTCC-1001-U<br/>           (Bobby G.Griffith, Berandol Music-BMI)</p> <p>7 <b>8 IF YOU'RE LOOKIN'</b><br/>           Tranquillity Base-RCA-74-0330-N<br/>           (Ian Thomas, Dunbar-BMI)</p> <p>8 <b>9 YOU'RE MY LIFE</b><br/>           David Jensen-Quality-1957-M<br/>           (Greg Hambleton, BluenoseCAPAC)</p> <p>9 <b>10 GET BACK JOHN</b><br/>           Inner City Mission-Yorkville-45025-D<br/>           (Richard Gael/Patrick Riccio II<br/>           Canint-CAPAC)</p> <p>10 <b>7 NOW THAT IT'S OVER</b><br/>           Sebastian-Apex-77106-J<br/>           (Sebastian Publications-CAPAC)</p> <p>11 <b>14 I'M GONNA CAPTURE YOU</b><br/>           Terry Jacks-London-1781-K<br/>           (Terry Jacks, Gone Fishin'-BMI)</p> <p>12 <b>11 AS FEELINGS GO</b><br/>           Spring-Coast-1970-K<br/>           (Terry Frewer-BMI)</p> <p>13 <b>13 OUR LOVE'S A CHAIN</b><br/>           Illustrations-Janus-108-T<br/>           (Donald Sanders, Interval-BMI)</p> <p>14 <b>16 EVERYBODY'S GOT THE<br/>           RIGHT TO LOVE</b><br/>           Catherine McKinnon-Capitol-2781-F</p> <p>15 <b>15 EV'RY MAN HEARS<br/>           DIFFERENT MUSIC</b><br/>           Gainsborough Gallery-Reo-9030-M<br/>           (Robt Yeazel/Garry Pike, Dundee-BMI)</p> <p>16 <b>17 WE'RE ALL IN THIS TOGETHER</b><br/>           Cat-Nimbus 9-74-0331-N<br/>           (McQueen, Sunspot-BMI)</p> | <p>17 <b>18 STRAWBERRY FIELDS</b><br/>           Life-Polydor-2065005-Q</p> <p>18 <b>21 MORNING, NOON AND<br/>           NIGHT TIME TOO</b><br/>           Brian Browne-Capitol-72609-F<br/>           (Brian Browne, Beechwood Music)</p> <p>19 <b>12 ALL POWERFUL MAN</b><br/>           Natural Gas-Firebird-1806-U<br/>           (George Oliver, Unknown Music<br/>           Firebird Music-BMI)</p> <p>20 <b>19 BIDIN' MY TIME</b><br/>           Anne Murray-Capitol-72603-F<br/>           (Gene MacLellan)</p> <p>21 <b>20 ROSSIGNOL</b><br/>           Francois Jourdan-Columbia-4-7100-H<br/>           (Francois Jourdan-CAPAC)</p> <p>22 <b>22 GINA BOLD</b><br/>           Vann-Elli-RCA-75-1019-N<br/>           (Vann-Elli, Sunbury Music-CAPAC)</p> <p>23 <b>24 DEAR OLD DADDY BILL</b><br/>           Motherlode-Revolver-005-J<br/>           (S.Kennedy/W.Smith/K.Marc,<br/>           Mode Music-BMI)</p> <p>24 <b>23 TO LOVE MEANS<br/>           TO BE FREE</b><br/>           Anthony Green &amp; Barry Stagg<br/>           Gamma-5001-K<br/>           (Anthony Green-Barry Stagg)</p> <p>25 <b>25 WE WILL FIND LOVE</b><br/>           Ann Attenborrow-Polydor-2065001-Q<br/>           (Tom Northcott)</p> <p>26 <b>26 THE CALL</b><br/>           Gene MacLellan-Capitol-72607-F<br/>           (Gene MacLellan, Beechwood Music)</p> <p>27 <b>27 GOODBYE</b><br/>           Mercey Brothers-Columbia-C4-2913-H</p> <p>28 <b>31 EVERYWHERE</b><br/>           The Pepper Tree-Capitol-72612-F<br/>           (Billard/Quinn/Richmond/Brennan/<br/>           Saragon, Beechwood Music)</p> <p>29 <b>34 SOMETIMES WE'RE UP</b><br/>           The Collectors-London-17383-K<br/>           (Collectors-Haida Music BMI)</p> <p>30 <b>28 I'VE FORGOTTEN</b><br/>           Michael Scholl-London-17380-K<br/>           (J.Gregorash, Doliric-BMI)</p> <p>31 <b>30 THE NEXT SOUND YOU HEAR</b><br/>           Natalie Baron-Capitol-72610-F<br/>           (Chad Allen, Berandol Music-BMI)</p> <p>32 <b>29 YOU DON'T SEEM TO CARE</b><br/>           The Fifth-Franklin-635-K<br/>           (The Fifth, Sobalora Music)</p> <p>33 <b>35 WALK IN HIS MOCCASIN</b><br/>           Alan Moberg-6th Avenue-607-K<br/>           (Moberg, Jalada Music-BMI)</p> | <p>34 <b>38 STARTING A NEW DAY</b><br/>           Mother Tucker's Yellow Duck<br/>           Capitol-72614-F<br/>           (Caldwell/McDougall/Low<br/>           Al Sirat Music)</p> <p>35 <b>43 JEAN</b><br/>           Bobby Curtola-Capitol-72615-F</p> <p>36 <b>36 HE ALWAYS LETS ME<br/>           DOWN SO EASY</b><br/>           Rock Harding-Capitol-72611-F<br/>           (J.Warren, Beechwood Music)</p> <p>37 <b>33 CHILD OF DAWN</b><br/>           Justin Tyme-Warner Bros-5022-P<br/>           (Stark/Schneider/Maxwell,<br/>           Chichimus Music-BMI)</p> <p>38 <b>32 JOHNNY PEACE</b><br/>           Nucleus-Family-1-D<br/>           (Greg Fitzpatrick, Bay-Ashley-BMI)</p> <p>39 <b>37 WORDS</b><br/>           Anvil Chorus-New Syndrome-103-J<br/>           (W.Wain-BMI)</p> <p>40 <b>40 MARBLE HALL</b><br/>           Marble Hall-Aguarius-5003-K<br/>           (L.McKelvey/R.Gamez,<br/>           Storm Dew-BMI)</p> <p>41 <b>41 OH DARLING</b><br/>           The Meadow-Quality-1960-M</p> <p>42 <b>42 THE GIRL I LEFT BEHIND ME</b><br/>           Pierre Lalonde-Capitol-72613-F</p> <p>43 ... <b>LET HER GO</b><br/>           Ed Evanko-Decca-732681-J</p> <p>44 <b>46 LOOKIN' ROUND</b><br/>           Poor Souls-Quality-1959-M<br/>           (John Moran, Shediac Music-CAPAC)</p> <p>45 <b>45 FEELIN' GOOD</b><br/>           Tommy Graham/Friends-Cap-72617-F<br/>           (Tommy Graham, Charas-CAPAC)</p> <p>46 <b>47 WHEREVER THERE'S A MAURICE</b><br/>           Martin Martin-Paragon-1025-C<br/>           (Martin Martin, Hillco-BMI)</p> <p>47 <b>48 GOLF IS MY GAME</b><br/>           Two Part Invention-Quality-1970-M<br/>           (Alan Thicke, Troika-BMI)</p> <p>48 <b>50 WANDER BY</b><br/>           Mary Saxton-Quality-1966-M<br/>           (McAullay, Schwartz-BMI)</p> <p>49 <b>49 LET'S ALL LOVE</b><br/>           Michel Conte-Polydor-2065006-Q<br/>           (Michel Conte-Kermet Goell-CAPAC)</p> <p>50 ... <b>STOP ME FROM FALLING.....</b><br/>           Beau Hannon-Quality-1965-M</p> |
|--|--|---|

All listings meet the definition  
 as outlined in the CRTC proposal  
 for Canadian Content on AM radio.

RITCHIE YORKE continued from page 5

of these bad records have been successful.

It is pure and complete rubbish to suggest that Canadian-made records are not good enough to be played on the radio. Any broadcaster who played Yummy, Yummy, Yummy (I've Got Love In My Tummy) - - that memorable U.S. hit by the Ohio Express, should never, ever, get into any discussions on quality.

I would be the last person to deny that Canadian-produced records could be improved upon. I haven't heard many records from ANYWHERE that couldn't be improved upon.

But you can safely bet the next ten years of your life that they will get better, if a market is created by unlocking the stranglehold that Canadian broadcasters have on following the American charts.

This is not charity. This will not sacrifice ratings - the kids buy what they hear whether it's American, English, Dutch or Canadian. This is not even being kind.

What it will do is give young Canadians a choice - a chance to stay in their own country, the land they were born in - and offer their artistic talents to their fellow Canadians. That, surely, is not too much to ask.

Already, since the CRTC announced its proposals, radio stations have started to bend. Several records were given exposure and went on to become hits in the U.S.A. - acts such as the Guess Who, Motherlode, Edward Bear, and the Poppy Family.

It doesn't say much for the broadcasting fraternity that the prospect of legislation was the only lever that would force them to unlock their castles and let in a few locals.

Another argument presented by the CAB is that there are not enough records available to fill the proposed 30% quota. Rubbish! There is ALREADY more than enough.

A.F. of M. GROUPS  
SOUND CANADA demos  
could mean a recording  
contract for you with a  
major label.

Save \$20 on your first  
session by presenting this  
ad at Sound Canada  
Recording Center.  
1262 Don Mills Road,  
Don Mills - 445-0878

If the record companies of this country had the courage to come to these hearings and risk annoying the country's radio stations, they would have told you, the Commission, that they can meet a 30% quota with ease. It is a disgrace they are NOT here, but that is another matter.

I am convinced that no-one in Canada realizes the potential of an energetic and successful Canadian record industry. Think about what the Beatles did for England. They even gave the tourist industry a heavy boost.

Radio and records have the power to create a star system in Canada almost overnight. By making Canadian radio stations play local records, young people will buy them and they'll want to see the artists on television.

Legislating for Canadian content on Canadian radio - - at NO LESS than 30% initially is the first massive step in the creation of a new and fertile industry in this country. Legislation is the only way to do it because radio stations have had 15 years to get the job done by themselves, and they've failed miserably.

The only reason I can find for this failure is that radio management is just too damn lazy to audition new records. I guess

it's easier just to play the top 40 records off the lists sent out by the American music magazines - Cashbox and Billboard - each week.

