

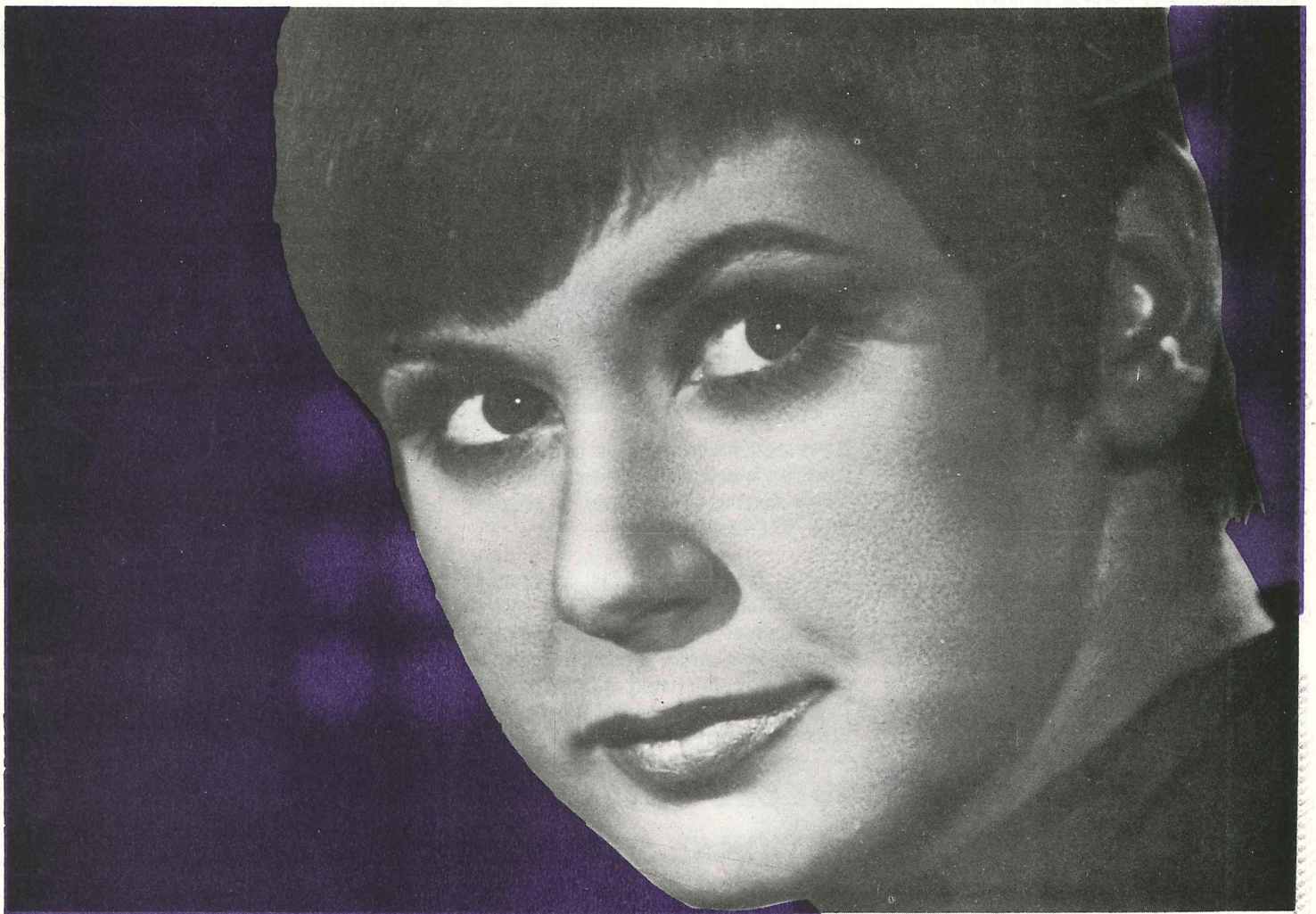
0000 "JOHNNY CASH ORIGINAL HITS" - QUALITY'S TOP SELLING 8-TRACK 0000

RPM WEEKLY

Volume 12 No. 12

November 8th. 1969

GINETTE RENO BENDS INTERNATIONAL EARS 000 QUEBEC GOV'T BACKS NATIONAL
SONG FEST 000 STUDIO 3 BOWS WEST COAST LOCATION 000 HAIR'S BUTLER SETS
TORONTO STAGE 000 ITCO DISC ACTION READY TO BREAK 000 "MINI-FESTIVAL" SET
FOR CBC-TV 000 MARSHMALLOW GROUP TO PERU 000 BEE GEES NEW TV FLICK 000



PARROT RECORDING ARTIST GINETTE RENO


CHRISTOPHER EDWARD CAMPAIGN
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Talent Agency

CBC-TV TO TAPE "MINI-FESTIVAL"

Toronto: CBC-TV's Studio 7 will be the setting for a unique and first ever "mini-festival" to be videotaped over a 4½ hour marathon Wednesday Nov 5 from 7:30 PM.

Featured in this 60 minute special will be Ian and Sylvia, who will host the show; the British rock group, The Pentangle (kicking off their second North American tour); local groups, Whisky Howl and Motherlode; and the powerful blues singer Big Mama Thornton (a smash at the recent Newport Festival); and Ottawa singer/composer Bruce Cockburn (recently seen in the CBC-TV's special on the "Mariposa Folk Festival").

Producer of the special will be David Acomb, who also produced the highly acclaimed "Mariposa" show. He plans to run this special taping like a festival. Noted Acomb, "There'll be no rehearsal. The audience will be seated all around the performers during the six hours (they can bring food if they like), and we'll use six cameras. I think we'll be able to achieve something happy and spontaneous."

Air date for the "mini-festival" has been

set as Sunday Jan 11.

Those wishing to attend the festival will be required to write for tickets. It should be noted that this will not be a concert. Those attending, it is hoped, will be groovy people who dig the rock and folk scene, and who will be prepared to soak up 4½ solid hours of music.

Tickets may be obtained by writing Ian and Sylvia Folk Rock Festival, CBC, Box 500 Toronto 1.



It was hoped the contest would continue until Christmas to make the winner much loot for the holiday shopping spree however, as we go to press, CKFH have a winner.

Oct 27th, Terry O'Flarety of Islington (a suburb of Toronto) guessed \$1263.58 – the correct answer and he is pictured here receiving a paper cheque in return for the silver in that amount. Bill Hewitt of CKFH hands Terry the cheque, grateful that it isn't in silver – and minus the barrel.

QUEBEC GOV'T BACKS NATIONAL SONG FEST

Montreal: Les Productions Jacqueline Vezina Inc. announces the establishment of the Golden Key song contest, which will be subsidized by the Department of Cultural Affairs of Quebec. The contest will be national, although there would appear to be some hesitancy or lack of communication in notifying the rest of Canada. An uncovered press release from the founding company would indicate that intensive publicity is to be directed throughout the nation, noting

LEES HOSTS "SHOWCASE" SERIES

Toronto: Hamiltonborn and regarded as one of the most meaningful and powerful lyricists in the country – Gene Lees is host of a CBC radio network series, a part of "Showcase", entitled "The Words and Music Devoted To The Development of Popular American Music From The Turn Of The Century".

To date, Lees has tee-ed off on several composers and illustrated their styles with recent recordings (vocal and instrumental). His Oct 19th show (Sunday 4:30 PM EDT) featured the music of Irving Berlin; Jerome Kern was next (Oct 26); with Cole Porter set for Nov 2. Other composers on the Lees block were Johnny Mercer (9); Richard Rodgers, Oscar Hammerstein and Lorenz Hart (16); George and Ira Gershwin, Part 1 and 2 (23) and Henry Mancini (Dec 7).

Lees steers clear of the rock and roll field, the rock culture we are now enjoying, which he apparently doesn't have much time for and he is also particularly vocal on the record industry, with which he has little patience.

Lees has moved well within the circle of jazz and "square pop", working his way from a reporter on the Montreal Star to music critic with the Louisville Times, to editor of Down Beat. He has been pop music editor of High Fidelity magazine since 1966. He is currently working with Argentine-born Lalo Schiffrin, pianist, jazz writer, film composer and conductor for a coming television special and album. He has also collaborated with jazz pianists Oscar Peterson, Bill Evans, Antonio Carlos Jobim, and French actor-singer-songwriter Charles Aznavour. Lees has also taken a turn at singing, but soon gave this up for songwriting. His compositions (include "Waltz For Debby", "Yesterday I Heard The Rain", and "Quiet Nights Of Quiet Stars").

The series is produced for CBC radio in Ottawa by Peter Shaw.

"thus ensuring the winning entries a wide successful publicity."

Les Productions Jacqueline Vezina Inc. will have the sole management of the song fest. Professional and amateur song writers may submit their entries in French or English with closing date set as February 1st., 1970.

Eight songs are to be chosen as finalists. Top prize – the Golden Key trophy will be

QUEBEC GOV'T continued on Page 18

'FH BUILDS GIANT JACKPOT

Toronto: Radio station CKFH kicked off a large sized promotion with their "Quick-Silver contest" – Oct 15th. The contest has grown into one of the most successful promotions the station has ever launched.

The sound of silver pouring into a large barrel is aired hourly to entice listeners to guesstimate the exact amount of the contents of the barrel in dollars and cents. Helpful hints are aired as part of the promotion, hourly, from 7 AM to 10 PM. The winner, naturally, takes all.

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HAIR'S BUTLER SETS TORONTO STAGE

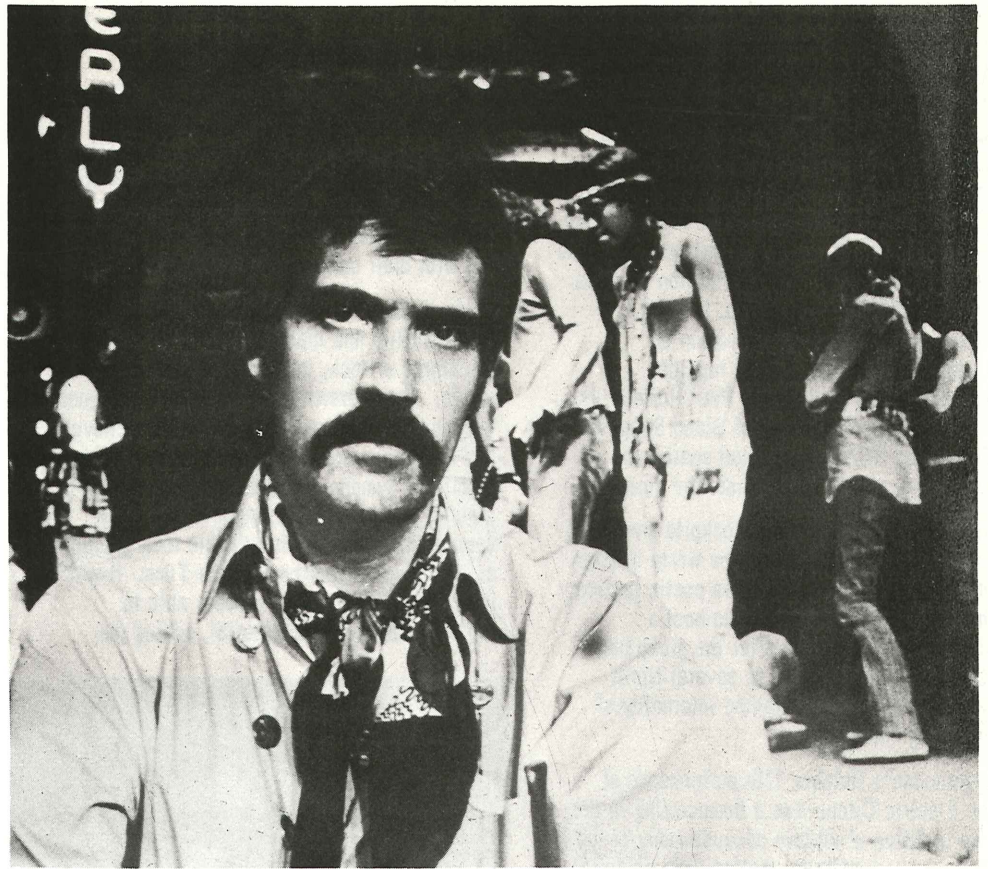
Toronto: Michael Butler, millionaire/producer of the tribal rock musical "Hair" flew into Toronto for a look-see at the progress local producers were making with the first Canadian production.

Auditions have been going on for the past few weeks. No final decisions have been made but Pam Fernie, assistant to the casting director, reports an overflow of exceptional male talent but lagging with the female counterpart. It's expected the full cast will be ready to roll by mid-November and should be in top shape for their Dec 29 opening (for previews) at the Royal Alexandra and opening to the public Jan 11.

Butler has experienced much success with "Hair" since its original opening at New York's Cheetah and final move into the Biltmore, on Broadway. As well as New York, "Hair" is cashing in with its London, Los Angeles, and it's recently opened Chicago productions. Big ticket sales are also reported from Paris, Sydney, Dusseldorf, Stockholm, Belgrade, and San Francisco which grosses a cool \$18 million, making it the most successful production (money-wise) in the history of theatre.

Although Butler and his New York producer keep close tabs on his other "Hair" productions he does insist on local participation from a production and administrative angle. In Toronto it's Glen-Warren Productions Ltd. Looking after the Toronto office scene are: company manager, Jerry Livengood; productions secretary, Paddi White; and secretary Betty Hader. Staffing the audition hall (Rock Pile) is Joe Reagan, national casting director, and Pam Fernie, his assistant.

The Toronto production offices have been tagged Northward Hair, with offices at 208 King St. West.



HAIR'S MICHAEL BUTLER

FROM CANADA



MAJOR HOOPLE'S BOARDING HOUSE

"Beautiful Morning"

Polydor 540014



EDWARD
BEAR
IS
A
TRINITY



LIGHTHOUSE AT CIRCUS

At a time when many of our rock groups were trimming their personnel rosters in order to survive on a less than lucrative Canadian music scene, a 13-piece experimental rock orchestra tagged Lighthouse invaded Toronto music circles with a unique sound, combining rock, blues, jazz, and classical music. Three peculiarities attracted the attention of press and radio to this local group: the two masterminds behind the formation of Lighthouse had been highly regarded musicians Skip Prokop and Paul Hoffert, its size even surpassed that of Blood Sweat & Tears, and RCA Records had spared no expense to record and promote the group.

