

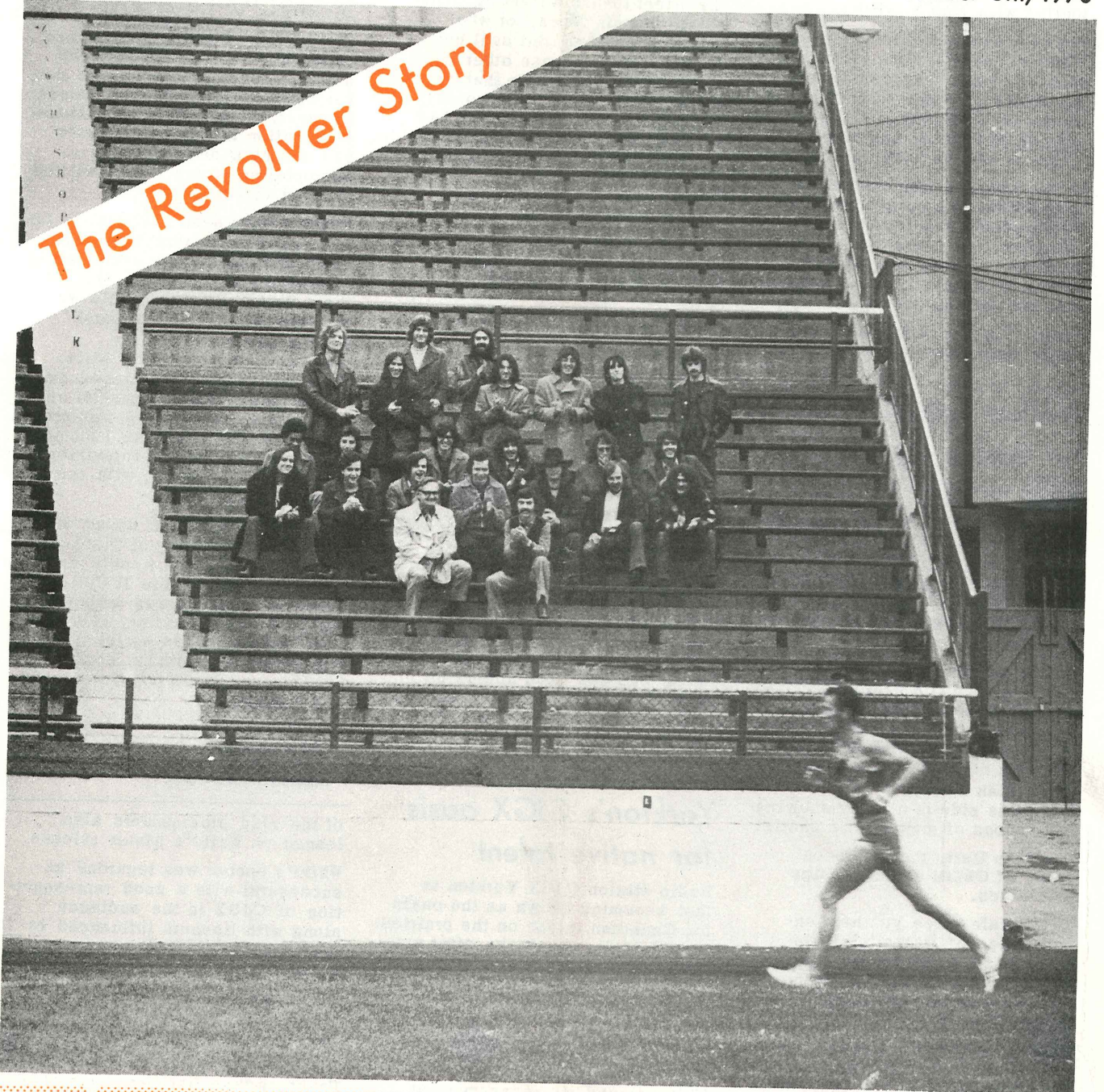
# RPM WEEKLY

TWENTY FIVE CENTS

Volume 14 No. 16

December 5th, 1970

## The Revolver Story



## Much Prods upping disc activity

With Pagliaro's "Give Us One More Chance" off the ground and making good gains nationally, Much Productions' Brian Chater is all the more confident of the success of the new artists his company have signed. Coming up is a single release by April Wine. This Halifax group are presently touring with Mashmakhan.

Raphael Exchange, who released "The Message", a Walton/Deigan penning, weren't successful on the Maple Leaf System voting but Chater is confident of the success of this group, advising: "This is one we have to work on".

In the case of Pagliaro, Much have produced a unique situation. Established as a top French/Canadian artist, eight of sixteen Pagliaro releases topped the charts, with most of them getting into the top ten anyway.

Pierre Vincent, a Montreal pop music journalist in writing in the

## Walker releases Lib bit on Rodeo Records

Rodeo recording artist, Angus Walker, is back on the disc scene once again. This time his record subject is topical, "My Wife's Liberation Front". In canvassing radio stations, Walker's manager, Don Turner, has found top interest for the single, written by Roy Payne.

For those who might think the lyrics are a little dubious for airing they need only flip the disc and they have a 100% Canadian country boy, Angus Walker cracking off with his own penning, "Canadian Country Music Man". In fact, this side is already showing indications of making the charts.

Big John Hart, the afternoon voice of CFGM (Toronto) digs both sides.

The female voice you hear on both sides of Walker's single belongs to Marie Babin, who is also represented by Don Turner. The session was produced by George Taylor.

Turner, through his Canadian company, Don Turner Enterprises and CMP International Talent Agency out of Detroit, has become an important part of the booking and recording scene for Canadian artists. Walker is soon to move into Upper Canada with dates at major clubs.

Roy Payne, who penned the Walker plug side, has just joined the Turner organization.

BMI Music Scene discovered: "Michal Pagliaro's story is one of success! Of him it can be truly said that he has accomplished what he set out to do: to inspire respect for his personality, to become accepted even by audiences made up of people who cross over to the other side of the street to avoid meeting 'long-haired beatnik types,' or who simply scorn them. But still better, he manages to please other types of audiences, the ones that have already discovered the records of people like Led Zeppelin. And he has proven that hit parade records can change, be adapted to new fashions and go much farther than in the old days." That's Pagliaro.

## Rusk pulls capacity houses in hometown

Harry Rusk, currently making a showing with his Dominion deck, "A Big Man", recently pulled a capacity house in his hometown. Rusk left Fort Nelson, where he was born and raised, to make a dent in the country music scene. Through his past recordings and his tours throughout the western provinces he has experienced much success and now heads up his own Harry Rusk Enterprises of Edmonton.

Returning to Fort Nelson and chalking up a "sell out" show was the frosting on the cake for Rusk, who has been hoping for such an event. Much of the success of Rusk's Fort Nelson showing was the support he received from local radio station CFNL.

## Yorkton's CJGX oasis for native talent

Radio station CJGX Yorkton is fast becoming known as the oasis for Canadian talent on the prairies. Ron Waddell, who looks after promotion activities for the station, takes every opportunity in pushing the Canadian theme both at the station and on his travels throughout the province.

Just recently, Columbia's Tony White played an engagement at Yorkton's Holiday Inn. Prior to his opening all 'GX personalities were giving the red carpet treatment to his latest release. Ironically the plug side, "Big Window" was country while the flip, "Spirits In The Wine", went nicely with the MOR format. Both the Waddell country happening and the middle

## Track 4 release for Londoner Trowell

Larry Trowell, London, Ontario chanter, enters the disc ring with his Track 4 production "Little Boy Christmas" and "They Wrote To Santa". Trowell is a CAPAC writer, publishing through Pink Music. The single was produced by Walter Grasser, manager of Track 4 Sound Productions, London's first and only licensed recording studio. The novelty disc is expected to be on the market by the first week in December however, there will be no national distribution this year. Grasser has set up a deal with the Metropolitan Stores, which will be shipped direct.

Track 4 have been in operation for the past fifteen months and have made good strides in establishing themselves in the area. One of their first accomplishments was the recording of "This Land" written and performed by Mary McCarthy and Paul Mills. This composition, published by Prana Music House, the BMI arm of Track 4, This song was picked up by the CBC and has become the theme for network television series, "This Land", with the duo supplying the vocals.

Cablevision has also added to the busy scheduling of Track 4. Grasser produces a weekly variety series entitled "Here It Comes There It Goes" using animated graphics (their own) as well as local talent. This series is seen alternately in Chatham, London, St. Thomas, Brantford, New Market and Oshawa.

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

of the road programmers also leaned on White's album release.

White's opener was regarded as successful with a good representation of CJGX in the audience along with listeners influenced by the exposure given the big man of sound.

Billed as the Tony White Trio, the assists come from Vern Dodds, bass and Russ Betteridge, drums. White handles the lead guitar.

Saskatchewan listeners have also heard a good deal about Bob Smith and His Common People. Currently making good gains on the CJGX Country Fifty is Smith's Apex deck, "Ode To Suburbia", a self penning. His Apex album, "Bob Smith Sings" has also received top exposure on Waddell's country show.

# REVOLVER

## THE REVOLVER STORY

(RPM's Ritchie Yorke complained recently that the industry doesn't come up with the "grease" (the whole story, the promotion "poop"). Revolver took Ritchie's remarks to heart and have proven they can come up with very impressive "grease". The story was written by Grant Webb, of Revolver, and the photos were taken by John Rowlands for Revolver. All the rest was done by Revolver and the results here-with prove there are companies that know how to tell their story. High-key promotion is not a completely lost art — Ritchie! —Editor)

### Revolver to RCA for exclusive distribution

Jack Feeney, Manager and Executive Producer of R.C.A.-Sun Bar Productions and Mort Ross, President of Revolution Records are pleased to announce that the two companies have signed a distribution agreement whereby R.C.A. is to distribute all Revolution product on the Revolver label. The deal followed negotiations between Ross and Feeney and at present will include product by Chimo!, Leigh Ashford, Motherlode and Jam Jar, a recent Revolver discovery.