Canada is ready, ladies and gentlemen. Canada has the talent, the facilities (there is one studio I know of in Toronto, Revolution Sound, which is the equal of any studio in the world that I've seen, and I've seen dozens of them). All that is needed is the opening up of an exposure medium and Canada will see the rapid growth of an industry that is beyond anyone's wildest dreams.

I am not a Canadian, in fact I'm an anti-nationalist. My reason for being here is that I honestly believe it is a tragedy, an incredible lack of awareness - that Canada has through allowing its broadcasters to use a segregationist policy against young Canadians - been such a desert for the success of music talent for so long. The only answer IS legislation, and the best way to do it is NOW. Give young Canadians not charity, not money, but a chance! Create the demand and the supply will follow.

Legislation for Canadian content on AM radio can, I believe, play a vital and valuable role in aiding the economic growth and stability of this country.

SUBSCRIBE

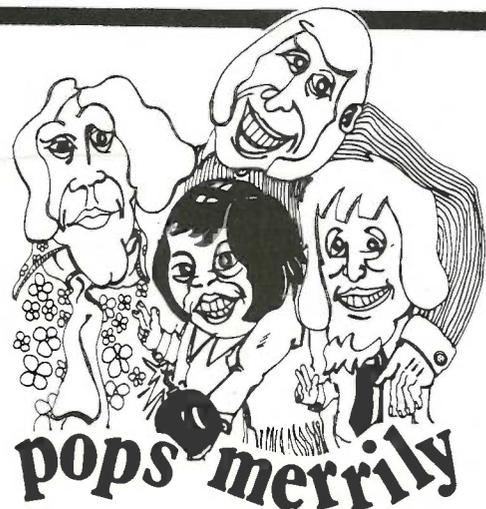
TO  
RPM

CANADA'S

MUSIC

INDUSTRY

WEEKLY



WITH THEIR BREAK OUT SINGLE

**HELP ME DOWN**

B/W LEGGE'S LURK AQ 5004

A CANADIAN GROUP DOING THEIR  
THING ON AQUARIUS RECORDS



DISTRIBUTED BY

**LONDON** records

# ALBUM REVIEW

## GENE MACLELLAN

Capitol-ST 6348-F  
Maclellan brings a whole new sound to the Canadian scene. Although classified as a country artist, he fits the pop bag beautifully. "The Call", contained on set, already climbing the RPM Country Fifty. "Snowbird" has received the MOR nod.



## BRUCE COCKBURN

True North-TN 1-H  
An amazing talent finally waxed. Already receiving excellent exposure from free formers and Top 40 programmers. 100% Canadian content, but don't lend a sympathetic ear - the set is definitely headed for the international market. Counter and window display this item.

## PEACEFUL

Pat Hervey RCA-CAS 2393-N  
A joint CBC/RCA presentation of one of Canada's finest gal vocalists. Good television exposure (network) adds to sales potential of set. Gordon Lightfoot's "Pussy Willows, Cat Tails", now registering with MOR stations. Country jocks will dig "With Pen In Hand".



## GREATEST HITS

Fifth Dimension  
Soul City-SCS 33900-K  
"Up Up And Away", Wedding Bell Blues", "Aquarius", all in medley form, create a gotta happen set for this talented fivesome who recently certified for RPM Gold with their "Age Of Aquarius" album. This set already on the RPM 100 Album chart.

## THE ENGLISH EXPERIENCE

Galt MacDermot  
Kilmarnock-KIL 70001-K  
Whatever MacDermot touches turns to gold. This set is no exception. Recorded in England where it is already receiving top exposure. An interesting switch - "The English Experience" by an experienced, and successful Canadian.

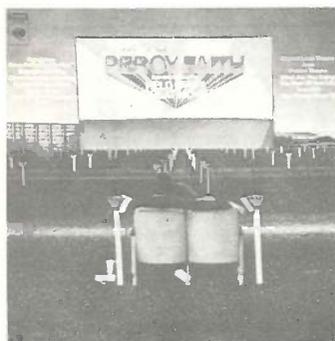
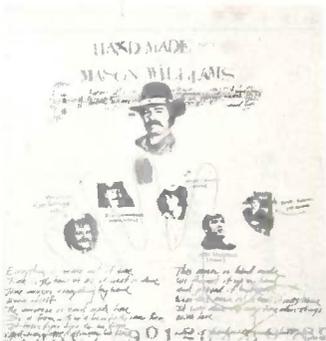


## LONELY IS THE NAME

Henry Cuesta-RCA-CAS 2407-N  
Middle of the roaders have given national boost to this CTL session. "Forever April", a Young-Snyder composition deserves exposure. Don't overlook "Lonely Girl" penned by Johnny Cowell. Cuesta's feeling for jazz and lush backing presents an extremely listenable set.

## HAND MADE

Mason Williams  
Warner Bros-1838-P  
Stock heavy on this one. Set contains several self pennings and an interesting John Hartford composition "I've Heard That Tear Stained Monologue You Do There By The Door Before You Go". Orchestra conducted by Canadian Denny Vaughn.

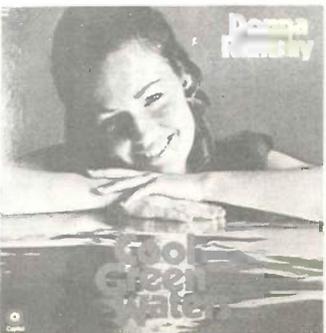


## HELD OVER/TODAY'S GREAT MOVIE THEMES

Percy Faith And Orchestra  
Columbia-CS 1019-H  
"Airport Theme" now being programmed heavily by MOR stations. "Raindrops Keep Fallin' On My Head" and "Midnight Cowboy" also receiving important play. Should become another best seller for Faith.

## COOL GREEN WATERS

Donna Ramsay  
Capitol-ST 6346-F  
A Canadian country sweetheart with a beautiful big sound and a label willing to put a lot of bucks on promoting her image. "Bidin' My Time" back on RPM Country Fifty. Don't overlook Lee Roy's penning of "Page Two". Produced by Gary Buck.



## "LA CITADELLE" DU FESTIVAL DE BAALBECK 1968

Sabah-Philips-APY 1-K  
An unusual offering bound to create listener reaction. Sabah will appear at Place Des Arts (16) which will add to sales potential of set. Watch for much media coverage of this Lebanese beauty.

 GOLD LEAF AWARD FOR OUTSTANDING RECORD SALES

A&M  
Allied  
Amplex  
Arc  
CMS  
Capitol  
Caravan  
Columbia  
Compo  
GRT  
London  
MTC  
Musimar  
Phonodisc  
Pickwick  
Polydor  
Quality  
RCA  
Trans World  
WB/Atlantic