In March of this year, the Rockpile presented Lighthouse to Toronto and the world in their premiere performance. It was poetic justice, therefore, that Toronto should host a victorious homecoming after the group had received raving reviews in several North American cities and attained international recording success.

Lighthouse's October 17th performance at the Electric Circus was a homecoming in the true tradition of victory because many of the fans who had initially spotted their potential at that first Rockpile concert and many more who had recently discovered the depth of the group's talent packed the place.

It was an appropriate homecoming in another sense. Lighthouse not only performed cuts from their RCA "Lighthouse" album, but also previewed selections from their soon-to-be-released album entitled "Suite Feelings" and additional material not yet recorded.

The audience was obviously primed for Lighthouse's return because the 13-piece orchestra was greeted with roaring applause as the Circus siren hailed its arrival and the members scampered through the clustered bodies toward the stage. Those who had come to the Circus expected a great deal from Lighthouse and got everything they paid for—the fantastic stage presentation, showmanship, and musicianship.

Lighthouse's stage presentation is undoubtedly the finest and most elaborate I have seen to date. Their performance takes on the appearance of a gigantic jam session, with drummer Skip Prokop seated at center stage and the other musicians gathered around him. Perhaps the only disturbing aspect of this presentation is that I found myself resenting the fact that most of the musicians would turn their backs to the audience during instrumental passages.

The members of Lighthouse are obviously showmen.

By Stan Lepka

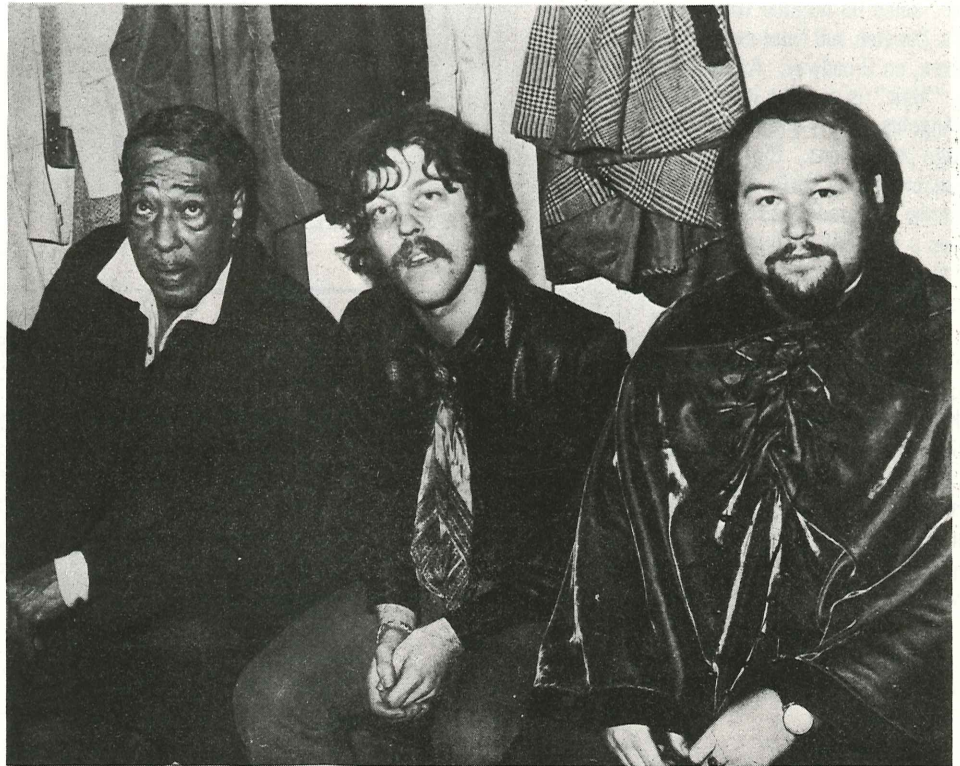
Although the stage was crowded with musicians, continuous movement was part and parcel of the performance, with lead vocalist Pinky Dauvin moving to the music, playing a second set of drums, and conducting intricate passages. Even the two cellists got into the act by keeping time or conducting with their bows.

I was especially impressed by Lighthouse's musicianship and their versatility within the structures of rock, jazz, blues, and classical music. This versatility is no marvel, however, because the brass and string musicians have had extensive experience with Canada's most prominent symphony orchestras and chamber groups, while the remaining members have been plucked from such notable rock groups as the Paupers and the Stitch'n Time. It was incredible how Lighthouse were able to reproduce their album material, adding the

dimension of real life without sacrificing quality. The only difficulty was that the artsy trumpet solo by Freddy Stone and vibes solo by Paul Hoffert appeared to lose the audience until the group got into the body of the selections again. The only exception was a drum solo by Skip Prokop; at its close, the audience expressed its appreciation of his skills with a round of applause.

Although all of the songs were well done, the audience was especially impressed by "If There Ever Was A Time", "Eight Miles High", "Mountain Man", and "I'm A Man". At the end of both sets, the crowd gave Lighthouse standing ovations.

If you missed their Electric Circus performances, you had better make plans to attend Lighthouse's mid-November concert with Jefferson Airplane at Massey Hall.



Lighthouse members Paul Hoffert (r) and Skip Prokop with Duke Ellington

"JOHNNY CASH ORIGINAL HITS" — QUALITY'S TOP SELLING 8-TRACK

Toronto: Harold Winslow, sales and promotion supervisor Quality Records, reports heavy sales action on the Sun series of "Johnny Cash Original Hits" Volumes 1 and 2. Quality will shortly release three more Cash 8-track carts. Cassette product on Cash is also on the way.

The Jerry Lee Lewis Sun releases have also picked up good sales.

Recent price changes on pre-recorded casset-

tes and reel-to-reel stereo tapes brings these two configurations up to the 8-track price.

Winslow also reports top interest by retailers in Quality's tape cartridge and cassette merchandising rack which was designed to handle 72 cassettes and 88 cartridges (8-track).

Quality's budget line, Birchmount, is currently in the works for cassette and 8-track release. Suggested list price will be \$4.98.

MUSIC FACTORY SHOWS TALENT LINE-UP

On Wednesday, October 22nd, Music Factory hosted a three hour showcase of its talent at the Hawk's Nest. The marathon was staged so that social representatives from local high schools and colleges could become acquainted with the bands booked by the Factory.

Among the bands featured were: The Sunnyside Symphonium, The Faith, The Festival, GUN, Zoom, Milestone, Edward Bear, and The Leigh Ashford Group. Each act was allotted approximately twenty minutes (three or four numbers) to demonstrate their stage presentation, musicianship, and versatility.

On the whole, the show was very entertaining and the eight groups were impressive in their performances. Although some of the selections by The Sunnyside Symphonium and The Faith didn't appear to gain favour with the audience, most of their material showed that they have potential.

The rest of the marathon was very impressive. Perhaps most impressive were The Leigh Ashford Group (who will be releasing an album on Nimbus Nine within three months), Edward Bear (who will shortly release an album on Capitol), and Milestone (recently signed to

Columbia). GNU's material was good, but the audience didn't seem to like their stage presentation much. (GNU are expecting an album release on Capitol shortly.)

Music Factory, headed up by William Tenn, Wayne Thompson, Doug Greer, and Bill Huard, has been on the Toronto scene for only six months, but during this time, this agency has acquired some of Canada's finest talent for its booking roster. Some of the other groups booked by the Factory are: The 49th Parallel, Flapping, Dandelion, Nucleus, McKenna Mendelson Mainline, Lucifer, Gulliver's Travels, Major Hoople's Boarding House, SRC, Milkwood, The Magic Cycle, and The Dynamics.

Music Factory has revolutionized booking practices in Toronto. Its groups are under no contracts as such. If a group is dissatisfied with the agency's bookings, it is free to sign with another agent. It would appear from the Factory's ever-growing roster that its policy has found favour with Canada's pop groups.

Music Factory relies on feedback from social reps on one hand and from groups on the other to place the acts where they are most appreciated. The music marathon at

the Hawk's Nest provided a forum for continued feedback from social reps. The show was well attended by the reps and members of the press.

Music Factory's presentation was so successful, according to comments from the audience, that William Tenn and his associates are planning a similar event, to take place in February.

By Stan Lepka

Maximum Speed

By Jutta Ney

Making Gains

A year ago, a Hamilton group, Incursion, were doing the usual gigs around the area. They had developed a fair name locally and had a better sound than a lot of other groups. But things were static. So under the management of Darell Smith, changes were made. They added new members, deleting several of the old, changed their name to Maximum Speed and went into a commercial heavy rock bag. They signed with a Toronto Agency and for the past several weeks have been doing a tour with the Foundations covering most of Ontario. They haven't been alone. One of the representatives from a record company has been a steady visitor on their gigs. More than once they reaped a richer share of applause from the audience than the headlining Foundations. The band consisting of Holly Bolster - Bass, Dave Beatty - Rhythm, Dale Hamilton - Organ, Earl Csicsak - Lead, Bob Buckland - Drums and Robbie Denomme - Vocals, are adept musicians, all having a long background in the business. They have been kicking around, going through the usual hassels, not enough bread, the hopes that things will get better only to have those hopes fall flat time and time again. Now, with commercial rock, they seem to be heading in the right direction. With the success of Chuck Berry at the Toronto Pop Festival and the subsequent Rock and Roll Revival, the simplified Rock and Roll seems to be heading back. Not that Maximum Speed do all Rock. They provide a varied set, starting with numbers by the Hollies, graduating into Steppenwolf, Creedence Clearwater and ending with the complexities of the Cream. A bit of Blues are thrown in, but noticeably missing is the usual whine and screech of over amplification or the heavy car rattling screams of too much electronic work. The emphasis is on a good clear sound. With Pop music seeming to be going back to the roots of the early 50's yet still retaining some of the wonderful innovations of the last three years, from all appearances, Maximum Speed is on the right road.

LIZ FIELDING TO TRANS CANADA REID

Toronto: Liz Fielding, well-known showbiz publicist, has taken on duties with Trans Canada Reid, nationally-known booking agency with offices in the Seaway Beverly Hills.

Miss Fielding was formerly associated with

Public Relations Associates, who worked closely with the Seaway chain until just recently. She joins Mona Norman and Jim Smith in the Reid organization which suffered the loss of its founder, Ian Reid, a few weeks ago.

HERE IT IS....

"Singing My Sing"

by

Christopher Edward Campaign

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DONG DONG DIKI DI KI DONG/Super Cirkus-K
ONE TIN SOLDIER/Original Caste-M
WINDOWS OF MY MIND/Michael & Marnie-M
CJCH HALIFAX
ANYWAY YOU WANT ME/Evie Sands-M
AND WHEN I DIE/Blood Sweat & Tears-H
SUITE: JUDY BLUE EYES/Crosby Stills Nash-P
CKBC BATHURST
ST LOUIS/Easybeats-L
SILVER THREADS & GOLDEN NEEDLES
Cowills-M
TONIGHT I'LL BE STAYING HERE WITH YOU
Bob Dylan-H
CKOC HAMILTON
UP ON CRIPPLE CREEK/The Band-F
BACKFIELD IN MOTION/Mel & Tim-K
ST LOUIS/Easybeats-L
CKWS KINGSTON
DONG DONG DIKI DI KI DONG/Super Cirkus-K
NA NA HEY HEY/Steam-K
FORTUNATE SON/Creedence Clearwater
Revival-R
CHAM HAMILTON
GROOVY THINGS/Magic Cycle-T
MISS FELICITY GREY/Justin Tyme-P
SAVE THE COUNTRY/Sugar Shoppe-H
CJYR EDSON
GROOVY THINGS/Magic Cycle-T
STONE FREE/Jimi Hendrix Experience-P
ONE TIN SOLDIER/Original Caste-M
CHAT MEDICINE HAT
AND WHEN I DIE/Blood Sweat & Tears-H
SMILE A LITTLE SMILE FOR ME
Flying Machine-L
COLOUR OF MY LOVE/Jefferson-L
CJSS CORNWALL
JESUS IS A SOUL MAN/Lawrence Reynolds-P
ROOSEVELT & IRA LEE/Tony Joe White-K
MAKE YOUR OWN KIND OF MUSIC
Mama Cass Elliot-N
CJVI VICTORIA
ONE TIN SOLDIER/Original Caste-M
WALK ON BY/Isaac Hayes-M
TRY A LITTLE KINDNESS/Stevie Wonder-L

RPM CANADIAN CONTENT CHART

- 1 **1 WHICH WAY YOU GOIN' BILLY**
Poppy Family-London-17373-K
 - 2 **2 SO GOOD TOGETHER**
Andy Kim-Steed-730-M
 - 3 **4 UNDUIN**
Guess Who-Nimbus 9-74-0195-N
 - 4 **3 BETTER WATCH OUT**
McKenna Mendelson Mainline-Liberty-56120-K
 - 5 **6 ONE TIN SOLDIER**
Original Caste-TA-186-M
 - 6 **5 YOU'RE NOT EVEN GOING TO THE FAIR**
Tobias-Bell-810-M
 - 7 **10 DON'T LET ME BE MISUNDERSTOOD**
Ginette Reno-Parrot-40043-K
 - 8 **8 THE DAY HAS COME**
Mythical Meadow-Quality-1945-M
 - 9 **7 ALL RIGHT MAMA**
Tote Family-Apex-77103-J
 - 10 **--- THIRSTY BOOTS**
Anne Murray-Capitol-72592-F
- Recommended Canadian Content**
- SAVE THE COUNTRY**
Sugar Shoppe-Epic-5-10517-H
- MISS FELICITY GREY**
Justin Tyme-Warner Bros/7 Arts-5020-P
- GROOVY THINGS**
Magic Cycle-Fingerprint-101-T
- AIRPLANE**
Overland Stage-Franklin-630-K
- RAINMAKER**
Tom Northcott-Warner Bros/New Syndrome-7330-P
- GET IT DOWN**
Looking Glass-Polydor-540012-Q

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CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