Jack Feeney expressed his obvious delight when questioned about the new agreement. "Up to the present time, we at R.C.A. have eagerly sought out talented product and producers in an effort to market and distribute international hits from Canada. Until we made the Revolver deal, our only independent production deal in Canada has been with Nimbus 9 who of course gave us the Guess Who. We simply can't find enough good producers to use on our product, so that when a producer as known and respected as Mort Ross came along with a lot of hot product as well, we just had to make an effort to sign him. After all, it's like getting everything rolled into one; an excellent producer, good product, and a new independent label.

"I've sat in during some of Mort's sessions and believe me, he has a very fresh approach to production which seems to always bring the best out in his musicians. He is perhaps the most efficient and conscientious producer using our studios.

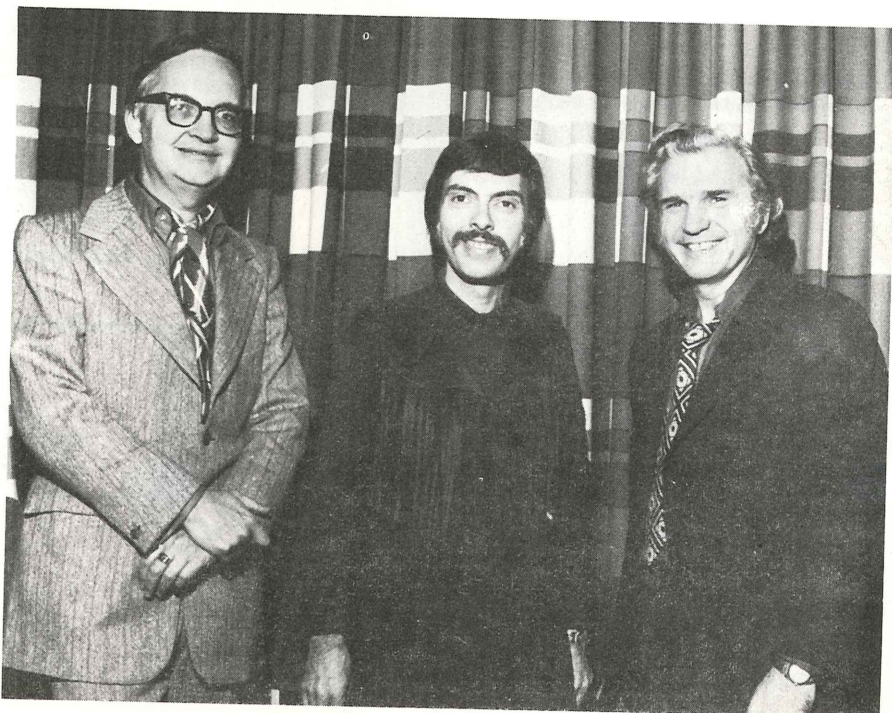
"As far as Revolver product is concerned, we will be immediately releasing a single by Leigh Ashford along with Chimo!'s first album and, having heard both

pieces, I can tell you that Leigh Ashford (a group we have always been sold on) have recorded a tremendous single capable of breaking internationally. The Chimo! album is also going to win a lot of air play and will undoubtedly offer up a single release.

"Summing up my feelings, I'd like to think that Revolver product will receive the top priority it deserves at R.C.A. We are a very hungry company, eager to work with independent labels like Revolver and Nimbus 9. We are heavily committed to Canadian talent and look upon our Revolver deal as one more step forward for R.C.A. in creating international product, the calibre of which will challenge any in the business today."

Mort Ross, in keeping with the distribution deal has had a new Revolver logo designed by Bruce Rapp Associates. It features bright orange lettering on a black background, with the "O" in Revolver creating quite an optical illusion on a turntable. "It's a lot cleaner than our old logo and seemed appropriate with the kind of feeling we have about our distribution deal", says Ross.

"One of our biggest considerations in making this deal was promotion naturally. We feel that in Ed Preston and Scott Richards we've acquired two top promo men who are as excited as we are about our product. We've met once and the promotional people have given us every indication that they are going to enter into major campaigns for the Leigh Ashford ▶



(l to r) Jack Feeney (Executive Producer, General Manager RCA); Mort Ross, President Revolution Records; George Harrison (Vice President, RCA).

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

-Pierre Juneau

# RPM

published weekly since  
February 24th., 1964, by

**RPM MUSIC PUBLICATIONS LTD.**

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

Editor & Publisher - Walt Grealis

Editorial Assistant - John Watts

Circulation/Subscriptions - Sabina Rubins

Art & Design by MusicAd&Art

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

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

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



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

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PRINTED IN CANADA

single and Chimo! album. I can only view this as indicative of the type of confidence R.C.A. has always displayed for its Canadian product. There is absolutely no doubt in my mind that they are going to create an enthusiastic market for Revolver product".

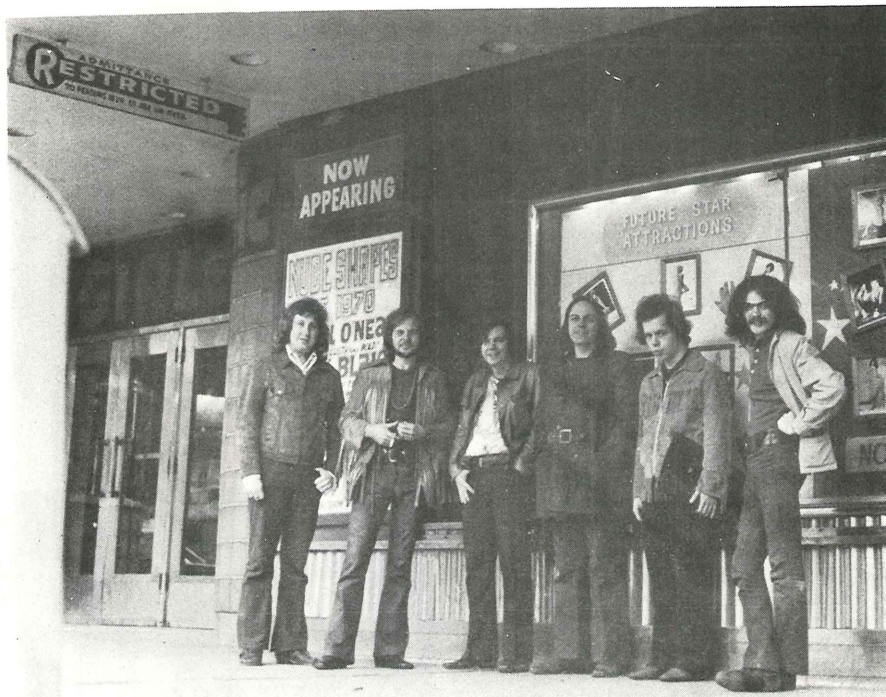
Revolver and R.C.A.; two names synonymous with great Canadian talent, now joined in an effort to further facilitate the success of our own music industry. Keep your eye on them; they're about to do a lot in a very short while.

## Revolver launches heavy promotion for Chimo!

Ten months ago, Jack Mowbray ran into Mort Ross at LaGuardia airport while on his way to see David Clayton-Thomas about

helping his band find a record deal. Ross was quick to invite Jack to come and see him in Toronto when he returned from New York. Several weeks later Revolution signed the nucleus of that band and within a few more weeks Chimo! emerged, a totally new dimension in rock.

Six members of the group; Jack Mowbray, guitar; John Johnson, bass and vocals; Ross Raby, organ and vocals; Breen LeBoeuf, vocals; Andy Cree, percussion; and Tony Colacott, piano, have all been at it for quite a while and the group is openly considered to be one of the most talented and musically interesting units in the area. But then, unlike most other groups they never let up from their extremely rigid rehearsals, which is probably the reason why they appear to be so



CHIMO (l to r) John Johnson, Andy Cree, Jack Mowbray, Ross Raby, Tony Colacott, Breen Le Beouf



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# Some of the people who know music have been digging Chimo!

"It's a heavy band in the most accurate sense of that much over-used word - - -  
Chimo! will be the next Canadian band, in the recent tradition of the Guess Who  
and Edward Bear, to make an international splash."

Jack Batten,  
Toronto Globe and Mail.

".....they're an amazing group, dragging into their music sounds from all over - - -  
Their sounds are an intricate mix of jazz idioms, and some tight vocal harmonies."

Peter Goddard,  
Toronto Telegram.

"If they would print it, I would call Chimo! a mother of a group. As a matter of  
fact, I'll call Chimo! a mother of a group even if nobody prints it."

Larry Green,  
CHUM-FM

Now it's your turn.

# CHIMO!

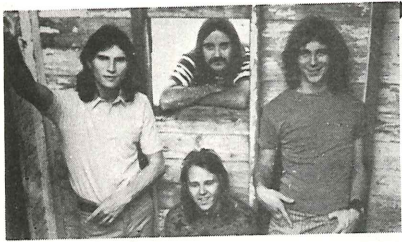
RLPS 504

Their first Revolver album

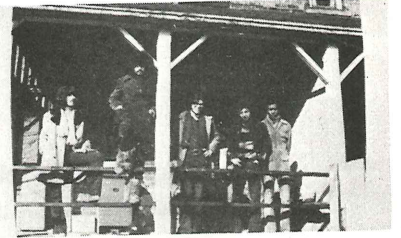
Simply remarkable!

Distributed in Canada by **RCA**

# CANADA



**TOTE FAMILY**



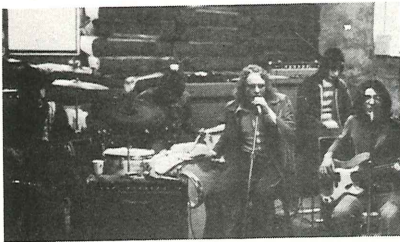
**Motherlode**



*Brutus*



**HOMESTEAD**



**LEIGH ASHFORD**



**OCEAN**



**CHIMO!**



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**is**



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tight. They quite simply are.