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May 16th, 1970

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|----|----|----|---|----|----|-----|---|----|-----|-----|--|
| 1  | 2  | 7  | <b>DEJA VU</b><br>Crosby Stills Nash & Young-Atlantic-7200-P<br>AC 7200-P A8TC 7200-P                         | 34 | 37 | 32  | <b>IN-A-GADDA-DA-VIDA</b><br>Iron Butterfly-Atco-SD-33-250-P<br>AC 33-250-P A8TC 33-250-P                 | 67 | 73  | 61  | <b>CROSBY STILLS &amp; NASH</b><br>Atlantic-SD-8229-P<br>AC 8229-P A8TC 8229-P               |
| 2  | 3  | 3  | <b>AMERICAN WOMAN</b><br>Guess Who-RCA-LPS-4266-N<br>PK 1518-N P8S 1518-N                                     | 35 | 30 | 25  | <b>SWEET BABY JAMES</b><br>James Taylor-Warner Bros-1843-P<br>N/A N/A                                     | 68 | 41  | 36  | <b>THE AGE OF AQUARIUS</b><br>5th Dimension-Soul City-SCS-92005-K<br>C 951-K LTR 8951-K      |
| 3  | 1  | 1  | <b>BRIDGE OVER TROUBLED WATER</b><br>Simon & Garfunkel-Columbia-KCS 9914-H<br>16 100750 18 100750             | 36 | 29 | 21  | <b>ENGELBERT HUMPERDINCK</b><br>Parrot-PAS 71030-K<br>PKX 79630-K-V X 79030-K-V                           | 69 | 48  | 44  | <b>HE AIN'T HEAVY HE'S MY BROTHER</b><br>Hollies-Epic-BN 26538-H<br>N/A N/A                  |
| 4  | 4  | 4  | <b>MUSIC FROM BUTCH CASSIDY/SUNDANCE KID</b><br>Burt Bacharach-A&M-SP-4227-K-F<br>A&MC 227-K-F A&M8TC 227-K-F | 37 | 34 | 22  | <b>ALPERT/BRASS GREATEST HITS</b><br>A&M-SP 4245-F&K<br>CS 4245-F&K 8T 4245-F&K                           | 70 | 54  | 52  | <b>ARIZONA</b><br>Mark Lindsay-Columbia-9986-H<br>N/A 18 100886-H                            |
| 5  | 5  | 5  | <b>CHICAGO</b><br>Columbia-KGP-24-H<br>N/A N/A  | 38 | 33 | 26  | <b>GRAND FUNK</b><br>Grand Funk Railroad-Capitol-SKAO-406-F<br>4XT 406-F 8XT 406-F                        | 71 | 51  | 35  | <b>ONE DAY AT A TIME</b><br>Joan Baez-Vanguard-79310-L<br>N/A N/A                            |
| 6  | 24 | 57 | <b>STEPPENWOLF LIVE</b><br>Dunhill-DSD 50075-N<br>DHX 85075-N DHM 85075-N                                     | 39 | 43 | 30  | <b>LET IT BLEED</b><br>Rolling Stones-London-NPS-4-K<br>LKX 57167-K LEM 72167-K                           | 72 | 63  | 48  | <b>ANDY WILLIAMS GREATEST HITS</b><br>Columbia-KCS 9979-H<br>16 100870-H 18 100870-H         |
| 7  | 6  | 2  | <b>HEY JUDE</b><br>Beatles-Apple-SD 385-F<br>N/A 8XT 385-F  | 40 | 90 | ... | <b>Mc CARTNEY</b><br>Paul McCartney-Apple-STAO 3363-F<br>4XT 3363-F 8XT 3363-F                            | 73 | 80  | 69  | <b>BROOK BENTON TODAY</b><br>Cotillion-SD 9018-P<br>N/A N/A                                  |
| 8  | 8  | 6  | <b>SANTANA</b><br>Columbia-CS-9781-H<br>16 100692 18 100692-H   | 41 | 38 | 31  | <b>LIVE PEACE IN TORONTO 1969</b><br>Plastic Ono Band-Apple-SW-3362-F<br>4XT 3362-F 8XT 3362-F            | 74 | 58  | 40  | <b>TRY A LITTLE KINDNESS</b><br>Glen Campbell-Capitol-SW-389-F<br>4XT 389-F 8XT 389-F        |
| 9  | 7  | 11 | <b>EASY RIDER</b><br>Original Soundtrack-Reprise-MS-2026-P<br>CRX 2026-P 8RM 2026-P                           | 42 | 39 | 47  | <b>MAGIC CHRISTIAN MUSIC</b><br>Badfinger-Apple-ST 3364-F<br>N/A N/A                                      | 75 | 67  | 64  | <b>CLOSING THE GAP</b><br>Michael Parks-MGM-SE 4646-M<br>EC 4646-M E8TC 4646-M               |
| 10 | 22 | 41 | <b>HERE COMES BOBBY</b><br>Bobby Sherman-Metromedia-1028-L<br>N/A N/A   | 43 | 44 | 27  | <b>BLOOD SWEAT &amp; TEARS</b><br>Columbia-CS-9720-H<br>16 100552-H 18 100552-H                           | 76 | 68  | 59  | <b>BARBRA STREISAND'S GREATEST HITS</b><br>Columbia-KCS-9968-H<br>16 100825-H 18 100825-H    |
| 11 | 9  | 9  | <b>MORRISON HOTEL</b><br>Doors-Elektra-EKS-75007-C<br>5 5007-C 8 5007-C                                       | 44 | 50 | 50  | <b>PSYCHEDELIC SHACK</b><br>Temptations-Tamla Motown-947-L<br>N/A N/A                                     | 77 | 70  | 78  | <b>GOLDEN NON STOP DANCING 10</b><br>James Last-Polydor-2371014-Q<br>N/A T8 2371014-Q        |
| 12 | 28 | 65 | <b>ON TOUR</b><br>Delaney & Bonnie-Atco-SD 326-P<br>N/A N/A   | 45 | 45 | 46  | <b>EDWARD BEAR BEARINGS</b><br>Capitol-SKAO-6328-F<br>4XT 6328-F 8XT 6328-F                               | 78 | 91  | ... | <b>CREAM OF THE CREAM</b><br>Various-A&M-414-W<br>CS 414-W 8T 414-W                          |
| 13 | 12 | 12 | <b>RONNIE HAWKINS</b><br>Hawk-HSD-9019-U<br>HSD 6019-U HSD 8019-U   | 46 | 52 | 67  | <b>MOONDANCE</b><br>Van Morrison-Warner Bros-WS 1835-P<br>CWX 1835-P 8WM 1835-P                           | 79 | 81  | 75  | <b>ANTHONY GREEN/BARRY STAGG</b><br>Gamma-GS-504-K<br>N/A N/A                                |
| 14 | 14 | 15 | <b>LED ZEPPELIN II</b><br>Atlantic-SD-8236-P<br>AC 8236-P A8TC 8236-P   | 47 | 53 | 54  | <b>CAPTURED LIVE AT THE FORUM</b><br>Three Dog Night-Dunhill-DS-50068-N<br>PK 55068-N DHM 55068-N         | 80 | 76  | 73  | <b>STAND</b><br>Sly & Family Stone-Epic-BN-26456-H<br>N16 10186-H N18 10186-H                |
| 15 | 15 | 23 | <b>ABBEY ROAD</b><br>Beatles-Apple-SD-383-F<br>4X383-F 8XT383-F   | 48 | 49 | 33  | <b>THIS GIRL'S IN LOVE WITH YOU</b><br>Aretha Franklin-Atlantic-SD-8248-P<br>N/A N/A                      | 81 | 79  | 95  | <b>RAW SIENNA</b><br>Savoy Brown-Parrot-PAS 71036-K<br>N/A N/A                               |
| 16 | 25 | 34 | <b>LADIES OF THE CANYON</b><br>Joni Mitchell-Reprise-RS 6376-P<br>CRX 6376-P 8RM 6376-P                       | 49 | 55 | 85  | <b>RAINDROPS KEEP FALLIN' ON MY HEAD</b><br>Johnny Mathis-Columbia-CS 1005-H<br>16 10 1005-H 18 10 1005-H | 82 | ... | ... | <b>PEACING IT ALL TOGETHER</b><br>Lighthouse-RCA-LSP 1571-N<br>PK 1571-N P8S 1571-N          |
| 17 | 10 | 14 | <b>I WANT YOU BACK</b><br>Jackson5-Tamla Motown-MS 700-L<br>75700-L M8-1700-L                                 | 50 | 56 | 49  | <b>REAL FRIENDS</b><br>Friends of Distinction-RCA-LPS 4313-N<br>PK 1555-N P8S 1555-N                      | 83 | 84  | 83  | <b>THIS WAY IS MY WAY</b><br>Anne Murray-Capitol-6330-F<br>N/A 8XT 6330-F                    |
| 18 | 11 | 8  | <b>HELLO I'M JOHNNY CASH</b><br>Columbia-KCS-9943-H<br>N/A 18 100826-H  | 51 | 57 | 71  | <b>Z</b><br>Soundtrack-Columbia-OS 3370-H<br>N/A 18 12 0046-H   | 84 | 87  | 89  | <b>TROYKA</b><br>Cotillion-SD 9020-P<br>N/A A8TC 9020-P                                      |
| 19 | 42 | 98 | <b>BAND OF GYPSYS</b><br>Jimi Hendrix-Reprise-RS 5195-P<br>CRX 5195-P 8RM 5195-P                              | 52 | 59 | 62  | <b>THE DEVIL MADE ME BUY THIS DRESS</b><br>Flip Wilson-Little David-LD 1000-M<br>LDC 1000-M LD8TC 1000-M  | 85 | 85  | 87  | <b>THE LETTER</b><br>Brian Brown-Capitol-SKAO 6305-F<br>4XT 6305-F 8XT 6305-F                |
| 20 | 26 | 42 | <b>SIT DOWN YOUNG STRANGER</b><br>Gordon Lightfoot-Reprise-6392-P<br>CRX 6392-P 8RM 6392-P                    | 53 | 60 | 55  | <b>THE BAND</b><br>Capitol-STAO-132-F<br>4XT 132-F 8XT 132-F  | 86 | ... | ... | <b>MASHMAKHAN</b><br>Columbia-ELS 3154-H<br>16 1E 0365-H 18 1E 0365-H                        |
| 21 | 35 | 77 | <b>TOM</b><br>Tom Jones-Parrot-XPA 571037-K<br>N/A N/A  | 54 | 40 | 38  | <b>WHICH WAY YOU GOIN' BILLY</b><br>Poppy Family-London-PS-568-K<br>LKX 57180-K LEM 72180-K               | 87 | ... | ... | <b>IRON BUTTERFLY LIVE</b><br>Atco-SD 33 328-P<br>AC 33 318-P A8TC 33 318-P                  |
| 22 | 13 | 20 | <b>SPIRIT IN THE SKY</b><br>Norman Greenbaum-Reprise-6365-P<br>N/A N/A  | 55 | 61 | 63  | <b>NATURAL GAS</b><br>Firebird-FB 18-U<br>FB 60018-U FB 80018-U   | 88 | 78  | 80  | <b>MIDNIGHT COWBOY</b><br>Original Soundtrack-United Artists-UAS-5198-J<br>K 9035-J U 3035-J |
| 23 | 16 | 17 | <b>RAINDROPS KEEP FALLIN' ON MY HEAD</b><br>B.J. Thomas-Scepter-SPS-580-J<br>SPS 73-580-J SPS 56-580-J        | 56 | 47 | 29  | <b>GINETTE RENO</b><br>Parrot-PAS-71032-K<br>PKX 79632-K PEM 798-32-K                                     | 89 | 95  | ... | <b>SOME OTHER KIND OF SOUL</b><br>Dianne Brooks-Revolver-RLPS-503-J<br>N/A N/A               |
| 24 | 27 | 37 | <b>MOUNTAIN CLIMBING</b><br>West/Pappalardi-Windfall-4501-M<br>N/A N/A  | 57 | 62 | 66  | <b>GREAT SPECKLED BIRD</b><br>Ampex-A 10103-V<br>N/A M81003-V   | 90 | 86  | 82  | <b>RICK NELSON IN CONCERT</b><br>Decca-DL-75162-J<br>N/A N/A                                 |
| 25 | 18 | 16 | <b>FRIJID PINK</b><br>Parrot-PAS-71033-K<br>PKX 79633-K-V PEM 79833-K-V                                       | 58 | 65 | 56  | <b>TRAVELIN'</b><br>James/Shondells-Roulette-42044-C<br>N/A N/A   | 91 | 74  | 58  | <b>COLD BLOOD</b><br>San Francisco-SD-200-P<br>AC 200-P ATC 200-P                            |
| 26 | 20 | 13 | <b>WILLY AND THE POORBOYS</b><br>Creedence Clearwater Revival-Fantasy-8397-R<br>M5 8397-V M8 8397-V           | 59 | 77 | 79  | <b>JUST PLAIN CHARLEY</b><br>Charley Pride-RCA-LSP 4290-N<br>N/A N/A                                      | 92 | ... | ... | <b>JETHRO TULL BENEFIT</b><br>Reprise-RS 6400-P<br>CRX 6400-P 8RM 6400-P                     |
| 27 | 17 | 18 | <b>EMPTY ROOMS</b><br>John Mayall-Polydor-2425 051-Q<br>N/A N/A   | 60 | 64 | 68  | <b>WATERTOWN</b><br>Frank Sinatra-Reprise-RS 1031-P<br>CFX 1031-P 8FM 1031-P                              | 93 | 93  | 97  | <b>WINDMILLS OF YOUR MIND</b><br>Jimmie Rodgers-A&M-SP 4187-W<br>CSO 187-W 8T 4187-W         |
| 28 | 19 | 10 | <b>JOE COCKER</b><br>A&M-SP-4224-K-F<br>A&MC 224-K-F A&M8TC 224-K-F   | 61 | 92 | 94  | <b>SOMETHING'S BURNING</b><br>Kenny Roger/1st Edition-Reprise-R 56385-P<br>CRX 6385-P 8RM 6385-P          | 94 | ... | ... | <b>FAREWELL</b><br>Diana Ross/Supremes-Tamla Motown-MS 2708-L<br>N/A N/A                     |
| 29 | 32 | 19 | <b>GET READY</b><br>Rare Earth-Rare Earth-RS-507-L<br>N/A N/A   | 62 | 94 | 96  | <b>THE ISAAC HAYES MOVEMENT</b><br>Enterprise-ENS 1010-M<br>N/A N/A                                       | 95 | 96  | 99  | <b>EVERYBODY'S OUT OF TOWN</b><br>B.J. Thomas-Scepter-SPS 582-J<br>SPS 73582-J SPS 6582-J    |
| 30 | 31 | 43 | <b>ONE TIN SOLDIER</b><br>Original Caste-Bell-TA 5003-M<br>TAC 5003-M TA8TC 5003-M                            | 63 | 98 | ... | <b>IT AIN'T EASY</b><br>Three Dog Night-Dunhill-50078-N   | 96 | ... | ... | <b>CUCUMBER CASTLE</b><br>Bee Gees-Atco-SD 33 327-P<br>AC 33 327-P A8TC 33 327-P             |
| 31 | 21 | 28 | <b>JOHN B. SEBASTIAN</b><br>Reprise-RS 6379-P<br>CRX 6379-P 8RM 6379-P  | 64 | 97 | ... | <b>I'LL NEVER FALL IN LOVE AGAIN</b><br>Dionne Warwick-Scepter-581-J<br>73-581-J 6-581-J                  | 97 | 100 | ... | <b>MOE'S CURRIED SOUL</b><br>Moe Koffman-Revolver-RLPS-502-J<br>N/A N/A                      |
| 32 | 23 | 24 | <b>HAIR</b><br>Soundtrack-RCA-LSO 1150-N<br>OK 1038-N O8S 1038-N  | 65 | 66 | 70  | <b>A GATHERING OF FLOWERS</b><br>Mamas & Papas-Dunhill-DSY 50073-N<br>DHL 55073-N DHL 85073-N             | 98 | 99  | 100 | <b>A BRAND NEW ME</b><br>Liberace-Warner Bros-1847-P<br>CWX 184-P 8WM 1847-P                 |
| 33 | 36 | 84 | <b>CRICKLEWOOD GREEN</b><br>Ten Years After-Deram-DES 18038-K<br>N/A N/A                                      | 66 | 46 | 45  | <b>TOM JONES LIVE IN LAS VEGAS</b><br>Parrot-PAS 71031-K<br>PKX 79632-K-V 79031-K-V                       | 99 | ... | ... | <b>GREATEST HITS</b><br>5th Dimension-Soul City-SCS 33900-K<br>N/A N/A                       |