- 1 2 2 **TRACY**
Cuff Links-Decca-32533-J
- 2 3 21 **SOMETHING (f/s)**
Beatles-Apple-2654-F
- 3 1 3 **WEDDING BELL BLUES**
5th Dimension-Soul City-779-K
- 4 5 6 **BABY IT'S YOU**
Smith-Dunhill-4206-N
- 5 4 1 **SUSPICIOUS MINDS**
Elvis Presley-RCA-47-9764-N
- 6 7 9 **IS THAT ALL THERE IS**
Peggy Lee-Capitol-2602-F
- 7 8 12 **SMILE A LITTLE SMILE FOR ME**
Flying Machine-Pye-7M-17722-L
- 8 10 19 **BALL OF FIRE**
Tommy James/Shondells-Roulette-7060-C
- 9 9 10 **WHICH WAY YOU GOIN' BILLY**
Poppy Family-London-17273-K
- 10 14 20 **RUBEN JAMES**
Kenny Rogers/1st Edition-Reprise-0854-P
- 11 17 31 **TRY A LITTLE KINDNESS**
Glen Campbell-Capitol-2659-F
- 12 6 4 **HOT FUN IN THE SUMMERTIME**
Sly & Family Stone-Epic-10497-H
- 13 18 43 **AND WHEN I DIE**
Blood Sweat & Tears-Columbia-4-45008-H
- 14 11 7 **EVERYBODY'S TALKIN'**
Nilsson-RCA-74-0165-N
- 15 15 16 **SO GOOD TOGETHER**
Andy Kim-Steed-720-M
- 16 23 32 **TAKE A LETTER MARIA**
R.B. Greaves-Atco-6714-P
- 17 12 13 **YOU'VE LOST THAT LOVIN' FEELIN'**
Dionne Warwick-Scepter-12262-J
- 18 27 33 **MIND BODY & SOUL**
Flaming Embers-Hot Wax-6902-M
- 19 13 8 **LITTLE WOMAN**
Bobby Sherman-Metromedia-121-L
- 20 31 36 **ECHO PARK**
Keith Barbour-Epic-5-10486-H
- 21 32 39 **BABY I'M FOR REAL**
Originals-Tamla Motown-35066-L
- 22 16 11 **I CAN'T GET NEXT TO YOU**
Temptations-Tamla Motown-7093-L
- 23 35 44 **MAKE YOUR OWN KIND OF MUSIC**
Mama Cass Elliot-Dunhill-4214-N
- 24 25 27 **GOING IN CIRCLES**
Friends of Distinction-RCA-74-0204-N
- 25 24 25 **JEALOUS KIND OF FELLOW**
Garland Green-UNI-55143-J
- 26 37 57 **FORTUNATE SON (f/s)**
Creedence Clearwater Revival-Fantasy-634-R
- 27 44 46 **ELI'S COMING**
Three Dog Night-RCA-4215-N
- 28 42 61 **LEAVING ON A JET PLANE**
Peter Paul & Mary-Warner Bros-7340-P
- 29 29 29 **YOU'LL NEVER WALK ALONE**
Brooklyn Bridge-Buddah-139-M
- 30 30 30 **YOU, I**
Rugbys-Amazon-1-M
- 31 33 35 **SUITE: JUDY BLUE EYES**
Crosby Stills & Nash-Atlantic-2676-P
- 32 36 37 **JESUS IS A SOUL MAN**
Lawrence Reynolds-Warner Bros-7322-P
- 33 43 49 **UNDUN**
Guess Who-Nimbus 9-74-0195-N
- 34 34 38 **JE T'AIME...MOI NON PLUS**
Serge Gainsbourg/Jane Birkin-Fontana-260106-K
- 35 38 45 **TURN ON A DREAM**
Box Tops-Mala-12042-M
- 36 41 42 **CHERRY HILL PARK**
Billy Joe Royal-Columbia-4-44902-H
- 37 45 51 **SILVER THREADS & GOLDEN NEEDLES**
Cowsills-MGM-14084-M
- 38 47 60 **YESTER-ME YESTER-YOU**
YESTERDAY
Stevie Wonder-Tamla Motown-54188-L
- 39 39 41 **DOIN' OUR THING**
Clarence Carter-Atlantic-2660-P
- 40 40 40 **ANY WAY THAT YOU WANT ME**
Evie Sands-A&M-1090-M
- 41 48 59 **HOLLY HOLY**
Neil Diamond-UNI-55175-J
- 42 50 52 **GROOVY GRUBWORM**
Harlow Wilcox-Plantation-28-M
- 43 46 47 **TIME MACHINE**
Grand Funk Railroad-Capitol-2567-F
- 44 57 67 **NA NA HEY KISS HIM GOODBYE**
Steam-Fontana-1667-K
- 45 59 75 **JINGO**
Santana-Columbia-45010-H
- 46 58 64 **FRIENDSHIP TRAIN**
Gladys Knight & Pips-Tamla Motown-35068-L
- 47 63 68 **LOVE WILL FIND A WAY**
Jackie DeShannon-Imperial-66419-K
- 48 49 50 **MR TURNKEY**
Zager & Evans-RCA-0246-N
- 49 51 53 **LET A WOMAN BE A WOMAN**
Dyke/Blazers-Original Sounds-89-M
- 50 53 64 **WALK ON BY**
Isaac Hayes-Enterprise-9003-M
- 51 52 55 **BETTER WATCH OUT**
McKenna Mendelson Mainline-Liberty-56120-K
- 52 54 58 **I STILL BELIEVE IN TOMORROW**
John & Ann Ryder-Decca-734661-J
- 53 56 63 **PROUD MARY**
Checkmates Ltd With Sonny Charles-A&M-1127-M
- 54 55 56 **DON'T WASTE MY TIME**
John Mayall-Polydor-541054-Q
- 55 60 83 **COLOUR OF MY LOVE**
Jefferson-Pye-17706-L
- 56 74 --- **I GUESS THE LORD MUST BE**
IN NEW YORK CITY
Nilsson-RCA-74-0261-N
- 57 64 72 **ROOSEVELT & IRA LEE**
Tony Joe White-Monument-1169-K
- 58 61 66 **SHANGRI-LA**
Lettermen-Capitol-2643-F
- 59 62 62 **SUNDAY MORNIN' COMIN' DOWN**
Ray Stevens-Monument-1163-K
- 60 67 69 **ONE WOMAN**
Johnny Rivers-Imperial-66418-K
- 61 65 65 **SAY YOU LOVE ME**
Impressions-Curtom-1946-M
- 62 66 70 **THESE EYES**
Jr. Walker & All Stars-Tamla Motown-35067-L
- 63 69 83 **UP ON CRIPPLE CREEK**
Band-Capitol-2635-F
- 64 89 --- **HEAVEN KNOWS**
Grass Roots-Dunhill-4217-N
- 65 84 --- **TONIGHT I'LL BE STAYING**
HERE WITH YOU
Bob Dylan-4-45004-H
- 66 68 91 **CRUMBS OFF THE TABLE**
The Glass House-Invincit-9071-F
- 67 86 --- **SOMEDAY WE'LL BE TOGETHER**
Supremes-Tamla Motown-1156-L
- 68 77 --- **BACKFIELD IN MOTION**
Mel & Tim-Bamboo-107-UNK
- 69 70 78 **LET A MAN COME IN**
AND DO THE POPCORN
James Brown-King-6255-H
- 70 72 93 **SHE BELONGS TO ME**
Rick Nelson-Decca-732550-J
- 71 71 71 **ONE CUP OF HAPPINESS**
Dean Martin-Reprise-0857-P
- 72 80 96 **EVIL WOMAN**
Crow-Amaret-112-K
- 73 73 77 **SHE'S GOT LOVE**
Thomas & Richard Frost-Imperial-66405-K
- 74 82 100 **RAINDROPS KEEP FALLIN'**
ON MY HEAD
B.J. Thomas-Scepter-12265-J
- 75 75 84 **WE'LL CRY TOGETHER**
Maxine Brown-Commonwealth United-3001-L
- 76 76 80 **SEE THAT GIRL**
Vogues-Reprise-0856-P
- 77 78 81 **CHAIN OF LOVE**
Bobby Bland-Duke-449-K
- 78 79 82 **THE WAYS TO LOVE A MAN**
Tammy Wynette-Epic-5-10512-H
- 79 90 --- **DOCK OF THE BAY**
Dells-Cadet-3638-I
- 80 81 85 **LIKE A ROLLING STONE**
Phil Flowers/Flowershop-A&M-1122-M
- 81 85 97 **I'LL BLOW YOU A KISS IN THE WIND**
Tammy Boyce/Bobby Hart-Aquarian-380-M
- 82 88 92 **JULIA**
Ramsey Lewis-Cadet-5640-T
- 83 83 86 **WHY IS WINE SWEETER**
Eddie Floyd-Stax-0051-P
- 84 95 --- **ONE TIN SOLDIER**
Original Caste-TA-186-M
- 85 98 --- **WE LOVE YOU CALL COLLECT**
Art Linkletter-Capitol-2678-F
- 86 --- --- **NO ONE BETTER THAN YOU**
Petula Clark W.B. 7343-P
- 87 87 89 **DON'T LET NOBODY TURN**
YOU AROUND
Steve Miller Band-Capitol-2638-F
- 88 91 95 **WE MUST BE IN LOVE**
Five Steps & Cubie-Curtom-1945-M
- 89 93 --- **YOU'RE NOT EVEN GOING TO**
THE FAIR
Tobias-Bell-810-M
- 90 92 --- **I'LL BET YOU**
Funkedelic-Westbound-150-UNK
- 91 94 98 **IT'S HARD TO GET ALONG**
Joe Simon-Soundstage 7-2641-K
- 92 96 --- **YOU GOTTA PAY THE PRICE**
Gloria Taylor-Silver Fox-14-M
- 93 --- --- **BALLAD OF EASY RIDER**
Byrds-Columbia-44990-H
- 94 97 99 **HOROSCOPE**
Young Holt Unlimited-Brunswick-755420-J
- 95 100 **VOLUNTEERS**
Jefferson Airplane-RCA-74-0245-N
- 96 99 --- **DELTA LADY**
Joe Cocker-A&M-1112-M
- 97 --- --- **EVERYBODY'S TALKIN'**
Spanky & Our Gang-Mercury-72982-K
- 98 --- --- **RIVER DEEP-MOUNTAIN HIGH**
Ike & Tina Turner A&M 1118-M
- 99 --- --- **MIDNIGHT**
Dennis Yost & The Classics IV-Imperial 66424-K
- 100 --- --- **SWINGIN' TIGHT**
Bill Deal & The Rhondels-Heritage 818-M

Compiled from record company, radio station and record store reports

A close
look at



by WALRUS

PART FIVE

EVEN THE PLATITUDES ARE AMERICAN

Few record people would have the opportunity to question the members of the Maple Leaf System about the philosophy of the system over and above what the original idea communicated. RPM has had that unique privilege because we remained "fencesitters" from the original inception of the system.

Remarkably any objections registered to the MLS's representative were met with what could be labelled "American platitudes". Although dedicated to "promoting Canadian content" the excuses that came our way for the lack of airplay and success of the MLS all read like they had come from the U.S. formula of hit broadcasting. The plays were calculated to fulfill the MLS's obligation. If the record "sold" it would be listed. If the record did show potential, it would be listed. If the record showed action it would be listed, but through all of this the MLS would do nothing more than "expose" the record.

IN MOST CASES, the MLS stations subscribed to the U.S. formula that you not list an unproven hit. The philosophy even went on to say that a good record would happen itself. It then contradicted itself with the philosophy that good promotion had to accompany a good record. It then contradicted itself with "the fans jammed our lines with requests for the record. It was a hype". Slowly the inconsistency of the system became apparent. The inconsistency was bolstered by the fact that the records picked were not being listed because they weren't selling. A very trustworthy record company shyly admitted they had sold 7000 of a picked record but had not been able to score a chart listing.

Suddenly records the MLS rejected started to show potential in lesser markets and the MLS then conceded to their popularity. Records that had entered the U.S. charts were reviewed and found acceptable. Records were being programmed before review. Other records were being reviewed because of a lack of product to be reviewed. The system continued, unchanged. To change the rules would be to admit that the radio men had not

hit the right formula right off the bat, and that they could have been wrong.

Record companies often saw outstanding sales figures from the two weeks of limited airplay. Groups felt an upsurge of bookings and many found their gigging price improved. Producers saw attention for a short period after their records were picked, but the profit factor (that was necessary to continue the production of further Canadian records) was not there because of the lack of genuine hits. Of the records picked (not already established) only one would have made enough money to make it possible for the producer to continue to produce further product. Someone suggested that the whole scheme might only have been a campaign to drain as many production dollars as possible in the shortest period of time and eliminate the Canadian content buffs who were making themselves a nuisance to the radio stations and the CRTC.

From one standpoint the MLS had been a success.

Should the MLS feel today they are being persecuted, they would have good reason. It was inevitable the critics would rebel having been supplied with so much to criticize. The MLS cannot complain that they weren't allowed enough time to show their potential. They cannot complain they were not offered every assistance. They cannot complain they had no supporters. Everything was going for the MLS except one thing. Success. Excellent records were being given some exposure and dying on the vine to make room for more picks, exposure and ultimately no hits (except one.)

What is the future of the Maple Leaf System? One of the officials who spoke at the meeting of record men and MLS members, indicated that as long as there is a maple leaf in the Canadian flag, there would be a Maple Leaf System. We can therefore assume that the MLS will continue. It will have to change it's philosophy or continue to reap criticism. It will succeed and very soon. It will become an INTERNATIONAL HIT and so will the records that they will play

with vigor and intensity. It seems logical that the stations involved will commit themselves. It might even be conceivable that they will be tagged "The MLS Hitmakers". Who can pose a valid argument to a string of Canadian hits and a Canadian record industry?

This is our wind-up of our series of articles. We are reserving one further article at a later date, which will either heap praise on the MLS for their ability to overcome their problems or might cover a new threat to Canadian production that presently looms on the horizon. Meanwhile this edition contains a number of comments in an open forum that permits the industry to have their say. Whatever the outcome it will be Canadian and maybe the platitudes will someday become our own.

ROKERS BOW DISKERY

Hollywood: Wally and Renny Roker, president and executive vice president respectively, of Wally Roker & Associates, announce the formation of Canyon Records.

Prior to this new venture the Rokers have been involved with independent record production and promotion for Liberty, Bluenote, ABC, Dunhill, Solid State, Tangerine and Imperial Records.