With the release of their new album (Revolver in Canada, Epic in the U.S.) every indication is that Chimo! is about to become internationally known. In preparation for all of this, the group has been building their new arrangements upon what now exists in an effort to maintain their identity while creating music which is commercially acceptable to a larger audience. A good example of this is "The Bride of Mephistopheles" a tune just recorded for album two and which the group does in concert. It displays a heavy rhythmic quality which pushes the typically intricate Chimo! harmonies to prominence, as the tune builds to a thundering climax.

The band has been very busy gigging in and around the Toronto area and is now exclusively represented by Concept 376 Ltd. The recent exclusive agreement between Concept and Revolution Artist Management (RAM) was instituted in an effort by both companies to better serve the needs of high school, college and private operators throughout Ontario and the rest of Canada.

Chimo! has risen from an idea to become "a sudden reality sandwich" as their album puts it, all to the benefit and general delight of the public. They are making a statement through rock the like of which is nowhere else to be found.

Leading American rock critic Tom Paisley says of Chimo!: "Since the recent success of jazz/rock groups, there has been a rush to assemble sound-alike groups. Innovators are always copied, sometimes shamelessly. Results have tended toward lead-footed jazz, or rockers playing out of their depth. But once in a very great while an effective blend of musical influences is successful.

When this happens, rejoicing is in order".

Chimo! is the name of a Canadian, classically-oriented rock group. It's entirely possible that it may be the name of a rock-oriented classical group. It's difficult to tell but the sound is characteristically Chimo! however you choose to label it." Need we say more?

## Leigh Ashford switches to Revolver roster

In July of this year, out in an old barn in Scarborough, five musicians two of them new, got some music together and with the help of manager Roland Paquin, arrived as the totally new Leigh Ashford.

That was about six months ago and a lot has certainly happened since.

The band, unhappy with their past recordings, acquired a release only to be immediately signed to the Revolver label with Mort Ross producing. What Mort Ross describes as "the least complicated signing I've ever been involved in" was actually the end result of a great deal of excitement that Ross and the group had created over each other. Both parties immediately responded to the talents of the other and their initial sessions reflected this feeling, yielding a powerful single called Dickens/Le Ooompa Kum Pah Pah. Reaction to it so far has been one of overwhelming approval.

Mort says of the group, "They ▶



LEIGH ASHFORD (l to r) Buzz Weckerle (piano/organ); Steve Byron (drums); Joe Agnello (bass/vocals); Gord Waszek (guitar/vocals); Buzz Shearman (vocals); Rolly Paquin (Manager); Mort Ross.

# REVOLUTIONARY DESIGNS

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- NEW LOGO & CORPORATE STATIONERY FOR *Revolution Artist Management*

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Si!

are far and away the cleanest and easiest band to record that I've ever worked with. People told me that they'd be tough in the studio, but so far everything has been neat and quick. I don't think we've ever done more than two takes on a vocal track because everything they sing is perfectly in tune with lots of guts on take one. They're simply so well rehearsed they can't go wrong".

And it shows in their live performances. Roland Paquin says that the band is so busy these days that it is hard for some operators to get a date. "This is especially true for private operators who don't like to book too heavily in advance. The band is now booked into the New Year and when these operators finally offer us a date, the band has usually been booked. Bookings again are done through Concept 376 "to avoid all of the confusion and hassle that the band has been experiencing with other agencies."

An initial album by Leigh Ashford is now being recorded at the R.C.A. studios and will be well underway by the time you read this. It should be released during the initial months of the New Year, and will include their first Revolver single, mixed with several other good "A" sides and some heavier extended material.

An American deal for the group is now being negotiated by Revolution Records and, as Mort Ross puts it, "We're shooting for a very heavy deal for the band, because they are undoubtedly going to be a major talent, capable of success on the greatest scale. There's no doubt in my mind that we'll get the kind of commitment we're looking for" says Ross. "We are not prepared in any way to compromise on the talent of this band".

What really has happened be-

tween Leigh Ashford and Revolver has been amazing, and is best summed up by Roland Paquin. "More has happened to the group and myself in the past few months than during the entire two and one-half years previous. A new record deal, great production, a hot single, heavy bookings. You just couldn't ask for more, and yet what makes the whole thing unbelievable is that this is just the beginning, that in fact we all have much more ahead of us. That is what makes these past few months momentous; and the next few almost unthinkable."

## Motherlode group is reformed for recording

Motherlode is a group with a definite past to live up to. Having created one of Canada's first international hits in "When I Die", Motherlode failed to respond to the call, fell by the wayside, and disbanded to the chagrin of their fans and followers throughout Canada and the U.S. But unlike most sad stories, this one has had a turn for the better. Motherlode has re-grouped under the capable leadership of Mike Levine and is now working their initial dates throughout Ontario.

Grant Webb at R.A.M. explains the new formation and their music. "The idea was to put together a band that would initially function as a working unit, with recording to be a future consideration. You see, all of the group's recording contracts are still live and with just one good single, the group could quickly restore itself to international prominence. And, as I said, we were hoping that this band could eventually provide us with that necessary material but they've become so good, so quickly, that recording sessions must begin very shortly. They've got a number of tunes to do and

REVOLVER continued on page 11

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### CARS & TRUCKS



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# RPM 100 SINGLES

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Phonodisc  
Pickwick  
Polydor  
Quality  
RCA  
Trans World  
WB Atlantic  
Y  
P