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

Compiled from record company,  
radio station and record store reports

# RPM 100

A&M Allied Ampex Arc CMS Capital Caravan Columbia Compo GRT  
 London MTC Musimar Phonodisc Pickwick Polydor RCA Trans World WB Atlantic  
 C F G H J K L M N O P Q R S T U V W X Y Z

May 16th, 1970

Compiled from record company, radio station and record store reports

- |   |   |  |
|---|---|--|
| <p>1 1 2 AMERICAN WOMAN f/s<br/>                 Guess Who-Nimbus 9-74-0325-N</p> <p>2 3 7 LOVE OR LET ME BE LONELY<br/>                 Friends of Distinction-RCA-0319-M</p> <p>3 5 6 YOU ME AND MEXICO<br/>                 Edward Bear-Capitol-72603-F</p> <p>4 10 13 VEHICLE<br/>                 Ides Of March-Warner Bros-7378-P</p> <p>5 11 18 TURN BACK HANDS OF TIME<br/>                 Tyrone Davis-Dakar-616-P</p> <p>6 8 9 SOMETHING'S BURNING<br/>                 Kenny Rogers/1st Edition-Reprise-0888-P</p> <p>7 9 12 REFLECTIONS OF MY LIFE<br/>                 Marmalade-London-20058-K</p> <p>8 2 1 SPIRIT IN THE SKY<br/>                 Norman Greenbaum-Reprise-0885-P</p> <p>9 6 4 LET IT BE<br/>                 Beatles-Apple-2764-F</p> <p>10 12 19 FOR THE LOVE OF HIM<br/>                 Bobbi Martin-UA-50602-J</p> <p>11 17 27 WHAT IS TRUTH<br/>                 Johnny Cash-Columbia-45124-H</p> <p>12 13 14 TENNESSEE BIRD WALK<br/>                 Blanchard/Morgan-Wayside-1-45021-K</p> <p>13 7 3 ABC<br/>                 Jackson 5-Tamla Motown-1163-L</p> <p>14 16 20 WOODSTOCK<br/>                 Crosby Stills Nash Young-Atlantic-2723-P</p> <p>15 19 26 CECILIA<br/>                 Simon/Garfunkel-Columbia-45133-H</p> <p>16 4 5 COME AND GET IT<br/>                 Badfinger-Apple-1815-F</p> <p>17 22 22 LITTLE GREEN BAG<br/>                 George Baker-Colossus-112-M</p> <p>18 21 28 HEY LAWDY MAMA<br/>                 Steppenwolf-Dunhill-4234-N</p> <p>19 24 31 MAKE ME SMILE<br/>                 Chicago-Columbia-45127-H</p> <p>20 26 29 GET READY<br/>                 Rare Earth-Rare Earth-5012-L</p> <p>21 25 30 A SONG OF JOY<br/>                 Miguel Rios-A&amp;M-301-W</p> <p>22 14 10 INSTANT KARMA<br/>                 John Ono Lennon-Apple-1818-F</p> <p>23 18 25 EVERYBODY'S OUT OF TOWN<br/>                 B.J. Thomas-Scepter-1277-J</p> <p>24 15 8 UP THE LADDER TO THE ROOF<br/>                 Supremes-Tamla Motown-1162-L</p> <p>25 34 44 EVERYTHING'S BEAUTIFUL<br/>                 Roy Stevens-Barnaby-72011-H</p> <p>26 38 51 UP AROUND THE BEND<br/>                 Creedence-Fantasy-641-R</p> <p>27 27 33 COME RUNNING<br/>                 Van Morrison-Warner Bros-7383-P</p> <p>28 31 40 MR MONDAY<br/>                 Original Castes-Bell-192-M</p> <p>29 37 49 REACH OUT AND TOUCH<br/>                 Diana Ross-Tamla Motown-1165-L</p> <p>30 39 52 THE LETTER<br/>                 Joe Cocker-A&amp;M-1147-W</p> <p>31 40 55 LET ME GO TO HIM<br/>                 Dionne Warwick-Scepter-12276-J</p> <p>32 42 56 LOVE ON A TWO WAY STREET<br/>                 Moments-Trans World-1732-Y</p> <p>33 32 34 MISS AMERICA<br/>                 Mark Lindsay-Columbia-45125-H</p> | <p>34 48 71 DAUGHTER OF DARKNESS<br/>                 Tom Jones-Parrot-40048-K</p> <p>35 41 43 THE SEEKER<br/>                 The Who-Decca-32670-J</p> <p>36 36 45 AIRPORT THEME<br/>                 Vincent Bell-Decca-32659-J</p> <p>37 47 63 PUPPET MAN<br/>                 5th Dimension-Bell-880-M</p> <p>38 49 50 BITTERGREEN<br/>                 Ronnie Hawkins-Hawk-IT 305-U</p> <p>39 46 57 THE CHANT<br/>                 Lighthouse-RCA-479808-N</p> <p>40 58 74 MY BABY LOVES LOVIN'<br/>                 White Plains-Deram-85058-K</p> <p>41 51 67 COME SATURDAY MORNING<br/>                 Sandpipers-A&amp;M-1134-W</p> <p>42 43 46 YOU MAKE ME REAL<br/>                 Doors-Elektra-45685-C</p> <p>43 59 73 SOULAIMON<br/>                 Neil Diamond-UNI-55224-J</p> <p>44 44 48 OH HAPPY DAY<br/>                 Glen Campbell-Capitol-2787-F</p> <p>45 66 99 HITCHIN' A RIDE<br/>                 Vanity Fare-Page One-21029-K</p> <p>46 65 89 IT'S ALL IN THE GAME<br/>                 4 Tops-Tamla Motown-1164-L</p> <p>47 50 65 DON'T STOP NOW<br/>                 Eddie Holman-ABC-11261-Q</p> <p>48 63 82 HUM A SONG<br/>                 Lulu-Atco-6749-P</p> <p>49 53 77 MY WAY<br/>                 Brook Benton-Cotillion-44072-P</p> <p>50 52 58 LIVING ON A WISHBONE<br/>                 Bobby G. Griffith-MTCC-MT 1001-U</p> <p>51 55 60 IF YOU'RE LOOKIN'<br/>                 Tranquillity Base-RCA-74-0330-N</p> <p>52 70 79 YOU'RE MY LIFE<br/>                 David Jensen-Quality-1957-M</p> <p>53 64 81 UNITED WE STAND<br/>                 Brotherhood Of Man-Deram-85059-K</p> <p>54 61 91 VIVA TIRADO<br/>                 El Chicado-Kapp-2055-J</p> <p>55 68 68 OPEN UP MY HEART<br/>                 Dells-Cadet-5667-T</p> <p>56 54 59 NOW THAT IT'S OVER<br/>                 Sebastian-Apex-77106-J</p> <p>57 57 66 HE MADE A WOMAN OUT OF ME<br/>                 Bobbie Gentry-Capitol-2788-F</p> <p>58 67 92 PATCH OF BLUE<br/>                 Valli/Seasons-Philips-40662-K</p> <p>59 73 78 SO EXCITED<br/>                 B. B. King-Bluesway-61035-Q</p> <p>60 72 76 GET BACK JOHN<br/>                 Inner City Mission-Yorkville-45025-D</p> <p>61 71 90 KILLER JOE<br/>                 Quincy Jones-A&amp;M-1163</p> <p>62 96 ... LAY DOWN (Candles In The Rain)<br/>                 Melanie-Buddah-167-M</p> <p>63 83 ... QUESTION<br/>                 Moody Blues-Threshold-67004-K</p> <p>64 84 ... INTO THE MYSTIC<br/>                 Johnny Rivers-Imperial-66448-K</p> <p>65 ... ... THE LONG WINDING ROAD<br/>                 Beatles-Apple-2832-F</p> <p>66 78 87 I'M GONNA CAPTURE YOU<br/>                 Terry Jacks-London-1781-K</p> | <p>67 ... ... RIDE CAPTAIN RIDE<br/>                 Blues Image-Atco-6746-P</p> <p>68 74 75 AS FEELINGS GO<br/>                 Spring-Coast-1970-K</p> <p>69 80 ... I WHO HAVE NOTHING<br/>                 Liquid Smoke-Avco-Embassy-4522-N</p> <p>70 ... ... BABY HOLD ON<br/>                 Grass Roots-Dunhill-4237-N</p> <p>71 ... ... LOVE LIKE A MAN<br/>                 Ten Years After-Deram-7529-K</p> <p>72 ... ... IF YOU BELIEVE IN LOVE<br/>                 Tee Set-Colossus-114-M</p> <p>73 77 83 UPON THE EARTH<br/>                 Illustrations-Janus-108-T</p> <p>74 75 86 FIRE &amp; RAIN<br/>                 R. B. Greaves-Atco-6745-P</p> <p>75 93 ... GO BACK<br/>                 Crabby Appleton-Elektra-45687-C</p> <p>76 ... ... I CALL MY BABY CANDY<br/>                 Jaggerz-Kama Sutra-509-M</p> <p>77 82 85 EVERYBODY'S GOT THE RIGHT.....<br/>                 Catherine McKinnon-Capitol-2781-F</p> <p>78 79 ... GROVER HENSON.... FORGOTTEN<br/>                 Bill Cosby-Polydor-2001042-Q</p> <p>79 ... ... CECILIA<br/>                 Sweet Henry-Paramount-0018-M</p> <p>80 81 84 EV'RY MAN HEARS DIFFERENT MUSIC<br/>                 Gainsborough Gallery-Rec-9030-M</p> <p>81 ... ... CAN'T TELL BOTTOM FROM TOP<br/>                 Hollies-Epic-5-10613-H</p> <p>82 85 94 WE'RE ALL IN THIS TOGETHER<br/>                 Cat-Nimbus 9-74-0331-N</p> <p>83 87 ... STRAWBERRY FIELDS<br/>                 Life-Polydor-2065005-Q</p> <p>84 86 ... WHOEVER FINDS THIS I LOVE YOU<br/>                 Mac Davis-Columbia-45117-H</p> <p>85 92 95 MORNING NOON NIGHT TIME TOO<br/>                 Brian Browne-Capitol-72609-F</p> <p>86 76 80 ALL POWERFUL MAN<br/>                 Natural Gas-Firebird-1806-U</p> <p>87 88 ... MAN OF CONSTANT SORROW<br/>                 Ginger Baker-Polydor-2058015-Q</p> <p>88 89 ... GONE MOVIN' ON<br/>                 Raiders-Columbia-45150-H</p> <p>89 90 98 BIDIN' MY TIME<br/>                 Anne Murray-Capitol-72663-F</p> <p>90 91 93 ROSSIGNOL<br/>                 Francois Jourdan-Columbia-C4-7100-H</p> <p>91 ... ... THE CALL<br/>                 Gene MacLellan-Capitol-72607-F</p> <p>92 95 100 GINA BOLD<br/>                 Vann-Elli-RCA-75-1019-N</p> <p>93 99 ... DEAR OLD DADDY BILL<br/>                 Motherlode-Revolver-005-J</p> <p>94 94 96 ALL KINDS OF EVERYTHING<br/>                 Dana-London-1026-K</p> <p>95 97 ... FARTHER ON DOWN THE ROAD<br/>                 Joe Simon-Soundstage 7-2656-K</p> <p>96 98 ... WE WILL FIND LOVE<br/>                 Ann Attenborough-Polydor-2065001-Q</p> <p>97 100 ... THE LIQUIDATORS<br/>                 Harry J All Stars-A&amp;M-1162-W</p> <p>98 ... ... THE WONDER OF YOU<br/>                 Elvis Presley-RCA-9835-N</p> <p>99 ... ... GOODBYE<br/>                 Mercey Bros-Columbia-C4-2913-H</p> <p>100 ... ... HEY MISTER SUN<br/>                 Bobby Sherman-Metromedia-188-L</p> |
|---|---|--|