Set for release is the music from the recently released flick "Fanny Hill"; an album by Stanley Turrentine, jazz saxophonist; and a single by Irma Thomas, "Save A Little Bit For Me". New signings for the label include Tiffany Bolling, star of the ABC-TV series "The New People"; and Otis Young, star of the NBC-TV series "The Outcasts".

All tape configurations will be distributed by Ampex. No Canadian distribution has been revealed at press time.

POLLARD TO CTSC

Ottawa: George Pollard, well known area pop publicist, has taken over duties of promotion and sales at CTSC, the college radio station at Algonquin College. Pollard is also doing a regular morning show.

CTSC has a listening audience of approximately 7500 between 17 and 25, and being as they are a non-profit organization, have found much difficulty in building up their library. Record companies should take note and add this important outlet to their mailing list.

MLS - OPEN FORUM

(Ed: A mild controversy has arisen from our series of articles on the MLS. One result is this series of letters requested by J. Robert Wood, Chairman of the Maple Leaf System from member stations in which they have outlined their programming policies regarding the MLS winners. There are also some interesting and progressive comments from some of the members and in some cases a clue as to the number of plays each station guarantees a winning selection. We hope to be able to reprint further letters from members, announce some proposed changes and reprint letters from the other side. These comments and observations will lead to a better understanding of the MLS and quell the rumour that certain stations are not interested and possibly lead to a better set of rules that will create what the MLS originally set out to do. Reader's remarks and observations are welcomed. Please sign all letters and indicate if you wish your name to be withheld. RPM will honour your wishes to remain anonymous, knowing that most, who have comments, would naturally have a vested interest in the industry.)

Dear Mr. J. Robert Wood

The following points are a few thoughts concerning the recent article in RPM Magazine:

1. I do not feel there is any need for CKPT or any other member of the MLS to explain its music playlist or rotation system. CKPT is treating all MLS approved songs exactly the same as all other songs on the playlist. We broadcast

to the public 24 hours a day and all past music sheets are kept on file.

2. I do feel, however, that the Maple Leaf System should give consideration to programming the approved songs (or at least one of them) for a minimum of three and possibly four weeks.
3. I also feel that inclusion of new records by established artists, i.e., The Guess Who and Andy Kim on our last call is

not consistent with the intent of the system.

4. The criticism that early votes on the conference call may influence later votes, could be avoided by altering the order at random every week.

I hope the above thoughts will be of some interest to the members of the Maple Leaf System.

Yours truly,
Kenneth A. Cassavoy
Operations Manager
CKPT - Peterboro, Ontario

Dear Mr. J. Robert Wood

Regarding airplay for the three Maple Leaf picks on CFOX: We have fifteen records in the "hitbound" category weekly, and these are played on a three per hour basis (excluding am drive, 7-9 am). Thus, the "hitbounds" repeat approximately every four to five hours.

We also insist that one MLS pick must be featured every third hour - so the end result is that each MLS record will get four or five shots a day, and this is consistent with other "hitbound" records. Should the record

MLS FORUM continued on page 10

BEECHWOOD MUSIC OF CANADA

A DIVISION OF CAPITOL RECORDS (CANADA) LTD.

CURRENTLY HITTING BOTH POP AND COUNTRY CHARTS WITH

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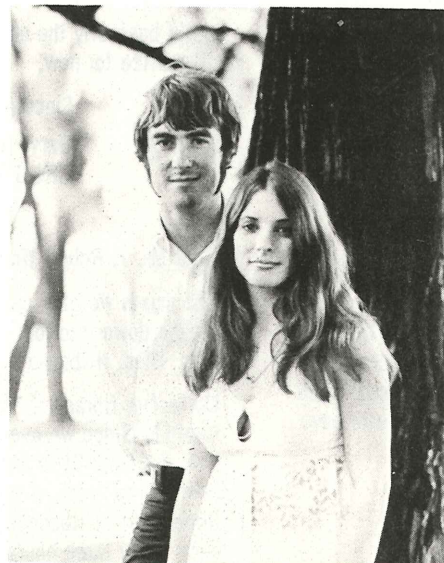
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BITTERSWEET

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TO LOVE ME**

ALLISTAIR & LINDA - Nimbus 9 - 9009

SOON TO
BE RELEASED:

LEE ROY
- RCA VICTOR

JERRY WARREN
- CAPITOL



Happy birthday to John Lemmon leader of Soup Group. RCA's Norma Barnett makes the presentation while group, manager Vern Craig and RCA's Feeney and Pozner look on.

MLS FORUM continued from page 9

receive immediate reaction, we may adjust the records category to get more airplay (for example, Andy Kim's "So Good Together" got instant request reaction, and within days became a "hit" item in our airplay rotation, as opposed to "hitbound").

Regarding the "Better Watch Out" single, we object to the record on lyric grounds, and for this reason gave the disc zero in the voting; despite the record being disqualified, we are going to give some airplay to "Americas" (the original French version is a top request item with us); will let you know reaction.

Regards,
Frank Gould
Program Supervisor
and Music Director
(Fox - Montreal, P.Q.)

P.S. On the subject of stations not receiving product - except for Montreal and Toronto, where the companies can deliver the records by hand, it might be an idea for the record companies to send the product out by REGISTERED MAIL - sure it will cost them extra, but then everyone will be sure to have the record! A thought, anyhow.

Dear Mr. J. Robert Wood

You wanted a resume on the status of Canadian records on our playlist. First, may I apologize for the delay, but doing Roy's job and pulling two air shifts doesn't leave much time.

Our weekly playlist is made up of 30 chart

records and 9 hitbounds. Each guy is required to keep track of the times he plays each record and list it on a master playlist. He is required to play every record before a repeat is allowed. The format calls for three hitbounds per hour... which means that every hitbound is played once every three hours.

Of our weekly playlist 3 of the 9 hitbounds are Canadian. They are played in equal rotation with the rest. If a Canadian record is on our chart, it receives equal airplay with the rest, and this is strictly controlled.

That's basically the set-up... hope this will suffice for now.

Sincerely,
Daryl Burlingham
CKLG - Vancouver, B.C.

Dear Mr. J. Robert Wood

The music we play on CJCH probably can be broken down into four categories - Super Hits, Hits, Hitbound, and Flashbacks.

Our entire library of Flashbacks is simply rotated. Since we use a controlled music list, our Super Hits are played at least once every three hours; a Hit at least once every three hours, Hitbounds are played at least once every three hours, minimum.

When additional records are needed, they are from our hit list. A Canadian record, like an American or any other record, can fall into any one of these categories. All records are treated equally and are rotated thusly.

MARSHMALLOW SOUP GROUP TO REP CANADA IN PERU

Ottawa: One of this capital city's top groups, Marshmallow Soup Group, have been signed to play and represent Canada at the International Trade Fair in Lima Peru, Nov. 14 through the 30th. They leave Nov. 11 and return to Ottawa Dec 3. All expenses are to be paid by the government and they will also receive \$4000. in remuneration. As well as playing the Canadian Pavilion two to three times daily during the two weeks they'll appear on four television shows, several radio stations and visit many of the area hospitals. It's expected the group will receive extensive publicity by the Federal Government, not only in Canada prior to the trip but in Peru as well.

The Soup Group have been together less than two years but under the capable guidance of Vern Craig, who heads up his own Vern Craig Enterprises, the Group has become one of the top draws in the area. The Group is comprised of Ron "Smack" Smith, John Lemmon, Wayne Sweet, Tim Cottini, and Tim Eaton.

While in Toronto recently the Group signed a production deal with Sunbar Productions (RCA) and are set for their initial release "I Love Candy" which is an original written by the group. Release date is set to coincide with their departure for Peru.

The Group have also been busy taping commercials for television. - one being a coast to coast United Appeal jingle which was cut in September. This was a sixty second jingle, similar to one the group did for the local Ottawa area last year. The Canada Welfare Council was impressed with their work and have commissioned them to do the 1969 nationwide jingle for the Welfare Council.

Since we know, almost to the record, in advance, how many records will be needed each hour, we can predict how many times each record will be played. All music sheets are checked before and after airing by the Music Director.

If for any reason a record gets dropped from an hour because of time and loses a play that day, it is picked up later in the week.

Yours sincerely,
Danny Roman,
Music Director
CJCH - Halifax, N.S.

THE BEE GEES AND "CUCUMBER CASTLE"

Possibly one of the saddest breakdowns, or breakups in the music business is the recent parting of various members of the Bee Gees. The group had the potential that only the Beatles could match. They scored heavily with hit after hit throughout the world and only experienced mild success in the United States.

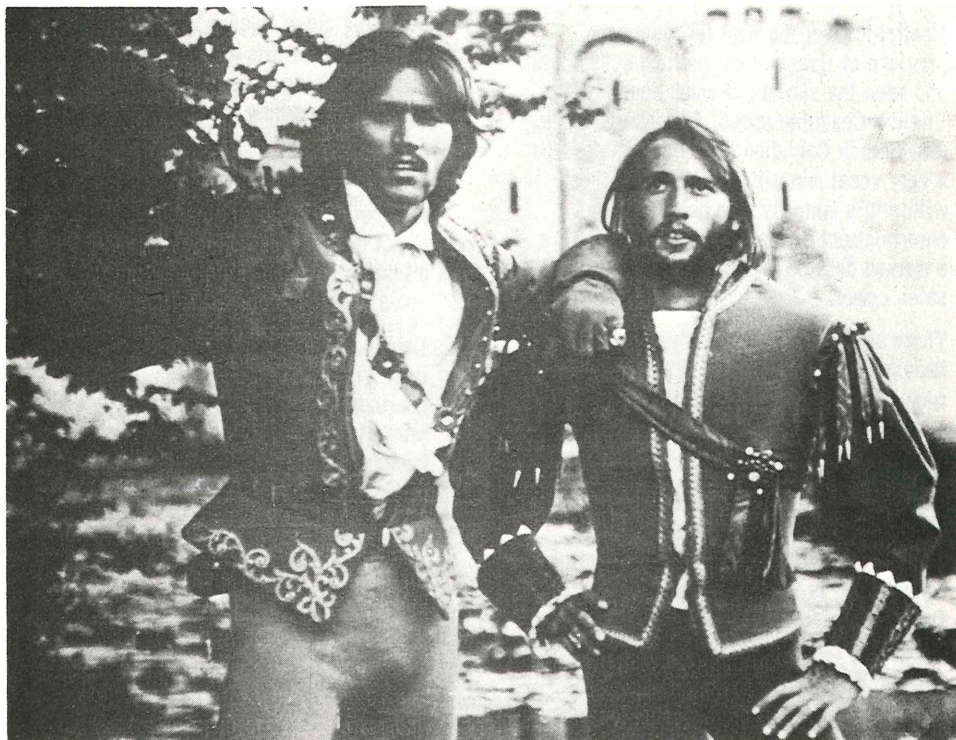
Each of the members have gone their separate way with the exception of brothers Barry and Maurice Gibb. Robin is presently soloing. Some of the group's disputes have found their way into court, but Barry and Maurice intend to carry on as the Bee Gees and are presently involved in a television special called "Cucumber Castle". The special has become a thirteen week series in Britain and could also become television fare in the United States and Canada in the new year.

The series which was and is being dreamed up by the Bee Gees (the two left, that is) will also contain four new songs written especially for the "Castle".

The original concept of the show was to be a "Laugh In" idea that would be set in the Tudor period of England. Updating would occur as the tudor situation was shown in the light of 20th century jargon. The result was comedy with an assist from some

of Britain's best craftsmen. English comedy can be of the highest quality and might be a run for the money of the U.S. network situation comedies.

Appearing as guests with the Bee Gees are a list of very well know showbusiness names from around the world. Vincent Price, Lulu, Spike Milligan, Richard Harris, Sammy Davis Jr. and Robert Stigwood who looks after the Bee Gee's affairs have all appeared before the "Cucumber Castle" cameras.



THE BEE GEES

Dear Walt:

I read your article on the Maple Leaf System in the October 11th issue of R.P.M. with great interest.

Because of my position I request you withhold my name and the name of my company for obvious reasons.

When the "System" was first formed, I was greatly impressed with what the "Group" was setting out to accomplish - to further the success of our Canadian artists.

I have heard of certain people in our Industry who apparently are not happy with the way the "System" is operating and disturbed because the releases they are submitting do not automatically make the charts most Maple Leaf Stations produce. If these people expect a Canadian release to become a National hit in Canada merely because it is "picked" by the System, then their lack of knowledge of the record business amazes me. Though a Canadian record is "picked", the stations involved still need the facts - where the record is currently charted? - how is it selling? - what was done in certain markets to promote the record, and the group? - is it released in the U.S., if so, how is it doing? - if the group

is appearing in certain areas, have the stations locally been advised? - are local promotion men and distributors kept informed so they can in turn keep the stations informed? - do they keep all Canadian stations informed of the record's progress?

I say to the Doombeaters, as you called them Walt, HAVE YOU DONE YOUR PART? To the Maple Leaf System I say many sincere thanks for your efforts and keep up the good work, at least someone is trying.

Filming most of the sequences at Stigwood's home just on the border of London, the Bee Gees found a very suitable area that lent woods and terrain suitable to the Tudor period.

The Bee Gees are only two today. The talent of the group has been spread out and there will be many projects that will bear the Bee Gee influence. Meanwhile "Cucumber Castle" shows promise of being another television invasion in the United States by the British. It happened once before with records.

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RENO DISC SET FOR INTERNATIONAL MARKET

Montreal: Over the past few years the province of Quebec has run from hot to cold and been the subject of much abuse by the English Canadian press. Unfortunately the real French Canadian has been upstaged by a very vocal minority and there are those within this minority who belong to the entertainment scene, which has resulted in a marked decline in their popularity and sales power.

There are however, those who would like to remain a part of Canada and have gone to many extremes to show their loyalty to their country of birth.

One such case is the young, beautiful and talented Ginette Reno, who was, and still remains a powerful influence on French Canada. She has taken a crash course in English and is one of the few French Canadian singers who has mastered the sustaining of voice sincerity with the change of language.

Miss Reno's entry into the English market is a story in itself. What's more important is she's here and she is crashing the English Canadian sound barrier. The Canadian record industry, generally, should, and no doubt will, extend their congratulations and best wishes to Mr. Fraser Jamieson, president of London Records of Canada Ltd., and his able assistant, Miss Alice Koury, product supervisor, for making possible the advent of the fantastic and exceptionally talented Miss Ginette Reno.