HANDY PULL-OUT CHART

1	1 1	<b>I THINK I LOVE YOU</b> Partridge Family-Bell-910-M	34	43 57	<b>PART TIME LOVE</b> Ann Peebles-Hi-2178-K	67	...	<b>ISN'T IT A PITY</b> George Harrison-Apple-299 5-F
2	3 9	<b>SHARE THE LAND</b> Guess Who-Nimbus 9-74-0388-N	35	37 40	<b>SO CLOSE</b> Jake Holmes-Polydor-2066 040-Q	68	...	<b>BURNING BRIDGES</b> Mike Curb Congregation-MGM-14151-M
3	4 5	<b>GYPSY WOMAN</b> Brian Hyland-Uni-55240-J	36	67 ...	<b>RIVER DEEP MOUNTAIN HIGH</b> Supremes/Four Tops-Tamla Motown- 1173-V	69	69 81	<b>EASY RIDER</b> Iron Butterfly-Atco-6782-P
4	5 7	<b>SEE ME, FEEL ME</b> The Who-Decca-7327 29-J	37	62 75	<b>DOMINO</b> Van Morrison-Warner Brothers-7434-P	70	98 ...	<b>SACROILIAC BOOP</b> Happy Feeling-Barry-3523-M
5	7 13	<b>MONTEGO BAY</b> Bobby Bloom-L&R-157-N	38	19 6	<b>IT DON'T MATTER TO ME</b> Bread-Elektra-45701-P	71	81 94	<b>GAMES</b> Redeye-Pentagram-204-F
6	2 2	<b>FIRE AND RAIN</b> James Taylor-Warner Bros-7422-P	39	63 76	<b>KNOCK THREE TIMES</b> Dawn-Bell-938-M	72	...	<b>WE GOTTA GET YOU A WOMAN</b> Runt-Ampex-31001-V
7	8 8	<b>TEARS OF A CLOWN</b> Smokey Robinson & the Miracles-Tamla Motown-54199-V	40	44 46	<b>I JUST DON'T KNOW WHAT TO DO WITH MYSELF</b> -Gary Puckett-Columbia-45249-H	73	...	<b>BLACK NIGHT</b> Deep Purple-Warner Bros-7405-P
8	9 11	<b>BEAUTIFUL SECOND HAND MAN</b> Ginette Reno-Parrot-40053-K	41	53 56	<b>BEAUCOUPS OF BLUES</b> Ringo Starr-Apple-2969-F	74	79 98	<b>WORKING TOGETHER</b> Ike & Tina Turner-Liberty-F 56207-K
9	10 22	<b>FLY LITTLE WHITE DOVE, FLY</b> The Bells-Polydor-2065 040-Q	42	24 16	<b>I BELIEVE IN SUNSHINE</b> Madrigal-Tuesday-GH102-M	75	93 82	<b>SIMPLY CALL IT LOVE</b> Gene Chandler-Mercury-73121-K
10	11 23	<b>AFTER MIDNIGHT</b> Eric Clapton-Polydor-2001 096-Q	43	38 37	<b>YELLOW RIVER</b> Christie-Epic-10626-H	76	77 77	<b>VALLEY TO PRAY</b> Arlo Guthrie-Reprise-R0951-P
11	6 10	<b>HEED THE CALL</b> Kenny Rogers & the 1st Edition-Reprise-0953-P	44	50 52	<b>CAROLINA IN MY MIND</b> Crystal Mansion-Colossus-128-M	77	91 93	<b>CHESTNUT MARE</b> Byrds-Columbia-4-45259-H
12	13 17	<b>YOU DON'T HAVE TO SAY YOU LOVE ME</b> Elvis Presley-RCA-9916-N	45	48 49	<b>I AM SOMEBODY</b> Johnnie Taylor-Stax-0078-Q	78	...	<b>IF YOU COULD READ MY MIND</b> Gordon Lightfoot-Reprise-2397-P
13	30 43	<b>DOES ANYBODY REALLY KNOW WHAT TIME IT IS?</b> -Chicago-Columbia-4-45264-H	46	21 18	<b>LOLA</b> Kinks-Pye-17961-L	79	90 86	<b>MR. BOJANGLES</b> Nitty Gritty Dirt Band-Liberty-56197-K
14	18 32	<b>HEAVEN HELP US ALL</b> Stevie Wonder-Tamla Motown-54200-V	47	47 48	<b>SPIRIT IN THE SKY</b> Dorothy Morrison-Buddah-196-M	80	92 90	<b>JOHNNY B. BADDE</b> Mungo Jerry-Janus-128-L
15	17 19	<b>LET'S WORK TOGETHER</b> Canned Heat-Liberty-6151-K	48	89 96	<b>YOUR SONG</b> Elton John-Uni-55265-J	81	...	<b>PARANOID</b> Black Sabbath-Warner Bros-7437-P
16	16 20	<b>SOMEBODY'S BEEN SLEEPING</b> 100 Proof-Hot Wax-7004-M	49	87 92	<b>MOST OF ALL</b> B.J. Thomas-Scepter-12299-J	82	72 70	<b>RAIN-O</b> Chilliwack-Parrot-2535-K
17	31 53	<b>STONED LOVE</b> Supremes-Tamla Motown-1172-V	50	75 83	<b>IMMIGRANT SONG</b> Led Zeppelin-Atlantic-2777-P	83	...	<b>THINK ABOUT YOUR CHILDREN</b> Mary Hopkin-Apple-1825-F
18	12 3	<b>WE'VE ONLY JUST BEGUN</b> Carpenters-A&M-1217-W	51	29 15	<b>ALL RIGHT NOW</b> Free-Polydor-20001 079-Q	84	99 ...	<b>GIVE US ONE MORE CHANCE</b> Pagliarini-Much-1001-K
19	20 36	<b>BE MY BABY</b> Andy Kim-Steed-729-M	52	55 58	<b>5-10-15-20 (25-30 YEARS OF LOVE)</b> Presidents-Sussex-207-M	85	85 88	<b>MISS ANN</b> Delaney & Bonnie-Atco-6788-P
20	27 35	<b>HE AIN'T HEAVY, HE'S MY BROTHER</b> Neil Diamond-UNI-55264-J	53	28 33	<b>I DON'T WANNA CRY</b> Ronnie Dyson-Columbia-45240-H	86	80 80	<b>I CAN HEAR YOU CALLING</b> Bush-Dunhill-D 4252-N
21	40 61	<b>CAN'T STOP LOVING YOU</b> Tom Jones-Parrot-40056-K	54	78 ...	<b>FOR THE GOOD TIMES</b> Ray Price-Columbia-45178-H	87	88 84	<b>FRESH AIR</b> Quicksilver Messenger Service-Capitol-2920-F
22	23 42	<b>ONLY LOVE CAN BREAK YOUR HEART</b> Neil Young-Reprise-0958-P	55	76 ...	<b>CHAINS AND THINGS</b> B.B. King-ABC-11280-Q	88	96 97	<b>BRUSH A LITTLE SUNSHINE</b> Tommy Roe-ABC-11281-Q
23	34 50	<b>BLACK MAGIC WOMAN</b> Santana-Columbia-45270-H	56	70 73	<b>PAY TO THE PIPER</b> Chairmen of the Board-Invictus-9081-F	89	64 31	<b>LUCRETIA MAC EVIL</b> Blood Sweat & Tears-Columbia-45235-H
24	26 27	<b>ENGINE #9</b> Wilson Pickett-Atlantic-2765-P	57	66 69	<b>BORDER SONG</b> Aretha Franklin-Atlantic-2772-P	90	68 68	<b>SUNSET STRIP</b> Ray Stevens-Barnaby-2021-H
25	36 44	<b>ONE LESS BELL TO ANSWER</b> Fifth Dimension-Bell-940-M	58	65 67	<b>KING OF ROCK AND ROLL</b> Crow-Amaret-125-M	91	...	<b>SILVER MOON</b> Michael Nesmith-RCA-0399-N
26	15 21	<b>CRY ME A RIVER</b> Joe Cocker-A&M-1200-W	59	32 24	<b>MAKE IT EASY ON YOURSELF</b> Dionne Warwick-Scepter-12294-J	92	100 ..	<b>WILL THE REAL JESUS PLEASE STAND UP</b> -Sweet Revival-SSS-814-M
27	14 4	<b>GREEN EYED LADY</b> Sugar Loaf-Liberty-56183-K	60	54 47	<b>AIN'T THAT TELLIN' YOU PEOPLE</b> -Original Caste Bell-TA-204-M	93	83 78	<b>STAND BY ME</b> Jimmy & David Ruffin-Soul-135076-M
28	52 64	<b>SING HIGH SING LOW</b> Anne Murray-Capitol-72631-F	61	25 14	<b>IT'S ONLY MAKE BELIEVE</b> Glen Campbell-Capitol-2905-F	94	94 95	<b>WATER COLOUR DAYS</b> Bobby Goldsboro-United Artists-50727-J
29	58 72	<b>ONE MAN BAND</b> Three Dog Night-Dunhill-4262-N	62	51 29	<b>I'LL BE THERE</b> Jackson5-Tamla Motown-1171-V	95	...	<b>SWEET GINGERBREAD MAN</b> Mike Curb Congregation-MGM-14151-M
30	39 62	<b>WHO NEEDS YOU</b> Steppenwolf-Dunhill-4261-N	63	46 38	<b>WE'RE ALL IN THIS TOGETHER</b> Tobi Lark-Nimbus 9-9011-N	96	...	<b>IT'S ALL IN MY MIND</b> Clarence Carter-Atlantic-277 2-P
31	35 45	<b>I'M NOT MY BROTHER'S KEEPER</b> Flaming Ember-Hot Wax-7006-M	64	61 63	<b>WHERE DID ALL THE GOOD TIMES GO</b> -Dennis Yost & Classics IV-Liberty-56200-K	97	...	<b>CHERYL MOANA MARIE</b> John Rowles-Kapp.2102-J
32	33 39	<b>NO MATTER WHAT</b> Badfinger-Apple-1822-F	65	22 26	<b>STAND BY YOUR MAN</b> Candi Staton-Fame-1472-K	98	...	<b>SATIN RED AND BLACK VELVET</b> Dave Mason-Blue Thumb-7117-Q
33	41 59	<b>DO IT</b> Neil Diamond-Bang-580-T	66	57 34	<b>AND THE GRASS WON'T PAY NO MIND</b> Mark Lindsay-Columbia-4-45229-H	99	...	<b>I THINK IT'S GONNA RAIN</b> Tom Northcott-UNI-55262-J
						100	...	<b>THINGS YA SAY</b> Tommy Graham-Capitol-72632-F