## CHART LISTINGS (Alphabetically)

|                                 |     |
|---------------------------------|-----|
| ABC                             | 13  |
| Airport Theme                   | 36  |
| All Kinds Of Everything         | 94  |
| All Powerful Man                | 86  |
| American Woman                  | 1   |
| As Feelings Go                  | 68  |
| A Song Of Joy                   | 21  |
| Baby Hold On                    | 70  |
| Bidin' My Time                  | 89  |
| Bitter Green                    | 38  |
| Can't Tell Bottom From Top      | 81  |
| Cecilia                         | 15  |
| Cecilia                         | 79  |
| Come And Get It                 | 16  |
| Come Running                    | 27  |
| Come Saturday Morning           | 41  |
| Daughter Of Darkness            | 34  |
| Dear Old Daddy Bill             | 93  |
| Don't Stop Now                  | 47  |
| Everybody's Got The Right.....  | 77  |
| Everybody's Out Of Town         | 23  |
| Everything's Beautiful          | 25  |
| Ev'ry Man Hears Different Music | 80  |
| Farther On Down The Road        | 95  |
| Fire & Rain                     | 74  |
| For The Love Of Him             | 10  |
| Get Back John                   | 60  |
| Get Ready                       | 20  |
| Gina Bold                       | 92  |
| Go Back                         | 75  |
| Gone Movin' On                  | 88  |
| Goodbye                         | 99  |
| Grover Henson..... Forgotten    | 78  |
| He Made A Woman Out Of Me       | 57  |
| Hey Lawdy Mama                  | 18  |
| Hey Mister Sun                  | 100 |
| Hitchin' A Ride                 | 45  |
| Hum A Song                      | 48  |
| I Call My Baby Candy            | 76  |
| If You Believe In Love          | 72  |
| If You're Lookin'               | 51  |
| I'm Gonna Capture You           | 66  |
| Instant Karma                   | 22  |
| Into The Mystic                 | 64  |
| It's All In The Game            | 46  |
| I Who Have Nothing              | 69  |
| Killer Joe                      | 61  |
| Lay Down (Candles In The Rain)  | 62  |
| Let It Be                       | 9   |
| Let Me Go To Him                | 31  |
| Living On A Wishbone            | 50  |
| Little Green Bag                | 17  |
| Love Like A Man                 | 71  |
| Love On A Two Way Street        | 32  |
| Love Or Let Me Be Lonely        | 2   |
| Make Me Smile                   | 19  |
| Man Of Constant Sorrow          | 87  |
| Miss America                    | 33  |
| Morning Noon Night Time Too     | 85  |
| Mr Monday                       | 28  |
| My Baby Loves Lovin'            | 40  |
| My Way                          | 49  |
| Now That's Over                 | 56  |
| Oh Happy Day                    | 44  |
| Open Up My Heart                | 55  |
| Patch Of Blue                   | 58  |
| Puppet Man                      | 37  |
| Question                        | 63  |
| Reach Out And Touch             | 29  |
| Reflections Of My Life          | 7   |
| Ride Captain Ride               | 67  |
| Rossignol                       | 90  |
| So Excited                      | 59  |
| Something's Burning             | 6   |
| Soolaimon                       | 43  |
| Spirit In The Sky               | 8   |
| Strawberry Fields               | 83  |
| Tennessee Bird Walk             | 12  |
| The Call                        | 91  |
| The Chant                       | 39  |
| The Letter                      | 30  |
| The Liquidators                 | 97  |
| The Long Winding Road           | 65  |
| The Seeker                      | 35  |
| The Wonder Of You               | 98  |
| Turn Back Hands Of Time         | 5   |
| United We Stand                 | 53  |
| Up Around The Bend              | 26  |
| Upon The Earth                  | 73  |
| Up The Ladder To The Roof       | 24  |
| Vehicle                         | 4   |
| Viva Tirado                     | 54  |
| We're All In This Together      | 82  |
| We Will Find Love               | 96  |
| What Is Truth                   | 11  |
| Whoever Finds This I Love You   | 84  |
| Woodstock                       | 14  |
| You Make Me Real                | 42  |
| You, Me, And Mexico             | 3   |
| You're My Life                  | 52  |

## The Poor Souls

Two years ago, four personable young fellows - three from Scotland, one from Germany - came to Canada to eventually form Quality



Records' newest Canadian investment - The Poor Souls. It is understandable that Quality should be so confident.

Though together for only a year as the Poor Souls, each member

## London's 'Peg Branch Takes Over Sask

Gerry Young, manager of London's Winnipeg branch, reports the taking over, by his branch, of the distribution for the Saskatchewan territory. One of Young's first duties was to set up an effective and close association with radio station personnel throughout the province, for which he is highly regarded in his home Province of Manitoba.

Michael Scholl, popular Winnipeg talent currently happening on the charts with "I've Forgotten", a locally produced session, lent himself for autograph sessions at the Bay and Gamble's, in the 'Peg. Young reports good buyer action which has influenced the single's climb up the charts.

Dealer response to London's new series "The World Of" with a suggested list of \$2.98, has brought much life to past greats including: David Whitfield, Vera Lynn, Kenneth McKeller, Charlie Kunz, Melachrino, Julie Felix and Winifred Atwell.

Who cares  
about  
Canadian Talent?  
Capitol Cares!



has an extensive background of experience; having performed throughout Europe, on television, in clubs, etc.

The group consists of Martin Soldat on organ, Tommy Frew on drums, John Slorach and John Moran on guitars; all joining in the vocals. Their work is original material; their first release - "Lookin' Round" f/s "Mr. Scarecrow" - penned by group spokes-



man John Moran, who labels their "thing" as rock.

Future plans include touring New Brunswick during the summer. Meanwhile, the Poor Souls can be found performing at school dances throughout Ontario, and their record steadily climbing the charts, where it rests this week at number 46.

Claire Louise Lalonde

## Happy Feeling Set For LP Release

Calgary's Happy Feeling recently bowed their Barry single "Still Hill" to be followed by a new album. The group are now considered one of the top in the Calgary area. Much of this popularity is due their new television show, also seen in several other cities throughout Western Canada. Their manager Greg Thomas recently returned from New York and talks with several record execs which should result in a U.S. release for the group.

CERTIFY YOUR  
OUTSTANDING RECORD  
SALES - NOW

by John Watts

# Radio's Responsibility

*This is the second in a series of articles on radio, today...and now! The author is approximately the average age of today's most desirable radio listener. Read these articles as I have, with the idea that the thoughts expressed can be extended to various new concepts in listener development. - Editor*

According to the Broadcast Act, a broadcaster's prime responsibility is the advancement of the Canadian culture. The broadcasters seem to feel that their prime responsibility is the advancement of their financial wealth. The two are hopelessly conflicting ends and it is the listener who suffers.

The term culture in my dictionary is defined as "all the knowledge, crafts, art, literature, beliefs and customs of a people". I suppose that using that definition, the broadcasters have a right to kick, it would be a pretty thankless job to try to develop all of those areas through radio. But the intent of the Act is much more likely to mean those aspects of a culture which make use of the human ear, an area which resolves itself down to music and information.

In the music end of things we run into all kinds of conflict; a recent letter from a country and western type referred to "all that rock and roll trash", jazz people condemn everything, classical listeners usually find it hard to understand any other form and the middle of the roaders don't really have a strong opinion as long as it's not loud enough to offend them. Each type of listener has, for the most

part, difficulty in reconciling the fact that the other forms of music surely have equal merit as that he likes. Many of them will deny that the other forms have anything to do with culture, with the possible exception of the classical works which are a reserve for the "intellectual" and are usually spoken of with awe and reverence for no other reason than a lack of familiarity with them.