With the introduction of Miss Reno's first English disc, London Records supplied the following press release which reveals their enthusiasm for this new talent who will, hopefully, become an important part of the Canadian recording industry.

Can you picture a singer of such magnitude that her talent sufficiently impresses the manager of one of the top acts in the world to act quickly to bring this talent to the attention of the world entertainment industry?

Can you imagine the combined forces of three giant record companies on two continents, joining together their production, promotion and marketing forces to record, package and merchandise this talent?

This unique story partially unfolds in one of the finest studios in the world — Decca Recording Studios in London England — where forty musicians, all picked for their professional musical abilities, wait patiently for a youngster from Canada to make her entrance. Word of her talent has

swept swiftly through the studio, and by the very quality of the superb arrangements and the many rehearsals preceding her arrival, they wait in anticipation. As she steps before the microphones, music industry magic takes place.

Ginette Reno was born in Montreal and revealed an awareness for music at the age of five and has kept an almost unbelievably and disciplined musical existence since. She is not a newcomer to the recording or television field, but there have been recent developments that skyrocketed her career to the point where, among industry figures, the expression "super star" is quietly being mentioned.

The history of the last six months is, in itself, sufficiently impressive. Big names, important industry figures, and many many lesser, but nonetheless, important people, have become so enthralled with this exceptionally talented artiste, that they now form the nucleus of one of the most enthusiastic teams ever devoted to the launching of the recording career of one so talented and one so deserving.

Ginette Reno doesn't take the language for granted. Her communication, awareness and sincerity on disc is as crisp and exciting as her personal appearances. She lives each song — and each selection, if a standard, takes on a new and very personal meaning, and if new, remains within your memory bank reminding you constantly of an exquisite sound.

Join with us and become a part of the excitement of Ginette Reno. Witness

the clarity and profoundly beautiful "soul of Reno" that so enchanted Colin Berlin, manager of Tom Jones, that he immediately signed her to management, and so thrilled record executives in three countries that a simultaneous release was arranged for Canada, the United States and the United Kingdom.

This single release is only the beginning for this young Canadian. Within the next few weeks you will witness her talent on several top rated television shows from world famous production centres and, already in the making, an album revealing many sides of Ginette Reno and all as uniquely befitting her immense musical stature as this — her prelude to a record making history.

Thousands of words and reams and reams of press releases are many times so meaningless and useless in attempting to influence a new listener to a new recording star. The power is in listening — for the first time. Then, and only then, will you be sufficiently impressed with the quality of the talent to believe that you have discovered a rare and mind bending talent. The accomplishment, of course, is that you have discovered this talent yourself.

We feel that you, as other leaders in the industry will become a follower of Ginette Reno.

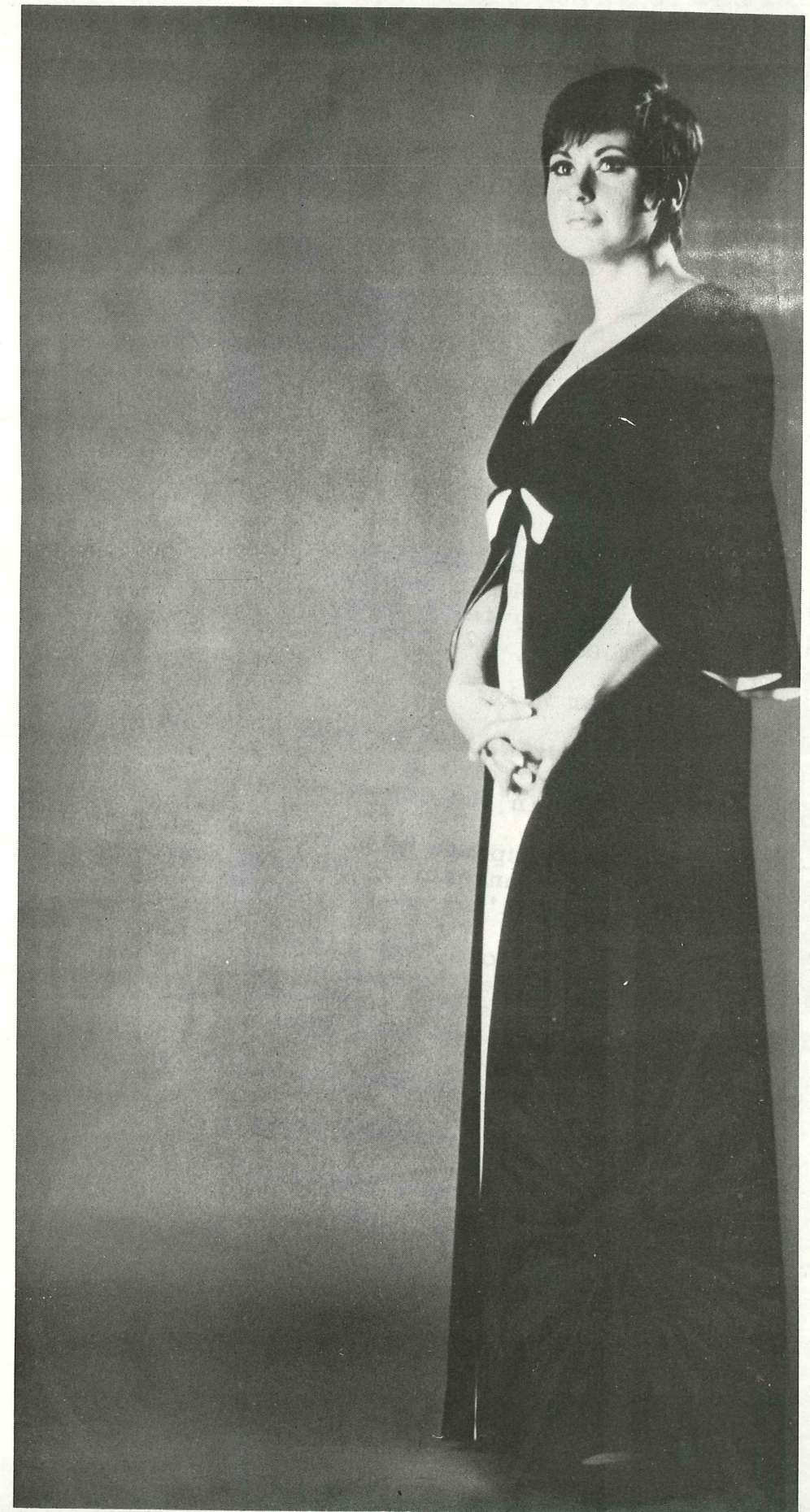
"TO HEAR IS TO BELIEVE"

Miss Reno's new single is entitled "Don't Let Me Be Misunderstood" and "Everything That I Am" — available on Parrot 40043.

Ginette Reno and London Bobby



Johnny Harris, Marcel Stellman and Miss Reno





MARTIN ONROT ASSOCIATES
81 FRONT STREET EAST
TORONTO 215 CANADA
TELEPHONE (416) 363-6301

September 30, 1969

Mr. Walter Grealis,
R.P.M. Music Weekly,
1560 Bayview Avenue,
TORONTO 352, Ontario

Dear Walt:

I just wanted to take a moment to pass along our thanks for the special section on Revolution Records Ltd. in the September 20th issue of R.P.M.

The response that we have had from this issue has been fantastic. We have heard from people that even we didn't know existed.

I was more than pleased to hear that R.P.M. will increase its size to 24 pages on November 1st and that the music industry scene is now being reported on from all over Canada.

Congratulations and thanks again.

Kindest personal regards,

MARTIN ONROT ASSOCIATES

A handwritten signature in dark ink, appearing to read 'Martin Onrot', with a stylized flourish at the end.

Martin Onrot

MO/dl

Baggies Opens Contemporary Rehearsal Studio

A Magical atmosphere of extravagant tastes, exotic fabric, and found objects called "Baggies" opened in New York City last week. Baggies is the first contemporary rehearsal studio for the rock music industry and has been built to be suited to the comfort, needs and psyche of the serious rock musicians according to the owners.



Richard Robinson reports from New York

Developed as a planned environment suited for work, the two story loft complex is located in lower Manhattan. Groups who have already used Baggies include Janis Joplin, Delaney and Bonnie, and the Incredible String Band, as well as Blind Faith.

The idea of a rock rehearsal hall, owned and run by young people, is a new one, but with the success of Baggies, which supplies the artist with everything from amps to a truck to transport their equipment to concerts, rock rehearsal halls may become big business. Already several are under construction near Baggies and the idea will soon spread to other cities.

Perhaps the most important thing about Baggies is that a profitable business is being run by young people for young people. While the idea is for groups to be able to rehearse in a hassle-free atmosphere, the success of the company proves the ability of so called "Hippies" to do their own thing

and make money at the same time.

The Bonzo Dog Band cancelled their American tour and went back to England this week after running into some difficulty here with bookings. There was a rumor that one of the member's wives was ill, but generally there was discontent with the way the tour had been handled – again. This is the second time that the Bonzos have had a financially unsuccessful tour here – although they were critically acclaimed and well received by the audiences. The Fillmore East last week was the scene of their New York debut, and they received two standing ovations. As much as that has become the norm for the Fillmore audiences, they still were really fabulous – and the crowd loved them.

It is a shame that they couldn't get their booking agent and record company a little more together in order to plan a more effective tour for them. The American audiences missed alot.

The Rolling Stones came to the United States this week to start what will eventually be a nine week tour. They held a press conference in Los Angeles, and revealed that they will be working for three weeks on their new lp "Let It Bleed". Then they will hold a concert in that city for the first time in over three years – and then travel on to Boston, Baltimore, Oakland, San Diego, Philadelphia, and New York – although not in that order – and some other cities as well.

Tim Hardin was in New York last week to

appear before a capacity crowd of three thousand in Carnegie Hall to introduce his new band to the public. Called simply, the "Tim Hardin Band" the group is composed of drums, electric guitar, cello, tabla, sitar piano, acoustic bass, and classical guitar. Tim will now take the band out on tour across the U.S. following the concert mainly with dates in the East.

When Bonnie & Delaney and Friends tour England Eric Clapton will appear on their concert dates with them. Other stars who are expected to appear with them are John Lennon, George Harrison, Bill Wyman and Charlie Watts.

The Vanilla Fudge arrived in New York last week after a two-week European tour. The highlight of the tour according to the Fudge, was in Venice, Italy where they won the International Music Festival in competition with top European stars from every country including Johnny Hallyday from France.

After winning the competition by a unanimous vote, the Fudge really rocked the somewhat staid Lido with a thirty minute jam session which included such tunes as their "Some Velvet Morning", "You Keep Me Hanging On" and "Moonlight Sonata".

ITCO DISCS SET FOR ACTION

Toronto Bob Martin, vice president of International Tape Cartridge Corporation of Canada, reports the completion of mastering on discs by Aurora Borealis and Frank Moore and the entering into of record signings by several other artists.

The Borealis single, "Smiles & Kisses" an original by the group is undergoing final mastering in New York City along with Frank Moore's lid of "Winter Day" and "Neon Gods" (both written by Moore). Releases are expected by mid-November.

Final touches are now being put on the Ray Hutchinson session and a release date to be announced at a later date.

Ronnie Hawkins is currently in Muscle Shoals, Alabama adding the final voice dubbing to his band tracks for a hoped for single release by the end of November.

New signings for ITCC's disc label ITCO is Dee and The Quotum, a highly regarded local group and Ron Lappard and the Nite Train. Recording sessions are now being set up for the group at Eastern Sound.

Martin is also negotiating a record signing for Toby Lark, local charmer who has been pulling capacity houses during her stay at the Speakeasy Club.

Attention

ROCK / POP / COUNTRY GROUP MUSICIANS!

We will shortly begin a personalized newsletter to let you know first hand our latest activities technical and artistic, both as a recording studio and record company. If you are interested in receiving this informative mailing piece, fill out the form below.

We believe in keeping you informed!

Sincerely

Sound Canada Recording Centre

Owned and Operated by
ART SNIDER

CUT OUT AND MAIL

SOUND CANADA 1262 Don Mills Rd. Don Mills, Ont.

NAME _____

ADDRESS _____

CITY _____ PROV. _____

Cartels, Payola & Definite Indifference

MARK MY WORDS CAREFULLY! A new production group that is planning a new label will make it impossible to compete in Canada because they are so powerful. (Ed: That small item is probably the SCOOP of the year!!!)///THE CRTC has not heeded my warning regarding a ruling to define and make payola illegal. Their radio stations hold a very important position in the



Canada's foremost gossip columnist, Elvira Caprese reports spasmodically in RPM on the Canadian music industry undercover. Miss Caprese's news and comments are read weekly by millions (several thousand.....anyway).

manipulation of Canada's culture and it is a shame tha payola is such a touchy subject with everyone in the radio game. They seem to feel that if they ignore it, it will go away. I think a definite ruling should be made before this matter causes the same kind of damage it did in the United States when they finally found that it was out of control. How do we know it isn't out of control in Canada right now. It does occur very quietly you know. Who would know about it (except an ostrich!!) (Ed: When you mention the

distraction the probes caused in the United States, I tend to agree that a definite ruling wouldn't hurt. It is probably a good thing to establish guidelines that would prevent any horrible problems later on!)///

Record companies have registered surprise at the comments that have been expounded by RPM's Walrus (just another pseudonym for our old Ed:) in regard to the MLS. The remarks have grown in intensity over the 15 part article. (Ed: It isn't 15 parts!!!) As the series goes along, Old Walrus is certainly calling a spade a spade. Well he should. The quiet whispers weren't doing any good. Now everything is out in the open!!!//ONE OF THE ORIGINAL DOUBTERS... of RPM's importance has finally come around and they now believe that RPM is widely read... by the people who matter... and can increase their gross!!! (Ed: If their gross hasn't already been increased.)/// A FEW BURNED FINGERS... resulted from the recent collapse of a record company/distributor. The sad part is that all these people were supposedly "quietly warned"///MY REMARKS... REGARDING THE GOLF ENTHUSIASTS... in a certain company has lead to a curtailment of their golfing activities during the day.(Ed: You

damned fool, the golf season is over!!!)/// ANYONE... interested in a great addition to their promotion department should get in touch with E.C. Have I ever steered you wrong??? If I'm not available (Ed: And she never is!!!) then talk to one of my subordinates! (Ed: What a cruel blow!!!)///One major tape company is through making all the noise... now the action comes!!!//I have asked Old Ed: to launch a contest with an award for the Canadian content promotion of the year. (Ed: We probably wouldn't have to award anything to anyone!!!)/// RPM HAS COME UP WITH... some very influential new advertisers!!! (Ed: They come and they go!!!)/// THE UNION... is getting very interested in the lowballing of group's prices by one agency!!! Don't say you weren't warned./// A VERY UGLY... but familiar face will be reappearing on the group management scene... soon!!! (Ed: Part two of a never-ending conflict!!!)///WHATEVER HAPPENED TO: The industrial vacuum cleaner incident??? The record company that invaded Toronto with a hip pocket full of contracts and nothing happened??? About a dozen records that the BIG music directors said would be hits... and they weren't??? The music consultant who was programming a bunch of Canadian radio stations from a foreign country??? Is he still and how do the radio stations keep it such a dark secret from the CRTC... and the daily papers??? The days that promo men were allowed to promo their product informally to the chief... today they are talking about the shabby treatment they get from CERTAIN radio stations///The speculation that the Maltese Falcon was not going to make a come-back... and now he's been promoted to a higher post (Ed: Correction: HIGHEST POST!!!!)/// I THINK THAT'S JUST ABOUT IT!!! (Ed: I THINK YOU'RE RIGHT!!!!)///

Capitol/Ampex In Tape Deal

Hollywood, Calif: Effective Oct 1st, Ampex Corporation will manufacture and distribute all Capitol and Apple 4-track and reel-to-reel tapes in Canada and the U.S.