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

Dec 5, 1970

# RPM 100 ALBUMS

Gold Leaf Award For Outstanding Record Sales

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

1	2	2	<b>CLOSE TO YOU</b> Carpenters-A&M-4271-W CS 4271-W	8T 4271-W	34	35	40	<b>WASHINGTON COUNTY</b> Arlo Guthrie-Reprise-RS 6411-P M5 6411-P	M8 6411-P	67	70	91	<b>I'M YOUR LITTLE BOY</b> Heintje-Polydor-2336 025-Q N/A	N/A
2	1	2	<b>LED ZEPPELIN III</b> Atlantic-SD 7201-P AC 7201-P	A8TC 7201-P	35	51	70	<b>FOR THE GOOD TIMES</b> Ray Price-Columbia-C30106-H CT30106-H	CA30106-H	68	71	98	<b>SILK PURSE</b> Linda Ronstadt-Capitol-ST407-F 4XT407-F	8XT407-F
3	4	4	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-WS 1843-P CW 1843-P	8WM 1843-P	36	42	73	<b>STEPHENWOLF 7</b> Dunhill-DSX 50090-N N/A	N/A	69	...	...	<b>BACK IN MEMPHIS</b> Elvis Presley-RCA-LSP 4429-N PK 1632-N	P8S1632-N
4	3	3	<b>GET YER YA-YA'S OUT</b> Rolling Stones-London-NP55-K M57176-V	M72176-V	37	45	69	<b>THE JOHNNY CASH SHOW</b> Columbia-KC 30100-H CT 30100-H	CA 30100-H	70	...	...	<b>STEPHEN STILLS</b> Atlantic-SD7202-P CS7202-P	TP7202-P
5	6	5	<b>ABRAXAS</b> Santana-Columbia-KC 30130-H CT 30130-H	CA 30130-H	38	56	...	<b>TAP ROOT MANUSCRIPT</b> Neil Diamond-Uni-73092-J 73-3092-J	6-3092-J	71	...	...	<b>CANDIDA</b> Dawn-Bell-6052-M N/A	N/A
6	5	7	<b>COSMO'S FACTORY</b> Creedence Clearwater Revival-Fantasy-8402-R 58402-V	88402-V	39	62	77	<b>BEACH PARTY</b> James Last-Polydor-2371 039-Q 3150 033-Q	3811 031-Q	72	...	...	<b>CHUNGA'S REVENGE</b> Frank Zappa-Bizarre-2030-P N/A	N/A
7	9	15	<b>THE PARTIDGE FAMILY ALBUM</b> Bell-6050-M C6050-M	8 6050-M	40	34	30	<b>JESSE WINCHESTER</b> Amplex-A 10104-V M 51004-V	M 81004-V	73	75	90	<b>ROCK FESTIVAL</b> Youngbloods-Warner Bros-1878-P 5 1878-P	8 1878-P
8	14	65	<b>NEW MORNING</b> Bob Dylan-Columbia-KC 30290-H CT 30290-H	CA 30290-H	41	64	67	<b>JESUS CHRIST SUPERSTAR</b> Decca-DXSA7206-J 73 6000-J	6 6000-J	74	95	...	<b>DOWN HOME</b> Seals & Crofts-Bell-TA5004-M 5 5004-M	8 5004-M
9	7	8	<b>SHARE THE LAND</b> Guess Who-Nimbus 9-LSP 4359-N PK 4359-N	P8S 4359-N	42	49	68	<b>TELL IT ALL BROTHER</b> Kenny Rogers & 1st Edition-Reprise-RS6412-P 5 6412-P	8 6412-P	75	78	88	<b>SIMON CAINE</b> LSP 4410-N N/A	N/A
10	10	10	<b>AFTER THE GOLD RUSH</b> Neil Young-Reprise-RS6383-P CRX 6383-P	8RM 6383-P	43	24	22	<b>STAGE FRIGHT</b> The Band-Capitol-SW425-F 4XT425-F	8XT425-F	76	77	72	<b>SPIRIT IN THE DARK</b> Aretha Franklin-Atlantic-SD 8265-P CS 8265-P	TP8265-P
11	8	6	<b>A QUESTION OF BALANCE</b> Moody Blues-Threshold-3-K N/A	N/A	44	40	43	<b>BRIDGE OVER TROUBLED WATER</b> Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H	18 10 0750-H	77	93	...	<b>LOOKING IN</b> Savoy Brown-Parrot-PAS71042-K M79 642-K	M79 842-K
12	11	11	<b>GOLD</b> Neil Diamond-Uni-73084-J 173 3084-J	16 3084-J	45	47	39	<b>FIRE &amp; WATER</b> Free-Polydor-2310 040-Q 3100 040-Q	3801 029-Q	78	69	93	<b>CHILLIWACK</b> Parrot-PAS 71040-K N/A	N/A
13	13	9	<b>THIRD ALBUM</b> Jackson 5-Tamla Motown-MS 718-V M75 718-V	M8 718-V	46	41	35	<b>Mc CARTNEY</b> Paul McCartney-Apple-STAO 3363-F 4XT 3363-F	8XT 3363-F	79	92	...	<b>EVERYBODY KNOWS THIS IS NOWHERE</b> Neil Young & Crazy Horse-Reprise-RS6349-P CRX6349-P	8RM6349-P
14	16	16	<b>ELTON JOHN</b> UNI-73090-J N/A	N/A	47	60	76	<b>BLACK SABBATH</b> Warner Brothers-WS 1871-P 8WM 1871-P	CWX 1871-P	80	88	92	<b>SOMETHING</b> Shirley Bassey-United Artists-UAS6765-J N/A	N/A
15	15	31	<b>UNTITLED</b> The Byrds-Columbia-G 30127-H CT 30127-H	CA 30127-H	48	46	49	<b>FUTURE BLUES</b> Canned Heat-Liberty-LST 11002-K N/A	N/A	81	54	48	<b>THE ISAAC HAYES MOVEMENT</b> Enterprise-ENS 1010-M ENSC 1010-M	ENS8TC 1010-M
16	...	...	<b>GRAND FUNK LIVE</b> Capitol-SWBB633-F N/A	N/A	49	59	80	<b>ALMOST IN LOVE</b> Elvis Presley-RCA-CAS2440-N N/A	N/A	82	84	87	<b>KILN HOUSE</b> Fleetwood Mac-Reprise-6408-P 5 6408-P	8 6408-P
17	12	14	<b>WITH LOVE, BOBBY</b> Bobby Sherman-Metromedia-KMD1032-L N/A	N/A	50	57	53	<b>LEFTOVER WINE</b> Melanie-Buddah-BDS-5066-M BD-C-5066-M	BD-8TC-5066-M	83	81	74	<b>EASY RIDER</b> Original Soundtrack-Reprise-MS 2026-P CRM 2026-P	8RM 2026-P
18	17	17	<b>WOODSTOCK</b> Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P	2A8T500-P	51	44	44	<b>JAMES GANG RIDES AGAIN</b> ABC-ABC5 711-Q 5022711-Q	8022711-Q	84	55	55	<b>ON THE WATERS</b> Bread-Elektra-EKS 74076-P N/A	EK8 74076-P
19	20	18	<b>U.S.A. UNION</b> John Mayall-Polydor-2425 020-Q N/A	N/A	52	79	99	<b>ATOM HEART MOTHER</b> Pink Floyd-Harvest-SKAO 382-F N/A	N/A	85	67	71	<b>JUST FOR LOVE</b> Quicksilver-Capitol-ST498-F N/A	N/A
20	21	46	<b>THIS WAY IS MY WAY</b> Anne Murray-Capitol-ST 6330-F 4XT 6330-F	8XT 6330-F	53	50	45	<b>LET IT BE</b> Beatles-Apple-SOAL-6351-F 4X 06351-F	8X 06351-F	86	97	...	<b>CURTIS</b> Curtis Mayfield-Curtom-CRS8005-M N/A	N/A
21	22	20	<b>DEJA VU</b> Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P	A8TC 7200-P	54	25	25	<b>GLEN CAMPBELL GOODTIME HOUR</b> Capitol-SW493-F 4XT493-F	8XT493-F	87	53	57	<b>DEFROSTED</b> Frijid Pink-Parrot-PAS71041-K N/A	N/A
22	19	27	<b>MAD DOGS &amp; ENGLISHMEN</b> Joe Cocker-A&M-SP6002-W CS 6002-W	8T 6002-W	55	43	21	<b>MONTEREY POP</b> Otis Redding & Jimi Hendrix-RS2029-P N/A	N/A	88	82	81	<b>ERIC CLAPTON</b> Polydor-238 30210-Q 3170 020-Q	3820 014-Q
23	18	19	<b>TOMMY</b> The Who-Decca-DXSW 9175-J 73-9175-J	6-9175-J	56	48	38	<b>MASHMAKHAN</b> Columbia-ELS 365-H 16-1E 0365-H	18-1E 0365-H	89	76	51	<b>RUMPLETILTSKIN</b> Bell-LTS 6047-M Bell C-6047-M	Bell 8TC-6047-M
24	32	36	<b>SLY &amp; THE FAMILY STONE GREATEST HITS</b> Epic-KE 30325-H CT30325-H	CA30325-H	57	37	41	<b>CLOSER TO HOME</b> Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F	8XT 471-F	90	80	52	<b>WEIGHIN' HEAVY</b> Steel River-Tuesday-GHL 1000-M GHL 1000-M	CHL8TC 1000-M
25	39	24	<b>HONEY WHEAT &amp; LAUGHTER</b> Anne Murray-Capitol-ST 6350-F N/A	N/A	58	66	94	<b>THE FIRST TEN YEARS</b> Joan Baez-Vanguard-6560/1-V N/A	N/A	91	90	47	<b>ECOLOGY</b> Rare Earth-Rare Earth-RS 514-V R75 514-V	R8 1514-V
26	31	37	<b>I (WHO HAVE NOTHING)</b> Tom Jones-Parrot-XPAS71039-K N/A	N/A	59	58	50	<b>SHILO</b> Neil Diamond-Bang-9011 221-T 5011 221-T	8011 221-T	92	89	58	<b>WAR AND PEACE</b> Edwin Starr-Tamla Motown-GS 9481-V N/A	N/A
27	30	32	<b>JAMES TAYLOR</b> Apple-SKAO 3352-F 4XT 352-F	8XT 352-F	60	65	66	<b>FOR YOU TO KNOW ME</b> Allan J. Ryan-Columbia-ELS368-H N/A	N/A	93	91	82	<b>PRESENTING THE MOM AND DADS</b> Apex-AL 71653-J N/A	AL6 1653-J
28	27	13	<b>CHICAGO</b> Columbia-KGP 24-H 16 BO 0858-H	18 BO 0858-H	61	38	42	<b>JOHN BARLEYCORN MUST DIE</b> Traffic-Polydor-239 013-Q 3100 029-Q	3801 022-Q	94	74	61	<b>OFFICIAL MUSIC</b> King Biscuit Boy/Crowbar-Daffodil-SBA-16001-F N/A	N/A
29	33	12	<b>SUGARLOAF</b> Liberty-LST7640-K N/A	N/A	62	63	56	<b>CHAPTER 2</b> Roberta Flack-Atlantic-1569-P CS 1569-P	TP 1569-P	95	86	86	<b>SESAME ST BOOK &amp; RECORD</b> Original TV Cast-Columbia-CS1069-H 16 10 1069-H	18 10 1069-H
30	26	26	<b>THE STRAWBERRY STATEMENT</b> Original Soundtrack-MGM-2SE 14-M N/A	N/A	63	83	59	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P	8RM 6392-P	96	98	...	<b>SYRINX</b> True North-TN2-H N/A	N/A
31	29	29	<b>LIVE AT LEEDS</b> The Who-Decca-DL 79175-J 739175-J	69175-J	64	61	33	<b>GREATEST HITS</b> Neil Diamond-Bang-219-T N/A	N/A	97	99	100	<b>ANDY WILLIAMS SHOW</b> Columbia-KC30105-H N/A	N/A
32	28	28	<b>BAND OF GYPSYS</b> Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P	8RM 5195-P	65	72	93	<b>INDIANOLA MISSISSIPPI SEEDS</b> B.B. King-ABC-ABC5713-Q N/A	N/A	98	73	60	<b>TEN YEARS TOGETHER</b> Peter, Paul & Mary-Warner Bros-BS 2552-P CW 2552-P	8WM 2552-P
33	23	23	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia-KC 30090-H CT 30090-H	CA 30090-H	66	36	34	<b>BEAUCOUPS OF BLUES</b> Ringo Starr-Apple-SMAS 3368-F 4XT 3368-F	8XT 3368-F	99	87	54	<b>TO BONNIE FROM DELANEY</b> Delaney & Bonnie & Friends-Atco-SD33 341-P N/A	A8TC33 341-P
										100	100	...	<b>MAVERICK CHILD</b> David Rea-Capitol-SKAO548-F N/A	N/A

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

Compiled from record company, radio station and record store reports

Note: Cassette numbers appear on left, 8 Track numbers on right of each listing

REVOLVER continued from page 8

there's no doubt that a single is among them."