Now, I'd like to leave music for a short while and mention a few things regarding information programming. This is perhaps the most important area of radio, if the least fun. Over the years many radio stations have neglected their basic responsibility of conveying accurate concise news quickly to their listeners. They have entered into games whereby they present their news programs five minutes ahead of their competitors and in turn the competition advances their's ten. As a result of the shuffling and mindless switching around, the quality of the news diminishes.

The news has been introed by that familiar sound of a short wave receiver going insane, by pseudo electronic noises, beating drums, lavish orchestral flourishes and

what have you, none of which have resulted in any appreciable improvement in the quality of it. Latest trick is a deep voiced announcer making earth shaking pronouncements about a garbage truck tipping over with all the seriousness of announcing the third world war. In fact in the past six months, top forty radio has seen more and more of these grave pronouncements and less and less news. A station which I sometimes hear, through no fault of my own, in the mornings, presents two or three legitimate news items, each lasting about ten seconds and then launches into topics notable only for their non-topicality. Out of the blue they present an interview, right in the middle of the news, with the assistant vice president of the Picton PTA, discussing baseball glove manufacturing. This is news? Information? Radio?

An expanding area of the informational aspect of radio has been the telephone talk show. The avowed intent of these programs is quite laudable; to provide a forum for the ordinary person to reach tens of thousands of persons with his ideas and beliefs. The only problem being that it seldom works that way in practice. Most talk shows, whether they admit it or not screen their callers very selectively. They are screened on the basis of topic usually and quite often it is necessary for the listener to give his complete story to the switchboard. In this manner the talk show host is able to prevent those calls which may be embarrassing or too difficult to answer, to get on the air. The host holds another weapon. He is a seasoned and practiced radio talker. If the caller makes a point diametrically opposed to that of the host, he is usually subject quickly and effectively by the latter's ability as a professional talker or failing that he is cut off. Such a show, although exciting and even commendable in concept, provides, in actuality, little information or culture.

In the area of special reports, elections, launchings etc., radio seems to fare a little better at providing information. Possibly due to network tie-ins and closely followed procedures, special events seem to be accorded a more news like and professional treatment than the regular news programming, even if they are too long-winded occasionally.

In the overall picture radio does not provide news and information as it should. The information presented is in large part unimportant, out of date, too gimmicky and for the greater percentage of

## NEW SOUND

## "FAT PRAYER"

BY

# horna

 Quality 1969

Manufactured and distributed in Canada by Quality Records Limited

the time, inconsequential.

Now, back to radio's other ear, music. There are several basic music formats involved, top forty, MOR, country and western, serious, and progressive. How much relevance each possesses to the question of culture is subject to some debate. Top forty is usually American bubblegum, MOR is American rockless, country and western is American country and western, serious is largely European, and progressive is British and American "sophisticated".

None of which seems to do a hell of a lot for Canadian culture. But over the past few years, we have had our Canadian chart toppers, our Canadian soft sounds, some very good Canadian country music, a sprinkling of home-grown serious music and precious little progressive. But at least it is getting somewhere. Whether you like "You, Me and Mexico" is unimportant, the fact remains that it has become a part of the nation's music. Whether or not you like "Farewell to Nova Scotia" or "Canadian Railroad Trilogy" is unimportant. They and many others have become the music of Canada. Even though in widely diverse veins, they are part of our culture, and as such, along with the many other fine pieces of music north of the border, deserve full exposure.

It is the responsibility of the broadcasters to further the cause of Canadian music, not to create an industry or even to give a shot in the arm to one, but simply to give Canada something of its own. To create a cultural climate which will foster the development of new talent is not the power of the broadcaster but the responsibility. Radio stations are operated on frequencies which are the property of the Canadian people. They are

given a licence by the people to operate and it is about time they started doing something in return for it, beyond making money. There is talent in great abundance here. We have some of the world's very finest songwriters, some of our groups are the equal of any, we have facilities the equal of most and the production talent to use them. There is no excuse for the slipshod shadow programming that goes on. To use an old expression, it's about time the broadcasters woke up and heard the music.

CONCERT SOUND continued from page 4

price and to boycott all future presentations of the promoter(s). In fact it is not only his right but his duty to apply pressure to those responsible for the hopelessly inferior live music available today in an effort to improving the quality of it. The result of monetary pressure would be most gratifying to all concerned.

The one concert which provided what it promised and provided it well was the recent appearance of the Pentangle at Massey Hall. The sound was clear, clean and smooth. The staging was professional and neat. The lyrical beauty of the British group flowed freely to the audience, unhampered by great piles of speakers screaming at each other. Jacqui McShee's voice rang out crisp and bright, the strings of Jansch, Renbourn and Thompson came out individually and clean, Terry Cox's drums swelled in the background and broke through occasionally. As a result of the group's musical ability and the excellent sound, the audience was unusually attentive and responsive. There was dead silence during the numbers followed by healthy applause. The group was called

back for a well-deserved encore and it was without a doubt one on the best produced concerts ever staged in the Toronto area. A point to note is that the sound system, and it was a very modest one, was brought to Toronto by Pentangle and its setting up was supervised by the group's roadman Billy Forsythe. Laurels to Billy. Perhaps it would be wise for promoters in the future to spend a bit more time and maybe a few more bucks in setting up the means of communication between the performers and the audience and taking the amount of care Pentangle took. The returns can be well worth it.

—John Watts

## RPM Looking For Award Name

This week, RPM launches a nationwide contest to name the Annual Gold Leaf Awards. The collection of trophies, reception and presentation that takes place each February has consistently been referred to by its full name and it has been decided to seek out a name, more in keeping with the event.

Winner of the contest will receive a special Award in recognition of his or her efforts in coming up with a suitable name. The winner will also receive a host of prizes.

All subscribers to RPM Weekly are eligible. Record dealers, radio people, musicians, promo men — anyone who reads RPM can send in a suggestion. Deadline for entries has been set as June 30th., 1970. The winner will be announced in the RPM Weekly dated July 18th.

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# Letters

## KUDOS FOR UNDERGROUND RADIO

Dear Sir:

I should state at the outset that I have no connection with radio, underground or otherwise, except for the fact that I frequently listen to Toronto's underground station CHUM-FM. Several thoughts come to mind after reading John Watts' article: "Underground Radio" (2/5/70).

There are two basic problems with Mr. Watts' article which make discussion of it difficult. The first, his omission, is the fact that he has given the reader no idea of the underground stations on which he has based his article. This information would have made some of his statements such as: "Let It Be" . . . because of its commercial success (was) totally programming" a little less worthy of the label "sweeping generalization". The second problem when discussing music is the value judgment problem. Every part of the musical world from the band that plays a song to the listener who hears it passes judgment on it. This judgment is based primarily on each individual's musical tastes and his musical background.

Though we may have naively hoped that "free form" radio would be just that - "free form", surely we didn't expect announcers

on it to be superhuman! Yes, some songs are overlooked on underground radio. Maybe this is because an announcer is human like the rest of us and dislikes some songs and some groups. Can we fault them for this? I think not providing the programming is not repetitious and boring. Also, with an average of seven announcers, the variety of tastes will compensate for announcers' personal tastes. The announcers on CHUM-FM do an excellent job of choosing their music with little repetition and sounds that vary from folk to classical. Record companies should be thankful for underground stations. I can't think of anything less conducive to record buying than the nerve-shattering prattle of the fast-talking "can't-wait-for-the-next-commercial" D.J.'s playing their imported Top 30 play sheet ad nauseum!

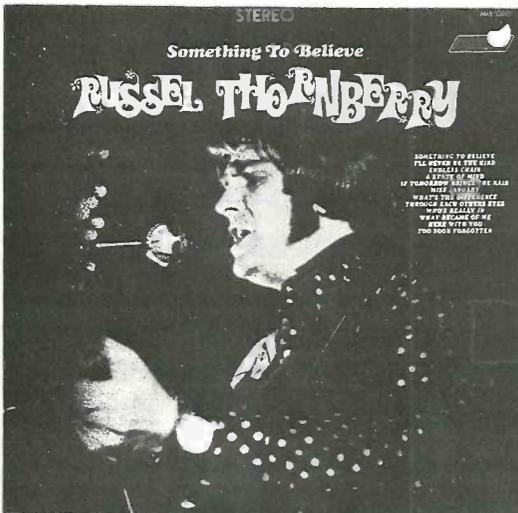
The commercial success of a record is not primarily what keeps underground stations from playing top 30 hits. It is the fact that underground radio appeals to an older more mature audience. Is it surprising, then, that "bubblegum" music is seldom heard on underground stations? The Band, The Beatles, Led Zeppelin, Lighthouse, etc...all had hits on Top 30 radio - they were all played on CHUM-FM, not neglected as Mr. Watts states. What is more important is that a large number of songs on each new album are played at one time or another, not just the single every hour on the hour for a week! What better way to provide the listener with a chance of judging the whole album?

In saying: "Pseudopsychedelic music. . . floods the airwaves of

the underground", Mr. Watts is making a value judgment. This is fine because it's his opinion. However, he will agree that he was better able to judge the quality of this "music" because he heard half or all of the album on underground radio and was thus able to avoid buying it. He would be far more annoyed had he heard only the single from the album on Top 30 radio, bought the album, and then discovered the rest of it was trash. What better way to keep record companies on their toes than to have a medium where a maximum of exposure is possible? Though I have no statistics, I suspect the phenomenal increase in album sales in North America is due to the increasing presence of underground radio. I also think that the incredible variety of sounds selling to-day can be attributed directly to underground radio which is able to provide a more sophisticated, "liberal" listener who will accept the new and the unusual. "Heads" may enter into it, but I wonder whether Mr. Watts' emphasis on the "Indeterminable (but) staggering" (???) number of "heads" is justified?

I think the prime function of underground radio is that of playing music. Let's let them use the same news service as their AM sisters and save money so that they can be around a little longer. Leave the reacting and the drowning in rhetoric to the more than abundant press. I also question his statement that underground outlets have "condescending editorial and music policies". Can we beat them all with the same whip? May I be allowed to generalize with an opinion that AM Top 30 stations are really stations that should be called condescending?

Along with Mr. Watts I am eternally grateful to underground stations for helping to preserve my sanity. Let us hope, in the meantime, that AM stations will become more underground, a little ▶



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less vocal, and a little less commercial so that we have a bearable alternative for the periods following the death of one underground station and the birth of the next.