The three year tape deal, which constitutes a multi-million dollar agreement, was negotiated by Don Hall, Vice President of Ampex Corporation and Elliot Chaum, Business Affairs Vice President for Capitol Records.

Capitol will continue manufacturing and distributing 8-track cartridges and cassettes.

With reel-to-reel tapes added to the new Ampex licensee agreement, Capitol will cease the manufacturing of this configuration, phasing out its distribution while increasing activity with their 8 tracks and cassettes.

The new Ampex distributed tapes will be released simultaneously with Capitol distributed tapes.

Ampex replaces Muntz Stereo-Pak as Capitol's 4-track tape licensee. Termination date was Sept 26. Muntz had been handling the Capitol line since March of 1967.

Jalada Opens Vancouver Offices

Vancouver: Jalada Music Publishing Company (BMI affiliate) announces the opening of new offices to service Canada's west coast. President and managing director of the new pubbery is Jake Doell, well-known musician and entertainer from the Vancouver area.

Doel is currently engaged in the record production field as well, and believes this to be a rapid growing industry for the province. He has several disc releases to his credit and was former personal guitarist for Guy Mitchell. He

has also worked with many Grand Ol' Opry stars.

Jalada also announces the signing of Alan Moberg to an exclusive songwriting contract.

A pair of Moberg's compositions have been recorded by Dave Hamel for release on the London/Paragon label. He is presently in the process of writing a historical album on the province of British Columbia, portraying its history and heritage in musical composition.



The following records were submitted to the Maple Leaf System for the telephone conference call of Nov 6, 1969 at 3 PM EST.

CROSTOWN TRAFFIC/Jay Jackson-Goodgroove
MEMORIES OF A BROKEN PROMISE

Motherlode-Revolver

I'M NOT RUNNING AFTER YOU (Anymore)

Jack Hardin & Silhouettes-Melbourne

JUST A SWEET LITTLE THING

Copper Penny-Nimbus 9

I LOVE CANDY/Marshallmallow Soup Group-RCA
DO YOU KNOW YOUR MOTHER?

The Mongrels-Franklin

J. Robert Wood
Chairman (MLS)

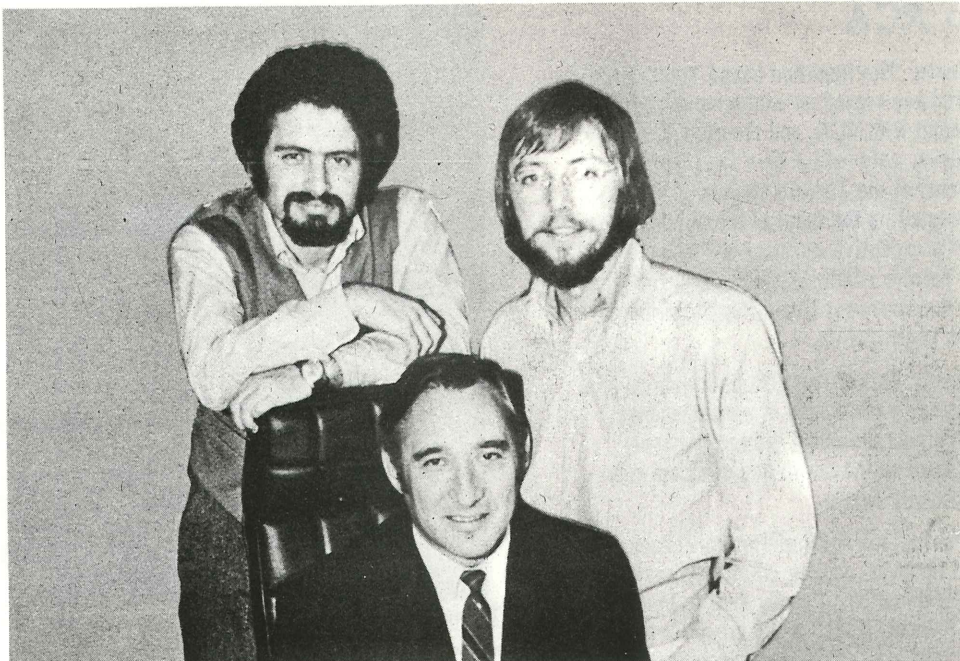
VANCOUVER LOCATION FOR STUDIO 3

Vancouver: Many in the entertainment field have been watching the recording industry grow, somewhat unbalanced over the past few years and have decided to do something about localizing and stemming the talent drain. Up until recently most groups and artists have been heading south to U.S. recording centres, factoring their talents and coming home with a disc which, many times, just withered on the vine.

Now there's some new blood beginning to beat up a nationalistic storm. If all goes well, and every indication would seem to point in that direction, British Columbia could become an important part of Canada, once again.

Much of this new blood is throbbing around the newly opened Studio 3 recording studios which is headed up by recording artist Tom Northcott, Ralph Harding, well known in the recording industry (administrative and booking) and Jack Herschorn, who, along with Northcott, founded New Syndrome Records.

It's a well known fact that the music industry



(l to r) Jack Herschorn, Ralph Harding (seated) and Tom Northcott

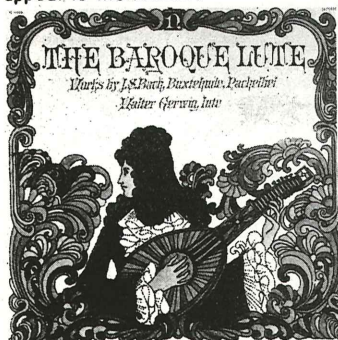
in Canada has been dominated by the U.S. and Britain, making Canada a distribution outlet for foreign talent. Harding, Herschorn and Northcott have, with Studio 3, pledged

themselves to reverse the flow, or talent drain, and keep Canadian talent in Canada and attempt to attract foreign recording artists to their Vancouver site.

ALBUM REVIEW

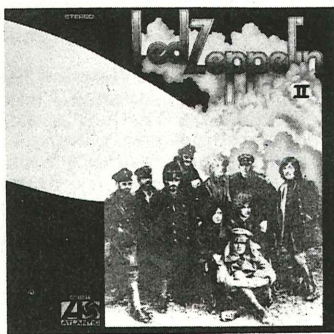
THE BAROQUE LUTE

Walter Gerwig-Nonesuch-H-71229-C
The lute and baroque lover shouldn't overlook this one. Gerwig adds much appeal to instrument.



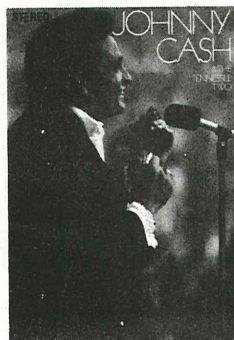
LED ZEPPELIN II

Atlantic-SD-8236-P
Reportedly close to certification for Canadian gold. Word of mouth alone makes for this group to pull top sales.



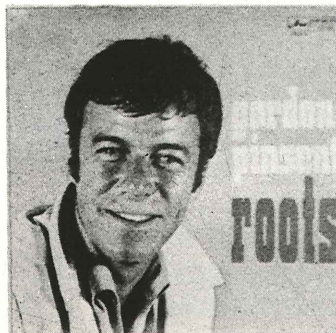
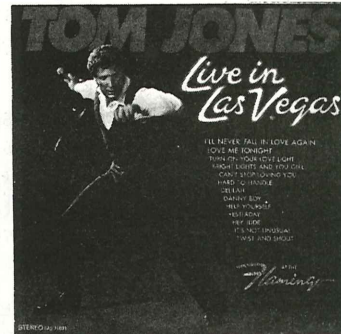
GET RHYTHM & STORY SONGS OF THE TRAINS & RIVERS

Johnny Cash/Tennessee Two-Sun-104, 105-M
Titles alone should sell these two sets.



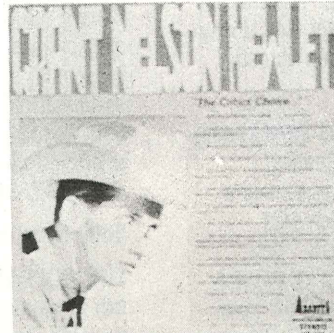
TOM JONES LIVE IN LAS VEGAS

Parrot-PAS-71031-K
Already reported to have hit million sales mark. A very hot artist. Order heavy on this one.



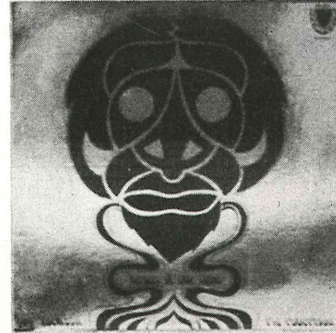
ROOTS

Gordon Pinsent-Arc-ACS-5027-D
An undiscovered Newfie talent with lotsa folk potential. Our favourite "She's Like The Swallow"



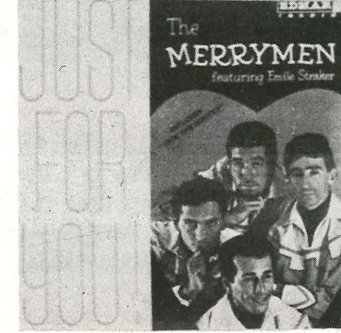
THE CRITICS' CHOICE

Grant Nelson Hewlett-Banff
SBS-5314-K Don't overlook home-spun Canadian comedy and singing ability of this Montrealer.



HEADS OF OUR TIME

Jay Jackson/Ric Robertson-Good-groove-GS-7001-D As underground and appealing as any on the market. Set exceptionally well put together.



JUST FOR YOU

The Merryman-Edmar-ELPS-1073-G
Contains recent hit "Ride The Donkey. Will be another big seller for group. Stock heavy.

Tranquillity Base To RCA

Toronto: The Hamilton based Tranquillity Base have signed an exclusive recording contract with RCA, and are currently readying material for their first taping session at the Toronto studios of RCA. Representing the label at the signing was RCA's executive producer and manager of the Toronto studios Jack Feeney, the group and their manager David Paget of Thomas-Rees Organization.

Formerly Nora's Truck Stop, it was obvious the group was in need of a name change. RCA's vice president George Harrison happened on the scene and came up with Tranquillity Base.

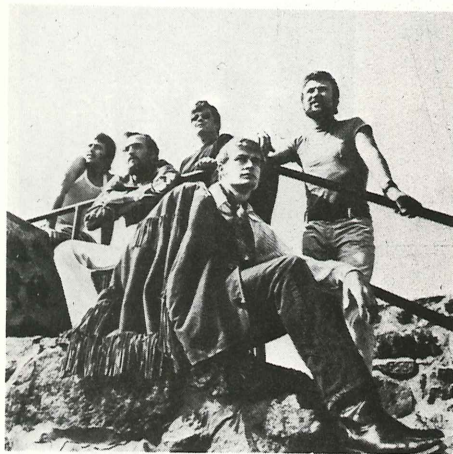
The group was first referred to Feeney by Paul Hanover, popular on-air personality at CHML Hamilton. Feeney kept in touch with Ian Thomas, leader of the group for almost a year, and after their appearance at the Ottawa Fair (arranged by RCA's John Pozer), Feeney felt they were ready for recording.



Tranquillity Base with Jack Feeney (l) and manager David Paget (standing)

Young & Company Tape For Sun-Bar

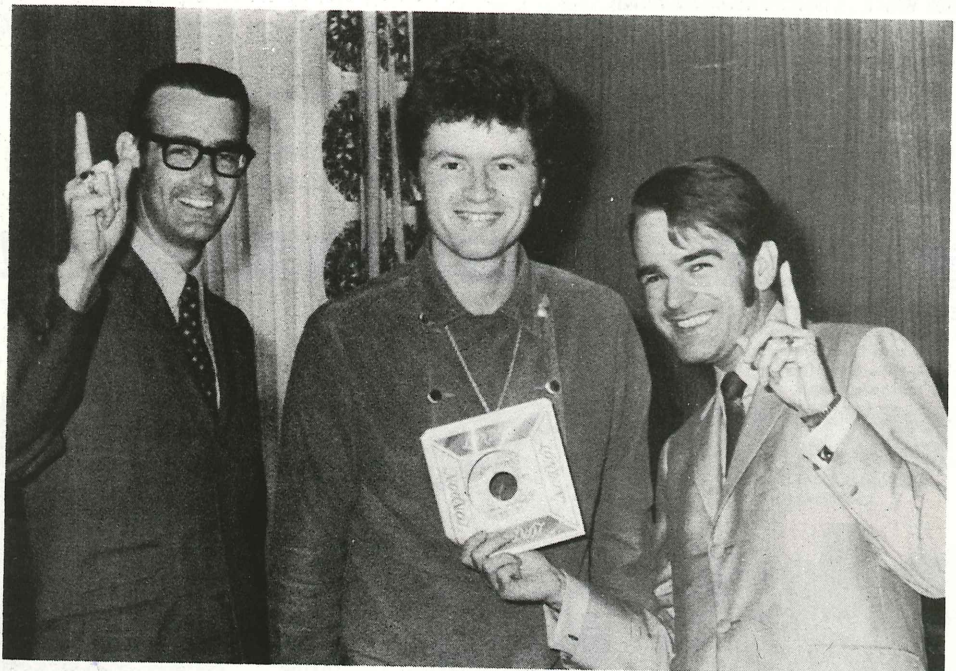
Toronto: Young & Company, popular Lakehead group have just completed a recording session for Sun-Bar Productions (RCA) with Jack Richardson as producer. A simultaneous Canadian and U.S. release is expected shortly.