U.S. interest in the group is running very high and will undoubtedly facilitate the group's return to that scene. Making up the group are: Mike Levine, bass and vocals, Kieran Overs, guitar and vocals, Wayne St. John, lead vocals, Wally Cameron, percussion and Newton Garwood, organ and vocals. All of the group members are well known around Toronto and their experience ranges from "Hair" to jazz groups to New York and back.

All are serious musicians, well aware of the comparisons and labels that people are going to be putting on them. Newton dispels this for the group. "We've all discussed that scene and have chosen to disregard it. We've got too much music of our own to lay down to be concerned with what's gone before us. Besides that's all in the past which sure isn't the space we're into."

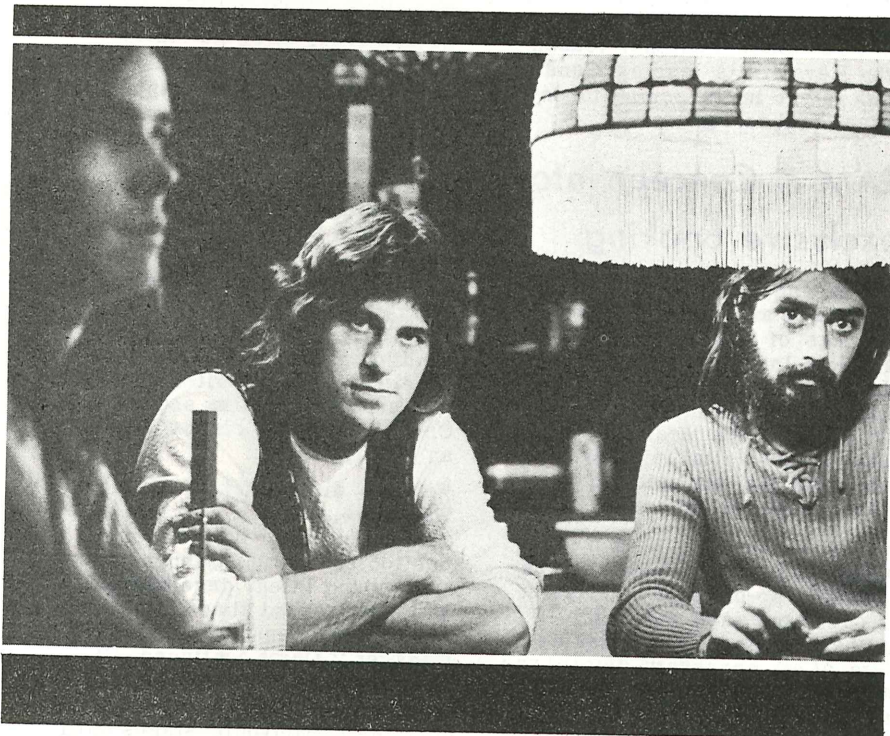
Working initially in Sudbury and Thunder Bay and then moving into western Ontario, reaction has been excellent to the group, showing that Newton and his associates can stand the test of time or perhaps use the test of time to strengthen whatever ideals and goals Motherlode have set for themselves. However you see it, Motherlode is alive again and apparently very well, living right in the midst of us.

## Revolver signs the Jam Jar trio

During their initial recording sessions for Revolver, Jam Jar laid down three or four tunes, and interestingly enough Jack Feeney walked in. "I thought that they were really good", says Jack "and not having seen or heard them before, I watched quite

closely. The organist is really excellent, and the whole unit shows great promise."

Jam Jar are three ex-London, Ontario musicians named Bill Koluk, Dave Baker and Paul Kersey, who came to Toronto to look for a record deal and strangely got one, first time around. Credit must go to R.A.M.'s Bob Mitchell, who first spotted them and persuaded Mort



JAM JAR (l to r) Paul Kersey (drums); Bill Koluk (bass); Dave Baker (organ).

Ross to audition the group. Mort found them very "heavy" in that they played loud, funky rhythmic tunes lasting anywhere up to twenty or thirty minutes. "But they know what it means to be commercial, and plan to build their music on a basically commercial format" says Ross, "so I signed them to a recording contract. They had something happening which I couldn't put my finger on, but I could feel."

Just now beginning to gig around, Jam Jar are definitely a group best appreciated in a concert setting but nevertheless, very easy to dance to. Organist Dave Baker explains "We dig to do concerts, but let's face it, you've got to provide music people can move to or you don't get booked. And while our original things sometimes tend toward difficult time changes, we do things by the Who, Cream and Hendrix to create a more commercially appealing set."

Making their first appearance at the St. Lawrence Centre last ▶



MOTHERLODE

month, Jam Jar evoked a very definite response from the audience of high school and college reps. invited to the special performance. Reactions elsewhere have also been very positive and Terry Filion at Concept advises that the group's initial performances are stimulating book dates on Jam Jar.

Although no product has yet been released, a single will be forthcoming in the New Year and of course an album will soon follow. Jam Jar are yet another reason why Revolver is leading Canadian talent in its search for international recognition.

## RAM & Concept into exclusive booking

R.A.M. and Concept 376 are pleased to announce the exclusive signings of Motherlode, Chimo! and Jam Jar to the agency for representation throughout Canada. Concept will co-ordinate and book all dates on the three groups and take a substantial interest in the promotion and publicity of their public appearances.

In addition to this, as a member of the Music Confederation, Concept will co-ordinate and assist in out-of-province dates for Motherlode and Chimo!, taking care of all necessary details and routing for the groups. With the addition of Motherlode, Chimo! and Jam Jar, Concept can now offer a client the heaviest package of talent available in Canada, it includes, as well, such fine groups as Leigh Ashford, Bush, Mashmakhan, Manchild, Homestead, and the Guess Who.

## Onrot & Ross form new management firm

The Pocket Oxford Dictionary definition of management is 'skillful handling', 'the managers of a concern' and the word manage is 'conduct the working of', 'find a way', 'bring about', 'secure' and 'deal with'.

All that the definitions imply and all that they don't is incorporated in a new separate enterprise of the Revolution group, Revolution Artist Management, which currently manages Chimo!, Motherlode and Jam Jar.

Previous to establishing Revolution Artist Management all talent was managed by Mort Ross Associates and in particular, Mort Ross. With the increased productivity of Revolution Records

and the proportionate increase of required studio time by Mort, it was apparent that he had to retire from management. Broaching the subject with Martin Onrot, vice-president and PR to Revolution Records Limited, Mort received a surprising but not unwelcome suggestion. A scant two days later Revolution Artist Management, headed by Martin Onrot and owned in partnership, by Onrot and Ross, opened its office at 20 Prince Arthur, Suite 19D.

Just a few years ago Onrot operated his own booking agency and management firm, managing among others the early careers of Neil Young, Joni Mitchell and a folk group, Allen-Ward Trio whose accompanist incidentally was current folk-hero writer and performer David Rea. The folk trio split up with each member going their separate ways, Lynn Ward and brother Robin Ward into acting and Craig Allen, as an award winning graphic designer, producer of records, writer, composer and performer of film scores. Onrot immodestly claims to have an eye for talent.

With the dissolution of the Allen-Ward Trio, Onrot moved into concert production. "Concert production and promotion taught me more about talent development and management than if I spent the last ten years as a talent manager." Onrot continued, "I have watched and followed almost all the major talent of today from their embryonic stages until the present. Talking to managers, agents, publishers, recording companies, talent and audiences has proven to be a remarkable and rewarding education."

Onrot's concert production company Martin Onrot Associates, will continue to operate at its same location under his direction. He credits his staff for the opportunity to diversify, "Martin Onrot Associates is almost self-perpetuating and sustaining."

"Management is a partnership between talent and manager and it requires respect for each other's abilities, knowledge and skills. Our job includes promotion, direction, development, financing, negotiating, nurturing and in some cases, protection for the contracted client-and who knows what else? All I ask is that the artist or artists be honest about themselves, their work, do their 'thing', listen to us and realize that we too have much to gain from their success and subsequently will not try to harm them or impede that success."

Revolution Artist Management,

besides Onrot, has assets like the university-trained, 'into everything', inquiring, effective and aggressive Grant Webb. Grant is the front line in communication with employers, agents and talent. He ensures that promotional material is sent in advance of each engagement sets up interviews and special PR activities. Every offer is weighed carefully and studied by Grant as to each artist's particular talents and music, feasibility of percentage deals and whether the engagement will be profitable in more ways than dollars.

Bob Mitchell's job reduces to an absolute minimum the major hassles facing talent, equipment, transportation, staging and lighting requirements. Weeks in advance of every engagement Mitchell makes sure that the school, dance operator or concert promoter understands the contract rider and the importance of providing as much assistance and co-operation to ensuring a successful presentation. Playing an out-of-tune piano is comparable to a surgeon working with a dull scalpel. Group road managers are in constant communication with Mitchell to maintain that same effectiveness outside the office as well.

Revolution Artist Management, or RAM as it's called to save time, is confident that regardless of an artist's particular talents, with RAM's approach, knowledge, skills and contacts, success, although difficult to attain need not be that elusive thing.

RAM really believes that somewhere in Canada there is another Dylan, Beatles, Gordon Lightfoot, Leonard Cohen, Barbra Streisand, Neil Young, Joni Mitchell, or someone unlike any of them capable of great success and stardom. RAM's right - there are!

## And what about Revolver's future?

Well, that can only be described as very rosy for R.A.M., Revolver, its artists and R.C.A. In terms of Revolver product, we can look forward to:

- a Leigh Ashford album
- a Motherlode album and single
- a Jam Jar album and single
- a second Chimo! album

.....along with sundry other surprises, signings and successes!

**RCA Recording Studios**  
**are delighted to be involved in**  
**the production and recording of**  
**Revolver product.**

---

**Their first two hit groups out of**  
**our studios**  
**are on their way**

**CHIMO!**  
**and**  
**LEIGH ASHFORD**

---



**Sun Bar Productions Ltd.**

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**225 Mutual Street**  
**Toronto (416)-363-3443**



*Leigh Ashford*

gives  
Canada

**DICKENS'**

f/s  
Le Oompa Kum Pah Pah  
REVS 0010



Their first hit

( and we're not kidding )

on Revolver.