Yours truly,  
Chris Keen,  
The Strand, Summer  
Varsity, University of  
Toronto

## CJET BOOSTS DOMESTIC DISCS

Dear Walt:

On April 6, 1970 CJET began an extensive Canadian talent only campaign. From 1:30 - 2:30 in the afternoon Monday through Friday we have a show called "Sounds of Canada". On it we feature Canadian talent, easy listening music exclusively, plus talk about things relating to Canada. On CJET-FM we have a show on Sunday afternoons called "Canadiana", featuring Canadian talent easy listening music in stereo, relying heavily on CTL product. Both shows are proving to be very successful and the biggest compliment we receive is "I didn't know you were playing only Canadian Music".

We are having a problem finding enough varied music to fill the shows. We know that the music is here but are just not receiving it. Perhaps if record companies would send us as many Canadian talent albums as possible we could give a lot more exposure to the product.

We would also like to talk to as many Canadian artists as possible,

over the air. Canadians seem to know the personal image of American entertainers much better than Canadians. Perhaps with more personal exposure these artists could really have a better national following.

We look forward to receiving more Canadian albums from record companies and hearing from Canadian artists.

Gerry Clifford  
Don Millar  
CJET, Smiths Falls,  
Ontario

## CJGX Honours Cash

Yorkton, Sask: Mail has been pouring into CJGX, Yorkton, Saskatchewan in response to the "GX Johnny Cash Day" promotion. When GX learned of the Johnny Cash command performance for US president Richard Nixon, they decided the day of the performance, April 17th would present a perfect time for an international Johnny Cash Day. The regular CJGX programming for the day was interspersed with Cash hits of past and present with ad lib comment about his life and career. The local Columbia branch, headed by John Davies, supplied bios and information to the station in addition to albums for giveaways to listeners. Ron Waddell, station promotion manager reports that the "GX Johnny Cash Day" was an overwhelming success and could become an annual event. Consideration is now being given to saluting other superstars in the same way.



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You have heard of the Emmy, the Oscar, Tony, Arthur, and Grammy - now think of a name for our metro-nome-shaped yearly Award. In gratitude for naming this Award, the winner of this contest will receive a Special Gold Leaf Award and a host of other prizes to be announced over the next few weeks.

Deadline for entries is June 30th., 1970. Winner to be announced in the July 18th edition of RPM Weekly.

YOUR SUGGESTED NICKNAME:

Send To:  
RPM ANNUAL AWARD CONTEST  
1560 Bayview Avenue  
Toronto 17, Ontario

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Deadline For Entries:

June 30th., 1970

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As Long As You Care At All

NEW SYNDROME NS 104

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|---|---|---|
| <b>GOING TO THE COUNTRY</b><br>Bruce Cockburn-*True North-PN 1-H          | <b>JEAN</b><br>Bobby Curtola-Capitol-72615-F                            | <b>WITH PEN IN HAND</b><br>Pat Hervey-*RCA-CAS 2393-N                       |
| <b>ONE CHILD</b><br>Barbara Gryfe-Dominion-113-E                          | <b>THE CALL</b><br>Gene MacLellan-Capitol-72607-F                       | <b>CHOCOLATE ECLAIR</b><br>Yvan Landry-*Capitol-ST 6321-F                   |
| <b>LATIN SOUND</b><br>Raphael Nunez-*Columbia-ELS 367-H                   | <b>LEAVING ON A JET PLANE</b><br>Alan Thicke-*Birchmount-BM 547-M       | <b>SMILING WINE</b><br>Sylvia Tyson-*Ampex-A 10103-V                        |
| <b>GOOD MORNING STARSHINE</b><br>Denny Vaughn-*RCA-CAS 2375-N             | <b>YOU'RE MY LIFE</b><br>David Jensen-Quality-1957-M                    | <b>I'VE FORGOTTEN</b><br>Michael Scholl-London-17380-K                      |
| <b>YOU ME AND MEXICO</b><br>Edward Bear-Capitol-72603-F                   | <b>THE NEXT SOUND YOU HEAR</b><br>Natalie Baron-Capitol-72610-F         | <b>PLAISIR D'AMOUR</b><br>George Walker-*Polydor-184.114-Q                  |
| <b>LADIES OF THE CANYON</b><br>Joni Mitchell-*Reprise-6376-P              | <b>BIDIN' MY TIME</b><br>Anne Murray-*Capitol-ST 6330-F                 | <b>BALLAD OF YARMOUTH CASTLE</b><br>Gordon Lightfoot-*United Artists-6714-J |
| <b>TO LOVE MEANS TO BE FREE</b><br>Green & Stagg-*Gamma-GS 504-K          | <b>GINA BOLD</b><br>Vann-Elli-RCA-75-1019-N                             | <b>WANDER BY</b><br>Mary Saxton-*Birchmount-BM 511-M                        |
| <b>LOVE WHAT YOU'RE DOING</b><br>Great Speckled Bird-*Ampex-A 10103-V     | <b>IF YOU'RE LOOKIN'</b><br>Tranquillity Base-RCA-74-0330-N             | <b>MR. MONDAY</b><br>Original Caste-Bell-192-M                              |
| <b>I DON'T WANT TO LIVE</b><br>Peter Law-*Capitol-ST 6324-F               | <b>FAREWELL TO NOVA SCOTIA</b><br>Cotter Folk-Melbourne-3356-K          | <b>TARA'S THEME</b><br>Guido Basso-*Birchmount-BM 527-M                     |
| <b>HOW INSENSITIVE</b><br>Lee Gagnon-*Capitol-ST 6228-F                   | <b>JULIE'S JUST A FRIEND</b><br>Justin Tyme-Warner Bros-5022-P          | <b>HONEY</b><br>Gary Buck-*Capitol-ST 6283-F                                |
| <b>ROSSIGNOL</b><br>Francois Jourdan-Columbia-4-7100-H                    | <b>SIMPLICITY</b><br>Bobby G.Griffith-MTCC-1001-U                       | <b>SIT DOWN YOUNG STRANGER</b><br>Gordon Lightfoot-*Reprise-6392-P          |
| <b>FOLLOW THE SUN</b><br>Five Bells-*Polydor-542.004-Q                    | <b>SOMETHING TO BELIEVE</b><br>Russell Thornberry-*London-NAS 13522-K   | <b>ELAINE</b><br>Sebastian-Apex-77106-J                                     |
| <b>EVERYBODY'S GOT THE RIGHT....</b><br>Catherine McKinnon-Capitol-2781-F | <b>A GOOD THING LOST</b><br>Terry Jacks-London-17381-K                  | <b>TRIBUTE TO NEWFOUNDLAND</b><br>Sons Of Erin-Dominion-112-E               |
| <b>TALK TO THE ANIMALS</b><br>B.C.Beefeater Band-*Capitol-ST 6345-F       | <b>MORNING NOON NIGHT-TIME TOO</b><br>Brian Browne-*Capitol-SKAO 6305-F | <b>BITTER GREEN</b><br>Neil Chotem-*Apex-AL7 1648-J                         |
| <b>THE RIVER IS WIDE</b><br>Patmacs-*Capitol-ST 6327-F                    | <b>LA FIESTA</b><br>John Perrone-*GRT-9209-T                            | <b>LONELY GIRL</b><br>Henry Cuesta-*RCA-CAS 2407-N                          |
| <b>LET HER GO</b><br>Ed Evanko-Decca-732681-J                             | <b>GOOD MORNING RAIN</b><br>Bonnie Dobson-*RCA-LSP 4277-N               | <b>HEY GIRL</b><br>Brian Russell-*Birchmount-549-M                          |
| <b>WE'RE ALL IN THIS TOGETHER</b><br>Cat-*RCA-LSP 4267-N                  | <b>STRAWBERRY FIELDS</b><br>Life-Polydor-2065005-Q                      | <b>COUNTRY BLUES</b><br>Galt MacDermot-*Kilmarnock-KIL 70001-K              |
| <b>WE ARE THE GENTLE PEOPLE</b><br>Chad Allan-*Birchmount-534-M           | <b>NO ONE WILL EVER KNOW</b><br>Ginette Reno-*Parlophone-CAS 71032-K    | <b>HOME FROM THE FOREST</b><br>Ronnie Hawkins-*Hawk-HSD 9019-U              |
| <b>MAKE THE WORLD GO AWAY</b><br>Juliette-*RCA-CAS 2341-N                 | <b>THE WEDDING</b><br>Carlton Shawband-*RCA-LSP 4339-N                  | <b>OH LINDA</b><br>Harry Belafonte-*RCA-LSP 4301-N                          |
| <b>PROUD MARY</b><br>Metro-Gnomes-*Birchmount-BM 534-M                    | <b>MY SONG FOR YOU</b><br>Mersey Brothers-*Columbia-ELS 362-H           | <b>HELLO HOORAY</b><br>Judy Collins-*Elektra-EKS 74033-C                    |
| <b>FOUR SEASONS</b><br>Billy Van Singers-Polydor-542.003-Q                | <b>SONG FOR PETULA</b><br>Andre Gagnon-*Columbia-ELS 362-H              | <b>WOODSTOCK</b><br>Joni Mitchell-Reprise-6376-P                            |
| <b>DON'T TELL ME YOUR TROUBLES</b><br>Ray Ste.German-*Capitol-SD 80.101-F | <b>IF YOU GO AWAY</b><br>Manique Leyron-*Columbia-ELS 324-H             | <b>THE FOOL ON THE HILL</b><br>Jerry Toth-*CTL-477-5116-Z                   |
| <b>MOR - Middle of the Road</b><br>(Adult Programming)                    | <b>PRETTY WORLD</b><br>Boss Brass-RCA-1118-N                            | <b>WALKING ON NEW GRASS</b><br>Juliette-*RCA-CAS 234-N                      |

## Rock Activities Press Rock Media

The rock press is being hit in New York this week and next with media overload. There are about ten functions-varying from concerts to screenings to press parties - all scheduled for coverage. It all begins with the Jeff-



LISA ROBINSON



son Airplane and Manfred Mann Chapter Three at the Fillmore Wednesday and Thursday night. The Airplane, by the way, played a hastily arranged free concert in Central Park this weekend. It was touch and go until the last minute due to rainy weather, but the group finally raced over to

the Bandshell when they heard that there were 4,000 people waiting for them to perform. The Airplane, also received two gold records for their recent albums, "Crown Of Creation" and "Volunteers". The presentation was made at the Chelsea Hotel where the group invited over RCA executives Harry Jenkins, Division Vice. Pres., Record Operations,; and Gary Usher, Division Vice President, Rock Music, to join them on their communal bed. Manager Bill Thompson was present as well at the impressive ceremonies, and the Airplane now

can boast of having three gold albums, They are, needless to say, thrilled.