Young & Company

Several radio stations and members of the press, who were given a sneak listen to the group's single "Come Out, Come Out (Wherever You Are)", were favourably impressed, which added to the enthusiasm already evident in the RCA camp.

Young & Company are currently playing the Alaska territory and meeting with much success.



London's Adrian Bilodeau (l) and Pierre Bellemare (r) with Poppy Family's Terry Jacks

QUEBEC GOV'T continued from page 2
accompanied by \$5000. in cash. Each of the runners-up will receive the Silver Key trophy with a grant for advanced courses abroad, amounting to \$2000.

A series of televised promotions have already commenced in the province of Quebec. CFTM (Channel 10 Montreal) commenced a weekly programme Oct 31st which will feature the best entries in French. Guy Godin will host. For the benefit of English Canadian viewers, CFCF-TV will air some of these songs Wednesdays at 10:30 PM during "Le Caf' Conc". This Channel 12 show is hosted by Danielle Dorice.

The gala program, a bilingual show, will feature the final French and English submissions for a national song performed by popular singers and groups. In co-operation with CFTM-TV, CFCF-TV will broadcast the gala in a "simul-cast" with the French station. This telecast is set as May 31, 1970.

Entry forms may be obtained by writing

THE GOLDEN KEY SONG CONTEST
c/o Jacqueline Vezina Productions Inc.
Box 700, Station H
Montreal 107, P.Q.
ENTRY FORM

CANADA'S TALENT FESTIVAL

THE

**MYRNA
LORRIE**

SHOW

with

STEVE GLENN

and

WILLIE WALLACE

and

MARIE BABIN

ART ESSERY

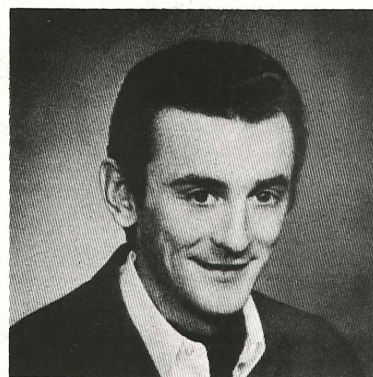
DONNA MOON

and

A HOST OF OTHERS



MYRNA LORRIE
COLUMBIA RECORDS



STEVE GLENN



SUNDAY, NOV. 23, 8:00PM

LOCARNO BALLROOM

2714 DANFORTH AVE. TORONTO, ONTARIO

COME & HEAR CANADIAN TALENT AT IT'S BEST

- IT'S BETTER -

For the past three weeks RPM has been reorganizing the entire operation of our weekly publication and the various other services that we supply the industry. In line for a complete revamping is this weekly publication. Our mailing lists, chart systems, industry services are all being appraised and completely changed. We are gradually increasing the sizes of our country, adult and LP charts. We will soon be including cartridge and 8 track numbers on our LP chart which will eventually list 100 selections.

Although we have just gone into a new format, we are still not satisfied that this is exactly what we would like to see going out to the trade each week. We are already working on an even more ambitious publication. We are hopeful that early in 1970 RPM will undergo many changes both in appearance and administration. We have slowly built RPM into an internationally respected publication that is being read and talked about throughout the world.

The personal approach that has for so many years been possible was part of the smaller operation and the smaller publication. We are concerned that with our growth and growing pains we are going to offend a great number of people who will not be willing to accept the departmentalizing of RPM. The promotion men who presently wish to be granted weekly sessions at RPM will have to abide by rules that are presently in force at radio stations. We have never wanted to regiment the industry, but we have been forced to establish new policies that will increase the efficiency and influence of RPM. The advertising deadline we have set is necessary to assure that the proper amount of time is spent on ads that are becoming increasingly creative. The deadline of Wednesday for ads and editorial material will have to be adhered to and until the industry gets used to our tighter scheduling, many people will be disappointed and offended.

Those are the growing pains of the industry. They will not keep us from continuing to put out an honest and thorough report of the state of the industry each week, even if we do expand, branch out and change our policies radically.

LP CHART

- | | | |
|---|--|---|
| 1 1 ABBEY ROAD
Beatles-Apple-SO-383-F | 21 21 HURT SO BAD
The Lettermen-Capitol-ST-269-F | 41 34 DONOVAN'S GREATEST HITS
Epic-BXN-26439-H |
| 2 2 GREEN RIVER
Creedence Clearwater Revival
Fantasy-8393-R | 22 23 ROMEO & JULIET
Original Soundtrack-Capitol-ST-2993-F | 42 45 CHICAGO TRANSIT AUTHORITY
Columbia-GP-8-H |
| 3 3 BLIND FAITH
Polydor-543035-Q | 23 16 SMASH HITS
Jimi Hendrix Experience-Reprise-MS-2025-P | 43 42 LEE MICHAELS
A&M-SP-4199-M |
| 4 4 THROUGH THE PAST DARKLY
Rolling Stones-London-NPS-3-K | 24 17 NASHVILLE SKYLINE
Bob Dylan-Columbia-KCS-9825-H | 44 46 ROCK & ROLL
Vanilla Fudge-Atco-SD-33-303-P |
| 5 5 JOHNNY CASH AT SAN QUENTIN
Columbia-CS-9827-H | 25 25 BARABAJAGAL
Donovan-Epic-BN-26481-H | 45 37 TOMMY
The Who-Decca-DXSW-7205-J |
| 6 6 HAIR
Soundtrack-RCA-LOC-1150-N | 26 28 RECOLLECTIONS
Judy Collins-Elektra-74055-C | 46 ... A GROUP CALLED SMITH
Smith Dunhill-50056-N |
| 7 7 GLEN CAMPBELL LIVE
Capitol-STBO-268-F | 27 18 BEST OF BEE GEES
Atco-SD-33-292-P | 47 39 JOHNNY CASH AT FOLSOM PRISON
Columbia-CS-9909-H |
| 8 9 BEST OF CREAM
Polydor-543069-Q | 28 26 A MAN ALONE
Frank Sinatra-Reprise-FS-1030-P | 48 50 SPOOKY TWO
Spooky Tooth Polydor-543038-Q |
| 9 8 IN-A-GADDA-DA-VIDA
Iron Butterfly-Atco-SD-33-250-P | 29 27 SUITABLE FOR FRAMING
Three Dog Night-Dunhill-DS-50058-N | 49 44 DIONNE WARWICK'S GREATEST
MOTION PICTURE HITS
Scepter-SPS-575-J |
| 10 12 BLOOD SWEAT & TEARS
Columbia-CS-9720-H | 30 30 SUNDAY CONCERT
Gordon Lightfoot-UAS-6714-J | 50 59 ALIAS PINK PUZZ
Paul Revere/Raiders-Columbia-9905-H |
| 11 10 CROSBY STILLS & NASH
Atlantic-SD-8216-P | 31 32 GOOD MORNING STARSHINE
Oliver-Crewe-CR-1333-M | 51 --- STAND
Sly & Family Stone-Epic-26456-H |
| 12 13 THE ASSOCIATION
Warner Bros/7 Arts-WS-1800-P | 32 33 OLIVER
Soundtrack-RCA-COSD-5501-N | 52 --- RUBY, DON'T TAKE YOUR LOVE
TO TOWN
Kenny Rogers & The First Edition
Reprise-RS-6352-0 |
| 13 19 THE BAND
Capitol-STAO-132-F | 33 43 STAND UP
Jethro Tull-Reprise-RS-6360-P | 53 --- ON TIME
Grand Funk Railroad Capitol-ST-307-F |
| 14 20 KOZMIC BLUES
Janis Joplin-Columbia-KCS-9913-H | 34 35 LED ZEPPELIN
Atlantic-SD-8216-P | 54 --- MY CHERIE AMOUR
Stevie Wonder Tamla-TS-296-L |
| 15 15 MIDNIGHT COWBOY
Original Soundtrack-UA-5198-J | 35 36 BAYOU COUNTRY
Creedence Clearwater Revival
Fantasy-8387-R | 55 --- TOM JONES LIVE
Parrot-PS-71014-K |
| 16 11 HOT BUTTERED SOUL
Isaac Hayes-Enterprise-ENS-1001-M | 36 38 LOVE THEME FROM ROMEO & JULIET
Johnny Mathis-Columbia-CS-9909-H | 56 --- PUT A LITTLE LOVE IN YOUR HEART
Jackie DeShannon Imperial-LP-12442-K |
| 17 14 THE SOFT PARADE
Doors-Elektra-EKS-75005-C | 37 31 SSSSH
Ten Years After-Deram-17029-K | 57 --- THE TURNING POINT
John Mayall-Polydor-541054-Q |
| 18 22 THIS IS TOM JONES
Parrot-PAS-71028-K | 38 ... ALICE'S RESTAURANT
Arlo Guthrie Reprise-RS-6267-P | 58 --- NEW YORK TENDABERRY
Laura Nyro Columbia-KCS-9737-H |
| 19 24 EASY RIDER
Original Soundtrack-Reprise-2026-P | 39 40 HAIR
James Last-Polydor-543062-Q | 59 --- LOVE IS BLUE
The Dells Cadet-LPS-829-T |
| 20 29 SANTANA
Columbia-CS-9781-H | 40 48 PUZZLE PEOPLE
Temptations-Tamla Motown-949-L | 60 --- TOGETHER
Diana Ross & The Supremes &
The Temptations Motown-MS-692-L |

WE GET LETTERS

Dear Sirs;

I am writing this letter to tell you about one of the greatest guys in the world, Gary Micheals. He is a disc-jockey at radio station CJET in Smiths Falls. He has to be one of the most dedicated men in his profession. Not only does he have an excellent programme but he is always interested in any suggestions his listeners have to offer. He accepts criticism and is always improving his show. He is not wrapped up in himself as are so many disc-jockeys. On the contrary, Gary Micheals is always available to lend a helping hand when a situation arises.

Recently I enrolled in a disc-jockey course and I wrote to Gary to ask his advice. In two days his reply was in my hands and he had typewritten a two-page letter. I really appreciated the fact that he had not only written a reply to my questions, but that he answered it as fast as he possibly could.

It's a great feeling when you know there is at least one disc-jockey ready, willing and perfectly able to help you out if you need help.

He plays many good records, darn good records, that one only hears on his show, and two months later they become National Hits. A perfect example of this is "Polk Salad Annie" which I first heard on his show three months before I even heard it played on another station. He also features many Canadian discs before most stations. But as he says and I quote, "I play Canadian music not only because it's Canadian, but because it's good." He never accepts compliments without saying Thank you. He has the knack of playing hits before anyone else, and I look forward every day to listening to his programme. He is truly one of the nicest people I have met, and if there was an award for "Best Disc Jockey of the Year" I would give him my vote with pride.

I believe he should receive some recognition because he deserves it. There are two Top Forty stations here in Ottawa, so

he must be good for so many people to listen to his show. I'm one person who cares about the music I want to hear and Gary Micheals plays it. It's high time the people of Canada hear about this guy because he deserves recognition.

Thank you very much for your time, and keep up the great work with RPM.

Sincerely;
John Weeks

DEADLINE FOR ADS WEDNESDAY NOON

RPM's Business Offices
Are Closed
EVERY FRIDAY

ADULT

- | | | |
|--|--|--|
| 1 1 IS THAT ALL THERE IS
Peggy Lee-Capitol-2602-F | 18 20 DON'T IT MAKE YOU WANNA GO HOME
Joe South-Capitol-2592-F | 35 ... ONE CUP OF HAPPINESS
Dean Martin, Reprise 0857-P |
| 2 2 WEDDING BELL BLUES
Fifth Dimension-Soul City-779-K | 19 26 AND WHEN I DIE
Blood Sweat & Tears-Columbia-45008-H | 36 ... I GUESS THE LORD MUST BE IN
NEW YORK CITY
Nilsson, RCA 74-0261-N |
| 3 4 SUSPICIOUS MINDS
Elvis Presley-RCA-47-9764-N | 20 19 JE T'AIME...MOI NON PLUS
Serge Gainsbourg & Jane Birkin
Fontana-260196-K | 37 ... YESTER-ME YESTER-YOU YESTERDAY
Stevie Wonder-Tamla Motown-54188-L |
| 4 3 ETERNITY
Vikki Carr-Liberty-56132-K | 21 28 UNDUN
Guess Who-Nimbus 9-74-0195-N | 38 ... COLOUR OF MY LOVE
Jefferson-Pye-17706-L |
| 5 13 TRY A LITTLE KINDNESS
Glen Campbell-Capitol-2659-F | 22 25 THE SHELLFISH SONG
Cotter Folk-Melbourne-3351-K | 39 ... TONIGHT I'LL SAY A PRAYER
Eydie Gorme, RCA 74-0250-N |
| 6 5 WHICH WAY YOU GOIN' BILLY
Poppy Family-London-17273-K | 23 30 DON'T LET ME MISUNDERSTOOD
Ginette Reno-Parrot-40043-K | 40 ... JULIA
Remsey Louis Trio, Cadet 5640-T |
| 7 17 SMILE A LITTLE SMILE FOR ME
Flying Machine-Pye-17722-L | 24 24 THE LADY IN THE PICTURE
Michal Vincent-Polydor-540011-Q | 41 ... MR TURNKEY
Zager & Evans-RCA-0246-N |
| 8 14 SHANGRI-LA
Lettermen-Capitol-2643-F | 25 9 DADDY'S LITTLE MAN
O.C. Smith-Columbia-4-44948-H | 42 ... A WOMAN'S WAY
Andy Williams, Columbia 4-5003-H |
| 9 18 TRACY
Cuff Links-Decca-32533-J | 26 21 YOU'LL NEVER WALK ALONE
Brooklyn Bridge-Buddah-139-M | 43 ... (ONE OF THESE DAYS) SUNDAY'S
GONNA COME ON TUESDAY
New Establishment, Colgems 66-5006-N |
| 10 6 EVERYBODY'S TALKIN'
Nilsson-RCA-74-0161-N | 27 15 LOVE OF THE COMMON PEOPLE
Winstons-Metromedia-142-L | 44 ... RUBEN JAMES
Kenny Rodgers & the First Edition,
Reprise 0854-P |
| 11 7 LOVE'S BEEN GOOD TO ME
Frank Sinatra-Reprise-0852-P | 28 11 SEPTEMBER SONG
Roy Clark-Dot-17299-M | 45 ... LOVE WILL FIND A WAY
Jackie DeShannon, Imperial 66419-K |
| 12 12 THE DRIFTER
Steve Lawrence-RCA-74-0237-N | 29 29 YOU'RE NOT EVEN GOING TO THE FAIR
Tobias-Bell-810-M | 46 ... SINCE I MET YOU BABY
Sonny James, Capitol 2595-F |
| 13 27 MAKE YOUR OWN KIND OF MUSIC
Mama Cass Elliott-Dunhill-4214-N | 30 ... LEAVING ON A JET PLANE
Peter, Paul & Mary, Warner Bros. Seven
Arts 7340-P | 47 ... RAINDROPS KEEP FALLIN' ON
MY HEAD
B.J. Thomas, Scepter 12265-J |
| 14 10 YOU'VE LOST THAT LOVIN' FEELIN'
Dionne Warwick-Scepter-12262-J | 31 23 THIS MY LIFE
Jerry Vale-Columbia-4-44969-H | 48 ... LEAVE THEM A FLOWER
Ed Ames, RCA 74-PWTE-N |
| 15 8 JEAN
Oliver-Crewe-334-M | 32 ... I STILL BELIEVE IN TOMORROW
John & Ann Ryder, Decca 32506-J | 49 ... TONIGHT I'LL BE STAYING
HERE WITH YOU
Bob Dylan-4-45004-H |
| 16 22 SEE THAT GIRL
Vogues-Reprise-0856-P | 33 ... THE WAYS TO LOVE A MAN
Tammy Wynette, Epic 5-10512-H | 50 ... ONE TIN SOLDIER
Original Caste-TA-186-M |
| 17 16 THIS GIRL IS A WOMAN NOW
Gary Puckett/Union Gap
Columbia-4-44968-H | 34 ... WHERE DO I GO?
Julius LaRosa with the Bob Crewe Gener-
ation, Crewe 335-M | |