You won't believe this baby!

**RE  
VOL  
VER**

Distributed in Canada by **RCA**

# Top forty fare fertilizer for phenomenon



by Ritchie Yorke

Sometime in the future, I believe that the first year of this decade is going to be viewed with more than passing historical significance.

I came to that conclusion after listening at the weekend to most of CHUM AM's 21 hour "History of the Beatles" which was incidentally extremely good from most vantage points.

Of all Beatle topics which stimulates fevered discussion, nothing can exceed the actual reasons why

the Liverpool foursome did make it. CHUM's contention was that a general mediocrity and dullness had oozed into rock 'n' roll, thus creating the necessary climate for the birth of new phenomenon.

The claim that the Beatles revitalized rock is fairly apparent, but still eminently debatable in those early pre-Pepper years. Becoming rather deeply involved in the topic, I hastened to the files and dug out a list of the top 25 hits for the period exactly prior to the arrival of the Beatles.

True enough, there were some very lame records making it then. The Singing Nun's "Dominique", Paul and Paula's "Hey Paula", a couple of schmalzy Bobby Vinton things, "Sukiyaki" by Kyu Sakamoto, and the Village Stompers' "Washington Square". Nice harmless records maybe, but not the stuff that rock is made of.

On the other hand, 1963 produced a few classics -- Little Stevie Wonder's "Fingertips Pt 2," the Ronettes' "Be My Baby" and "Louie Louie" by the Kingsmen.

But because of the excessive amount of crap around, CHUM and a lot of other observers feel that the soil had been accidentally cultivated for the infusion of a new strain.

If we are to accept this reasoning and carry it to a logical rotating conclusion then it would appear rather evident that we are on the verge of a new phenomenon. I am not predicting that the next Beatles are just around the corner. I'm not warning you to clear your desk for the arrival of a splinteringly savage sound which will sweep the world. I'm not even claiming there will be a sudden change.

What I am saying is that if the lack of a good hit singles a barren stretch, as it were, is the inevitable forerunner of a virile trend, then get ready for the onslaught.

I know I've harped a little on this subject in previous issues of RPM, but it does bear much repetition. The floundering lack of values and standards within the framework of today's AM radio, the complete dominance of the album in the creative rock field and the determination of AM program directors to keep hard rock out of daytime play...these are a few of the factors why today's single scene lacks almost any redeeming feature.

In recent months, we have seen a

staggering number of revival records make it, and in almost every case, the new version wasn't a patch on the original. This, in itself, is the return of a trend when the English invasion first exploded in the U.S. Remember Herman's Hermits woeful version "I'm Into Something Good", the Moody Blues' lamentable "Go Now", and even the Beatles' "Twist and Shout"?

Yet they were no worse than Brian Hyland's "Gypsy Woman", a farce when compared with the Impressions' decade-old original. Or Glen Campbell's "It's Only Make Believe" (which it was). Or Gary Puckett's "I Just Don't Know What to do With Myself". And so on.

Aside from revivals, there has been a terrible stagnation within the singles scene this year. The really creative artists have simply lost interest, and concentrated on their album output. Some even have the guts to refuse their record companies the right to pull singles from albums. For example, Paul McCartney, and bless his heart for leading the way.

This entire argument sooner or later leads you into the area of whether or not Top 40 radio has changed over the years, and if it was for better or worse. I think it has changed (with the arrival of Randall, Drake, and the other music media manipulators) and for the worse.

A different sounding single has very little chance nowadays, because PD's are looking for the format records (which probably accounts for the current fascination with mediocrity). At least in the period just before the Beatles hit, pro-

YORKE continued on page 20

## Warners rush release Lightfoot's "Mind" deck

Warner Bros. have rush released a new single by Gordon Lightfoot entitled "If You Could Read My Mind". This single is contained on Lightfoot's latest album release "Sit Down Young Stranger". Reaction from U.S. stations particularly KJR which has been giving top exposure to Lightfoot's album, apparently prompted the release.

Alexander Mair, general manager of Early Morning Productions, has learned of the taping of Lightfoot's "Mind" penning for her next Columbia album.

## REGIONAL ACTION

### ROCHESTER RIVER

Grosstown Bus (MCA) 2003(J)  
(Erwin)

MA  
PL

### COME AWAY

Wizard (MCA) 2001(J)  
(Bowser-Jupp) Chappell-CAPAC

MA  
PL

### YOU MAKE ME WONDER

Everyday People (GRT) 1233-01(T)  
(Wheaton) Overlea-Rummy-BMI

MA  
PL

### WALKIN' ALONG

Thecycle (Tamarac) 641(M)  
(Clinch) Svengali-CAPAC

MA  
PL

### MUSICAL FRIENDS

Bruce Cockburn (True North)  
TN4-103(H) (Cockburn)

MA  
PL

### THE MESSAGE

Raphael Exchange (Much) 1003(K)  
(Walton Jr-Deigan) Summerlea-BMI

MA  
PL

### SHINE LIGHT SHINE

Pepper Tree (Capitol) 72627(F)  
(Pepper Tree) Beechwood-BMI

MA  
PL

### DON'T GIVE IT AWAY

Christmas (Daffodil) 1002(F)  
(Bryden) Love-Lies-Bleeding-BMI

MA  
PL

### TINY TONY

Bob Bradburn (GRT) 1230(T)  
(Bradburn) Pat-Mac-BMI

MA  
PL

### PROPER STRANGER

Privilege (MCA) 2002(J)

MA  
PL

### HELP FOR MY WAITING

The Dorian (London) 17395(K)  
(Jones-Unger)

MA  
PL

### TODAY

Milestone (Columbia) C4-2923(H)  
(Tarry)

MA  
PL

### CARNIVAL MAN

Rick Curtis (Avco Embassy) 4549(N)

MA  
PL

### MARIE'S RUNA

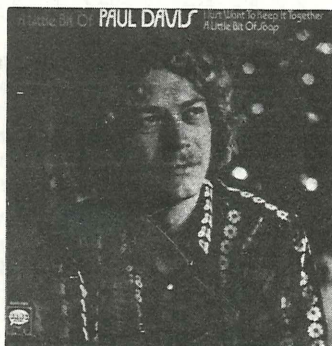
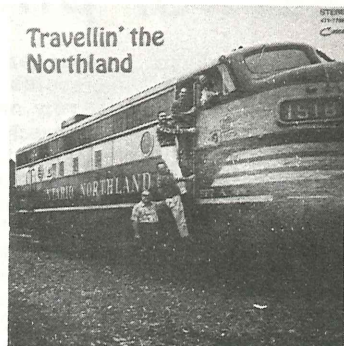
Mary McDonnell (Melbourne) 3361(K)  
(Stubbs-Trineer) Melbourne-CAPAC

MA  
PL

## NEW ALBUMS

### TRAVELLIN'

Vic Virgili & The Laurentian Valley Boys  
Cascade-477-7708-Z  
Produced by Bob Brazeau at CFCH-TV (North Bay) this set presents many surprises. It's well done and should see action at most country formatted stations with resultant sales. Virgili, Mathieu, Nunner and Brisson should catch with proper exposure.

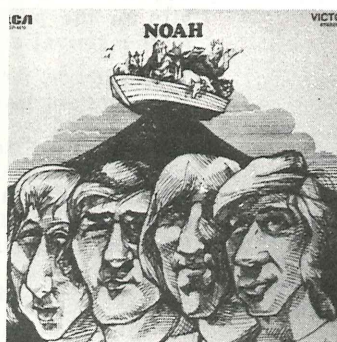
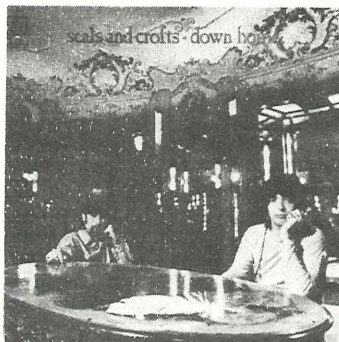


### A LITTLE BIT OF

Paul Davis  
Bang-9011-223-T  
Distributor (GRT) should get on this album. Chanter has much to offer with this set which contains a goodly portion of his own original material. "Mississippi River" and "Three Little Words" brings out the Davis personal touch.

### DOWN HOME

Seals & Crofts  
Bell-TA 5004-M  
Their first set was good but this is better. Much of it was cut in San Francisco. Great back-up talent giving the duo an assist. Contains their "Tin Town", which should be a single from this rascal-folk-rock duo.

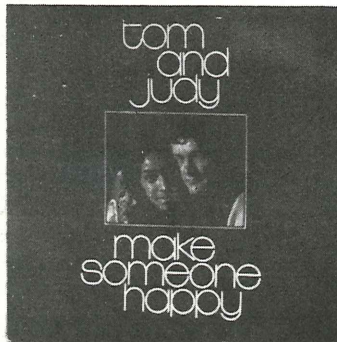
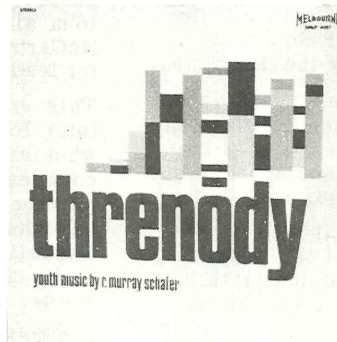


### NOAH

RCA-LSP 4432-N  
A 100% Canadian package, recorded at RCA's Toronto studios with Jack Richardson producing. Excellent quality and separation of beautiful vocal work by group who were formerly Tyme and A Half. Middle of the roaders shouldn't overlook - particularly "Summer Sun".