Following the Airplane by one night will be Frank Zappa and the original Mothers Of Invention in a special Mother's Day Show. On the bill with them will be the highly talented and unpredictable Insect Trust. They have all promised to show up.

On Sunday, there will be two simultaneously screened satellite, closed circuit TV presentations of the Ivor Novello Awards from

POP WIRE continued on page 22

## Join a Group

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Each week, we list the record stores across Canada who sell RPM to the record connoisseur - the potential disc jockey & the record buyer who wants an insight into the music business - the group musician - the record salesman (and sometimes, someone who just wants to read about the record business).

|                          |                          |                          |
|--------------------------|--------------------------|--------------------------|
| BLUE WATER APPLIANCES    | 951 2nd Ave, E.          | Owen Sound, Ont.         |
| SAM THE RECORD MAN       | 1500 Royal York Rd.      | Weston, Ont.             |
| SAM THE RECORD MAN       | Newtonbrook Plaza        | Willowdale, Ont.         |
| G/S TELEVISION           | Georgetown Market Centre | Georgetown, Ont.         |
| PENMAN'S MUSIC & VARIETY | Box 780                  | Portage La Prairie, Man. |
| NASH ELECTRIC            | Box 758                  | Blind River, Ont.        |
| JEROME'S                 | 414 Victoria Avenue      | Fort William, Ont.       |
| BRYDON ELECTRONICS       | 175 Hurontario St.       | Collingwood, Ont.        |
| ADOLF'S TV SALES         | Box 479                  | Kincardine, Ont.         |
| MISENER'S RECORD BAR     | Box 133                  | Alliston, Ont.           |
| ALEX SHERMAN'S MUSIQUE   | 7935 Blvd. Les Galeries  | Montreal, P.Q.           |
| THE TREBLE CLEF LTD.     | 177 Sparks St.           | Ottawa, Ont.             |
| MIDDLETON MUSIC CENTRE   |                          | Middleton, Nova Scotia.  |

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| Music Publisher  | <input type="checkbox"/> | Broadcasting Station | <input type="checkbox"/> |
| Booking Agency   | <input type="checkbox"/> | Motion Pictures      | <input type="checkbox"/> |
| Record Producer  | <input type="checkbox"/> | Ad Agency            | <input type="checkbox"/> |
| Recording Artist | <input type="checkbox"/> | Other                | _____                    |

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City \_\_\_\_\_ Zone \_\_\_\_\_ Province \_\_\_\_\_

POP WIRE continued from page 21

London, with scheduled guests like the Beatles, the Rolling Stones, Donovan, and others. The second biggest movie screening of the year will take place on Monday, when "Let It Be" is shown to the press in New York City. United Artists has the film, and the album, and the screening schedule is planned for the entire day . . . sort of a marathon.

A party will be held for Creedence Clearwater, who are giving their first Madison Square Garden concert next week. Frijid Pink are due to arrive for a party and interviews, and the Chambers Brothers are opening their new offices! Then everyone can relax for a day until the Greatful Dead

arrive for a Fillmore gig, and bring with them their own special kind of worship and joy.

After two weeks of working in Miami, Atlantic Records feels that Delaney and Bonnie have come up with a winning single, and have rush-released "Free The People" . . . .Carnegie Hall this past weekend was the scene of B.B. King's Blues show, along with the King of The Blues were Mama Mae Thornton, T-Bone Walker, Big Joe Turner and Eddie "Clean-head" Vinson. . . .This was the first time that Carnegie Hall, a posh uptown joint that wouldn't let Jimi Hendrix play a year or so ago because they were afraid that his audience would destroy the place, has let black men come in and do their own thing.

And they really did it. B.B. was in great form and got his well-deserved standing ovation.

"Woodstock", the movie, is going to be having some competition across America from another festival film. This one is called "Celebration" and it is the documentary shot of the Big Sur Folk Festival in California last September. Among the stars of the film are Joni Mitchell, Joan Baez, Mimi Farina, Stephen Stills, and John Sebastian. And eighty percent of the profits from the film are going back into the Big Sur Festival Foundation. The funniest thing about the film is that in it Joni Mitchell introduces a new song that she wrote. . . .right, you guessed it. . . "Woodstock", of course.

## COUNTRY

### 1 3 THE WAY YOU PLAY

Merv Smith-Big Chief-6908-E

### 2 4 BIG JOE MUFFERAW

Stompin' Tom Connors  
Dominion-109-E

### 3 5 MY SONG FOR YOU

Mercey Brothers  
Columbia-C4-2913-H

### 4 1 IS ANYBODY GOIN' TO SAN ANTOINE?

Charley Pride-RCA-9806-N

### 5 2 MY WOMAN MY WOMAN MY WIFE

Marty Robbins-Columbia-45091-H

### 6 7 GONNA GET TOGETHER

Buck Owens/Susan Raye  
Capitol-2731-F

### 7 8 WHAT IS TRUTH

Johnny Cash-Columbia-45134-H

### 8 9 RUNNIN' BARE

Jim Nesbitt-Chart-5052-L

### 9 12 THE POOL SHARK

Dave Dudley-Mercury-73029-K

### 10 13 LOVE IS A SOMETIMES THING

Bill Anderson-Decca-32643-J

### 11 6 ALL I HAVE TO DO IS DREAM

Gentry/Campbell-Capitol-2745-F

### 12 18 DON'T IT MAKE YOU WANNA GO HOME

Terry Roberts-Edmar-1109-G

### 13 19 OH HAPPY DAY

Glen Campbell-Capitol-2787-F

### 14 20 IF I'D ONLY COME AND GONE

Clay Hart-Metromedia-172-L

### 15 21 I DO MY SWINGING AT HOME

David Houston-Epic-10596-H

### 16 26 YOU WOULDN'T KNOW LOVE

Ray Price-Columbia-45095-H

### 17 23 MY LOVE

Sonny James-Capitol-2782-F

### 18 15 OCCASIONAL WIFE

Faron Young-Mercury-73018-K

### 19 24 SHOESHINE MAN

Tom T.Hall-Mercury-73039-K

### 20 29 STREET SINGER

Merle Haggard-Capitol-2778-F

### 21 28 SINGER OF SAD SONGS

Waylon Jennings-RCA-9819-N

### 22 16 LORD IS THAT ME

Jack Greene-Decca-32631-J

### 23 27 LOVE HUNGRY

Warner Mack-Decca-32646-J

### 24 32 WAIT FOR SUNDAY

Tommy Hunter-Columbia-4-2920-H

### 25 34 RISE AND SHINE

Tommy Cash-Epic-10590-H

### 26 30 DON'T TAKE OFF YOUR LOVING

Don Gibson-Hickory-1559-L

### 27 39 THE CALL

Gene MacLellan-Capitol-72607-F

### 28 17 TAKE A LETTER MARIA

Anthony A.Jones-Chart-5045-L

### 29 47 TO-MA-RAY TOM-O-RAY

Billy Charne-RCA-47-9836-N

### 30 36 WALK IN HIS MOCCASINS

Alan Moberg-6th Ave-607-K

### 31 37 STAY TILL I GET THERE

Lynn Anderson-Columbia-45101-H

### 32 10 TENNESSEE BIRD WALK

Blanchard/Morgan-Wayside-45010-K

### 33 11 THAT'S WHEN SHE STARTED TO STOP LOVING YOU

Conway Twitty-Decca-32599-J

### 34 49 HELLO DARLIN'

Conway Twitty-Decca-32661-J

### 35 48 ONE FOR THE ROAD

Anthony A.Jones-Chart-5064-L

### 36 33 I WALKED OUT ON HEAVEN

Hank Williams Jr-MGM-14107-M

### 37 38 WHERE GRASS WON'T GROW

George Jones-Musicor-1392-L

### 38 50 SHE'S A LITTLE BIT COUNTRY

George Hamilton IV-RC A-9829-N

### 39 35 CRAZY TRICKS

Angus Walker-Big Chief-6907-E

### 40 40 LITTLE ROSA

Harry Rusk-Dominion-107-E

### 41 41 HE ALWAYS LETS ME DOWN SO EASY

Rock Harding-Capitol-72611-F

### 42 43 SHARING THE GOOD LIFE

Hank Smith-Quality-1956-M

### 43 44 MY CANADA

Doc Williams-Quality-1964-M

### 44 45 I WANNA BE WITH YOU

H.Wm.Caffery II-Rodeo-54-K

### 45 ... I CAN'T SEEM TO SAY GOODBYE

Jerry L.Lewis-Sun-1115-M

### 46 ... HEART OVER MIND

Mel Tillis-Kapp-2086-J

### 47 ... THE GREAT PRETENDER

Julie Lynn-Dominion-111-E

### 48 ... BIDIN' MY TIME

Anne Murray-Capitol-2738-F

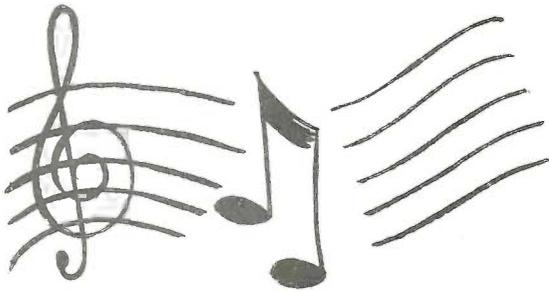
### 49 ... NOBODY'S FOOLIN' ME

Clint Curtiss/Clintsmen  
Dominion-114-E

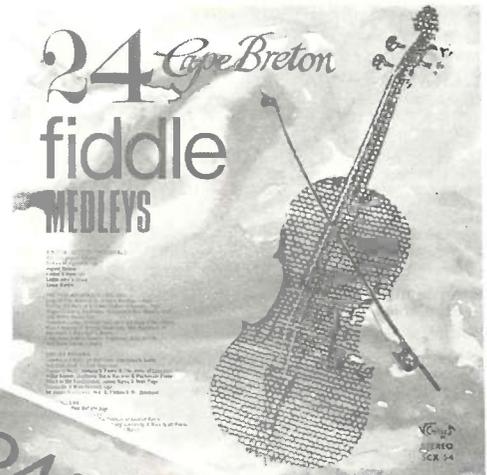
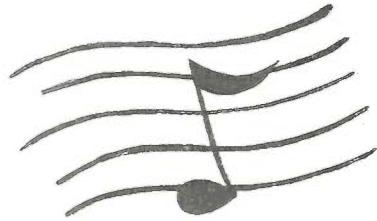
### 50 ... BIG WHEEL CANNONBALL

Dick Curless-Capitol-2780-F

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