TELEVISION REVIEW

By Darcy Dickdonald

"FALL IN" As Hazardous As "Fall Out"

"Fall In" produced by Glenn Warren Productions wouldn't cause the CBC to "eat their heart out". The show looked like something that might be produced by a local station in some outpost of Ontario but definitely wasn't of the calibre that even Toronto (or if you wish Canada) is used to.

The music was out of this world and the sound seemed to be transmitted that distance. There was nothing immediate about the music which on my set was distorted. No amount of adjustment would bring it in while a check of other channels indicated that it was either my reception of that particular channel or the actual show sound.

The dancers weren't exactly the National Ballet and they stumbled and hopped around the set giving the show a definite childlike quality of youngsters in a playground. I don't think this was the idea, but it came off that way. A great deal of the movement (or lack of) didn't make sense. Often a

dancer would stand in the middle of the set for no reason at all and when the "punch" came, it was no punch at all.

Pierre Berton (who at his best is unbelievable) was at his worst. Aside from seeming to always be dwelling on the past, Pierre was badly scripted and just didn't look comfortable in the role of an MC of a musical show.

In my books, the show would get an "H rating". That's pretty low and my Canadian ratings seldom exceed "E" and even my "E" ratings aren't very high. ABC & D are for foreign shows (usually.) EFG & H are for most domestic productions. Seldom can a Canadian production (even the very arty CBC escapades) rate much higher than that.

I understand I will be writing regularly and would like to enumerate a few of the assignments for criticism that I have before

RPM proudly introduces Darcy Dickdonald who will be writing various critiques for RPM. Darcy is a critic's critic. He will pick subjects usually ignored by other critics (like: other critics, newspapers that review, other columnists.....entire magazines).

me. You'll find me reviewing just about anything the editor throws my way. Things, places, people and events. Just to name some of the subjects, I will be reviewing certain magazines, a teen supplement of a newspaper, newspaper critics and writers, the radio industry in Canada, radio station personnel, radio station policies, the government of Canada and a new coloured toilet paper dispenser (with an enclosed music box.)

(Ed: If I didn't know better, I would guess that you are nothing more than another Elvira Caprese with a name change.)

COUNTRY

1 3 TO SEE MY ANGEL CRY
Conway Twitty-Decca-732546-J

2 4 GET RHYTHM
Johnny Cash-Sun-1103-M

3 5 SINCE I MET YOU BABY
Sonny James-Capitol-2595-F

4 6 TO MAKE A MAN
Loretta Lynn-Decca-32513-J

5 8 ANOTHER DAY, ANOTHER MILE
ANOTHER HIGHWAY
Clay Hart-Metromedia-140-L

6 7 GEORGE (And The North Woods)
Dave Dudley-Mercury-72952-K

7 9 OKIE FROM MUSKOGEE
Merle Haggard-Capitol-2626-F

8 2 THE WAYS TO LOVE A MAN
Tammy Wynette-Epic-5-10512-H

9 1 INVITATION TO YOUR PARTY
Jerry Lee Lewis-Sun-1101-M

10 13 TRY A LITTLE KINDNESS
Glen Campbell-Capitol-2659-F

11 15 DON'T IT MAKE YOU WANT TO GO HOME
Joe South-Capitol-2592-F

12 18 RIVER BOTTOM
Johnny Darrell-United Artists-50572-J

13 19 I'D RATHER BE GONE
Hank Williams Jr-MGM-10477-M

14 21 GROOVY GRUBWORM
Harlow Wilcox-Oakes-Plantation-28-M

15 22 SHE WOKE ME UP TO SAY GOODBYE
Jerry Lee Lewis-Smash-2244-K

16 24 WHEN YOU WERE A LADY
Billy Charne-RCA-75/1012-N

17 36 JESUS IS A SOUL MAN
Billy Grammer-Stop-321-U

18 14 BITTERSWEET
Donna Ramsay-Capitol-2592-F

19 12 TALL DARK STRANGER
Buck Owens-Capitol-2570-F

20 27 IT'S MY TIME
Frank Ifield-Hickory-1550-L

21 31 THINGS GO BETTER WITH LOVE
Jeannie C.Riley-Plantation-29-M

22 34 SWEET THING IN CISCO
Nat Stuckey-RCA-0238-N

23 33 BACK IN THE ARMS OF LOVE
Jack Greene-Decca-32558-J

24 29 CAROLINA ON MY MIND
George Hamilton IV-RCA-0256-N

25 25 YOU'RE MY WOMAN
Blake Emmons>Show Biz-227-M

26 26 WALK WITH YOUR NEIGHBOUR
Tommy Hunter-Columbia-C4-2904-H

27 38 THEN THE BABY CAME
Henson Cargill-Monument-1158-K

28 28 WHY LIVE A STRAIGHT LIFE
Eddie & Roy-Barry-3509-M

29 36 (I'm So) AFRAID OF LOSING YOU AGAIN
Charley Pride-RCA-0265-N

30 32 I'M GETTIN' TIRED OF BABYIN' YOU
Peggy Sue-Decca-32571-J

31 37 DIGGY DIGGY LO
Doug Kershaw-Warner Bros/7 Arts-7329-P

32 39 KISSED BY THE RAIN WARMED BY THE SUN
Glen Barber-Hickory-1545-L

33 43 SHELLFISH SONG
Cotter Folk-Melbourne-3351-K

34 40 MacARTHUR PARK
Waylon Jennings/Kimberleys-RCA-74-0210-N

35 41 MY BLUE RIDGE MOUNTAIN BOY
Dolly Parton-RCA-74-0243-N

36 42 SEVEN LONELY DAYS
Jean Shepard-Capitol-2585-F

37 48 WHEN THE SWELLING GOES DOWN
Durwood Haddock-Metromedia-136-L

38 50 PUT YOUR LOVIN' WHERE YOUR MOUTH IS
Peggy Little-Dot-17308-M

39 49 THOUGHTS
Roy Acuff/Sue Thompson-Hickory-1542-L

40 44 WHERE HAVE ALL THE AVERAGE
PEOPLE GONE
Roger Miller-Smash-2246-K

41 --- BABY BABY (I Know You're A Lady)
David Houston-Epic-10539-H

42 --- SUCH A FOOL
Roy Drusky-Mercury-72964-K

43 --- SHE'S MINE
George Jones-Columbia-MU4-1381-H

44 --- HAUNTED HOUSE
Compton Bros-Dot-17294-M

45 45 AND THAT'S ALL THAT'S ON MY MIND
Roy MacCaull-Paragon-1009-C

46 46 LIVING ON DREAMS
Mickey Sheppard-MB-1001

47 47 THE FOLK SINGER
Duane Davis-Capitol-72582-F

48 --- RUBEN JAMES
Kenny Rogers/1st Edition-Reprise-1854-P

49 --- WAYWARD WOMAN OF THE WORLD
Gary Buck-Capitol-72598-F

50 --- GOTTA GET TO OKLAHOMA
The Hagers-Capitol-2647-F

A Lyttle Look At Alberta

October 14, 1969 saw Glenn's Box Office present Glenn Yarborough at the Jubilee Auditorium with about 2,000 in attendance.

The R.C.A. Victor singer went through at least 20 numbers and could have stayed all night as far as his over-enthusiastic audience was concerned. Glenn's backup group the Fred Ramirez Quintet opened the night with several instrumentals and included Piano, Bass, Drums and both accoustical and electrical guitar. Interspersing his songs with loose chatter, Glenn brought an atmosphere of peace and warmth over the audience. Songs that were done in delightful form were "The Thorn in Mr. Rose's Side", "There's A Whole Lotta Comfort in You", "Stanion Street" and many others. His rendition of Phil Ochs "Crucifixion" had almost an electrifying effect on the audience. To close off the first half of the show, comedian George McKelvey was presented. Before Glenn left the stage he mentioned the fact that about 5 years ago Bill Cosby had worked with him on tours. Glenn's new single, "Don't Let the Sun Set on You in Tulsa" got the audience to sing along, but they proved to be more enthusiastic when he sang "That's Okay, Rose Would Say". A medley of Rod McKuen's songs which opened and closed with "Each of Us Alone" almost got him a standing ovation. Also featured were a few songs from his new LP appropriately titled "Yarborough Country". His finale consisted of his big hit "Baby the Rain Must Fall" and "Let Me Live My Life as a Man Must Do".

The Mojo Co. who hail from Vancouver seem to be staying around Calgary these past few weeks. The long weekend saw them perform a midnight dance at a local night club. With two vocalists up front they stirred the crowd into a hand-clapping foot-stomping frenzy of excitement with their showmanship which they sustained with amazing endurance for the duration of their sets. They performed their favorites through a hypnotizing combination of sweat, gyration, humor and danced and screamed their way through a host of other standards.

Paul Revere and the Raiders featuring Mark Lindsay showed up on time at the Stampede Corral on October 16 although the attendance was a poor 3,000. Probably the most difficult assignment of the evening belonged to Barry's "Happy Feeling" who had to open. Except for brief moments the Happy Feeling was unable to rise above the level of dozens of other competent rock groups, and therein lies their problem. Their material for the most part is good,

but they lack the experience to put it over. The lead singer has power and good vocal range, but seems busy coping others instead of developing his own style. One number stood out on the set perhaps providing signs of better days to come! The song Day-O seemed to put the group at ease and only then were they able to convey this feeling to the crowd. For the majority of the audience the enjoyment was heightened by the fact that much of the better music came from an unexpected source, the Gainsborough Gallery.

This Calgary based sextet promise to cure Canada and the U.S. with their own brand of Music. "Celebrate" and "Get Ready" were among the strong numbers for this local six-man act as lead guitarist Peter Marley, bassist Dennis Paul, drummer Ray McAndrew, and organist Tim McHugh played to each other in exciting fashion with Jae Mack and Mel Degen up front handling the lead vocals. With some of the finest arrangements in today's pop music around such songs as "Baby It's You", "Mighty Mighty", "You'd Better Find Somebody to Love You", "Easy to Be Hard", "Feelin' Alright", and "Livin' in the U.S.A.", they deservedly drew excellent ovations. In short, Mel and Jae, their group, their material are, to use that often quoted seldom meant word, VERY TOGETHER!

"Boys in the Band" was the opening number of the Paul Revere and The Raiders performance. Columbia's Raiders came through with their own deliberate style, strong vocals, and the vigorous organ playing of Paul Revere. It took a few numbers for the group and audience to warm each other up, but by the time the Raiders reached their "Too Much Talk" hit, all was in order and Mark Lindsay was at his best. Their repertoire consisted mainly of their own hits, "Hungry", "Kicks", "Don't Take It So Hard",

"Mr. Sun. Mr. Moon", "Up's and Down's", "Him or Me", "Let Me", "Good Thing", and of course their current hit, "We Gotta All Get Together". Keith Allison featured on bass guitar did a meledy of "Johnny B. Goode" and "Whole Lotta Shakin' Goin' On" which he has released in the U.S. But Freddy Weller who filled in on lead guitar surprised the audience by performing two of his own hits on the country and western charts. They were "Games People Play", and "These are Not My People".

Bo Diddley and Little Richard appeared in Calgary this Sunday October 26 at McMahon Stadium for the University of Calgary's football classic.

Steppenwolf in town on November 28 at the Corral.

Gordon Lightfoot pulled well Oct 27-28,

By Brendan Lyttle

"Honda House" Draws Interest For CKFH

Toronto: The Halloween scene in Toronto took on a new meaning for CKFH listeners as the station launched their "Is This The CKFH Honda House" contest for the big shellout night.

There were six Honda Houses set up across Metro Toronto and the first Goblin, Ghost, or what have you to ask the magic question found themselves the proud owner of a 50-cc Honda. To pick up his prize the winner had to be a licensed adult or accompanied by one.

The contest set the station back \$1500.00 in prize money - well worth it considering the interest factor generated by Toronto listeners.

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