### TRENODY

Melbourne-SMLP 4017-K  
CLASSICAL: This is the first album containing Berandol's new and revolutionary MUSIcache, a new library of music in microfiche form. To view the complete scores of the works on this recording requires a microfiche viewer, available at most libraries.

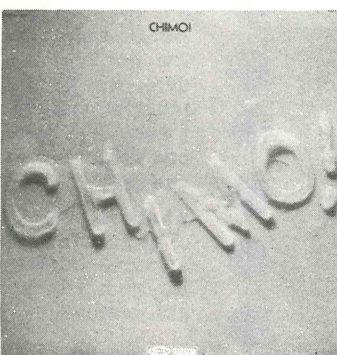
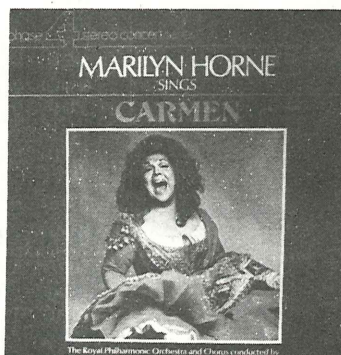


### MAKE SOMEONE HAPPY

Tom and Judy  
GRT 923-1000-T  
This is the first and, hoped, not last offering by Edmonton's Tommy Banks with an excellent vocal assist from Judy Singh. Set produced by CHED's Keith James at Edmonton's Century II Studios. One disappointment - a lack of original material, penned by Banks.

### MARILYN HORNE SINGS CARMEN

London-SPC 21055-K  
In keeping with today's morals, Bizet's "Carmen" has much to offer the younger crowd, and Miss Horne supplies the heavy and beautiful contralto voice in this set of highlights from the famous opera. The Royal Philharmonic Orchestra and Chorus is conducted by Henry Lewis. A Phase "4" masterpiece.

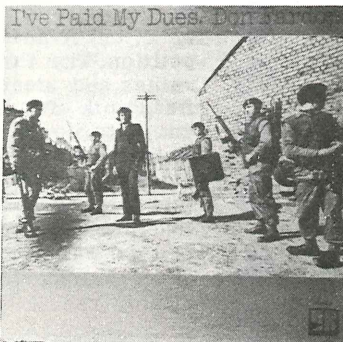


### CHIMO

Epic-E 30329-H  
This is the U.S. release. Set, which was recorded at RCA's Toronto studios, was produced by Revolution's Mort Ross. Mowbray, Raby, Johnson, Cree, Collacott and singer Breen La Boeuf should make a national noise with this one. "Procession of Mabs" is one of the most impressive cuts. Revolver in Canada.

### EAST OF EDEN

Deram-DES 18043-K  
A bit rough for an establishment ear to tune to but set contains some progressive beauty, foreign to many so-called jazz-rock groups. Violin work exceptional as is the use of flute, electric alto, piano, trumpet, tenor sax, stylophone, and others. Effective vocals when used.



### I'VE PAID MY DUES

Don Fardon  
Youngblood-VB3-Y  
Topical item in view of tension in Ireland but Fardon has a message for New York as well, and an interesting and very strong "Hudson Bay" bit. Britisher Fardon has a unique English/folk delivery that sits well with progressive bubblegum efforts.



# NEW **MA PL** RELEASES

## RIP SANDERS - Living On Easy Street - Rodeo RO 3341(K)

(2:55) (Rip Sanders) BANFF MUSIC-BMI - Prod: Dougal Trineer  
 COUNTRY: Produced at RCA's Montreal studios. Peterboro talent should pick up plays and sales wherever he appears. Strong instrumental back-up gives good assist to artist on his first attempt.  
 Flip: Be Glad (K. Westbury) A little more uptempo and could command plays.

MA  
PL

## LUCILLE STARR - The French Song - A&M AMX 306(W)

(2:41) (Pease-Vincent) SHAPIRO BERNSTEIN-ASCAP  
 COUNTRY: Taken from the A&M album SP 4107. This is the big one by Canadian Lucille Starr and could see action once again.  
 Flip: Colinda (David-LeBlanc-Goidry) PEER INTERNATIONAL-BMI also taken from the same album and will add interest to programming.

MA  
PL

## HOUSTON - Sally Bumper - Tuesday GH 103(M)

(2:58) (J. Houston) BLUENOSE MUSIC-CAPAC. Prod: Greg Hambleton  
 MOT: This is the one that made U.S. record VIPs jump and sign before a Canadian release. Middle of the roaders will also be able to fit this into their daytime programming. Watch U.S. action happen shortly.  
 Flip: Mamma's Cookin' (J. Houston) BLUENOSE MUSIC-CAPAC will also click for this Toronto group.

MA  
PL

## NUCLEUS - Wonder Girl - Freedom 1987X(M)

(3:03) (Leggat-Hornig-Taylor-Corrigan) DAVISVILLE MUSIC-CAPAC.  
 Prod: Shel Safran.  
 MOT: Group shows strong possibilities. Very tight. A little blues, bubble-gum and they stretch into the free formers territory. Non-offensive. Cut in Toronto.

MA  
PL

Flip: Help Me Find Some Peace (Leggat-Hornig-Taylor-Corrigan) DAVISVILLE MUSIC-CAPAC same as plug side with clever organ work.

## BLAKE EMMONS - Dearest Man Living - Bell Show Biz 238X(M)

(2:25) (David Patton) ROLLING MEADOWS KENNESOW MT-ASCAP.  
 Prod: Jim Hall.  
 COUNTRY: Canadian now living in the U.S. and receiving recognition there.  
 Flip: Last Of The Red Hot Daddies (Bill Graham) SHOW BIZ MUSIC-BMI an uptempo happy bit.

MA  
PL

## CFAR..Flin Flon...on-air personalities

CFAR of Flin Flon, Manitoba has shown a steady increase of Canadian content over the past few months. This includes all fields, country, middle of the road (MOR) and rock (MOT). Their music and promotional director, Greg Davis,

is busy cataloguing and preparing "poop" information on all available domestic productions.

On-air lineup at this important Manitoba outlet as follows:

6 - 7 AM Dennis Bayek  
 7 - 9 AM Jay Leddy  
 (station manager)  
 9 - 10 AM Ken Porteous  
 10 - 11 AM Pat Naphin  
 11 - 1 PM Ken Porteous  
 1 - 6 PM Ralph Labbossiere  
 6 - Mn Greg Davis.

With the exception of Labbossiere, who programmes country, and Davis, the rock personality, all other time slots fall within the MOR programming format.

THIS IS....the voice of the Canadian music industry. We try to print as many of your letters as we can. Take part in our open forum and let the industry hear your beef. Throw a bouquet or two. Just drop us a line to tell us you are there!

## Toronto's Madrigal set for Sun release

The Toronto-based Madrigal, currently seeing chart action with their Tuesday deck, "I Believe In Sunshine", will shortly release on SSS International in the U.S. Negotiations were completed in New York with Quality's George Struth representing the Tuesday label and Shelby Singleton, who heads up the Sun organization, signing for SSS International.

## MOR PLAYLIST

- 1 I THINK I LOVE YOU  
Partridge Family (Bell) 910(M)
- 2 ONE LESS BELL TO ANSWER  
Fifth Dimension (Bell) 940(M)
- 3 FREE TO CARRY ON  
The Sandpipers (A&M) 1227(W)
- 4 IT'S IMPOSSIBLE  
Perry Como (RCA) 74-0387(N)
- 5 JERUSELEM  
Herb Alpert/Brass (A&M) 1225(W)
- 6 WE'VE ONLY JUST BEGUN  
The Carpenters (A&M) 1217(W)
- 7 BEAUTIFUL SECOND HAND MAN  
Ginette Reno (Parrot) 40053(K)
- 8 SWEETHEART  
Engelbert Humperdinck (Parrot) 40054(K)
- 9 MARIE'S RUNA  
Mary McDonnell (Melbourne) 3361(K)
- 10 FLY LITTLE WHITE DOVE FLY  
Bells (Polydor) 2065040(Q)
- 11 GOING TO THE COUNTRY  
Bruce Cockburn (True North) 4-100(H)
- 12 EVIL WAYS  
Johnny Mathis (Columbia) 4-45263(H)
- 13 AIN'T THAT TELLIN' YOU  
PEOPLE Original Caste  
(Bell) 204(M)
- 14 CHELSEA MORNING  
Sergio Mendes/Brasil '66  
(A&M) 1226(W)
- 15 SING HIGH SING LOW  
Anne Murray (Capitol) 72631(F)
- 16 HE AIN'T HEAVY HE'S MY  
BROTHER Neil Diamond  
(UNI) 55264(J)
- 17 FOR THE GOOD TIMES  
Ray Price (Columbia) 4-45178(H)
- 18 RAIN-O  
Chilliwack (Parrot) 71040(K)
- 19 THE GOOD TIMES ARE COMING  
Mama Cass Elliott (Dunhill) 4253(N)
- 20 TCHAIKOVSKY: 1812 OVERTURE  
Los Angeles Philharmonic  
(London) 1812(K)
- 21 ALL YOU'LL EVER GET FROM ME  
Pierre Lalonde (Capitol) 72626(F)
- 22 COME AWAY  
Wizard (MCA) 2001(J)
- 23 SOMETHING  
Shirley Bassey (United Artists) 50698(J)
- 24 HOME LOVIN' MAN  
Andy Williams (Columbia) 4-45246(H)
- 25 SUNSET STRIP  
Ray Stevens (Barnaby) 2021(H)
- 26 SASKATCHEWAN  
Jim Roberts (Capitol) 72620(F)
- 27 THINGS YA SAY  
Tommy Graham (Capitol) 72632(F)
- 28 SNOWBIRD  
Anne Murray (Capitol) 72623(F)
- 29 LOOK WHAT THEY'BE DONE TO  
MY SONG MA  
New Seekers (Elektra) 45699(P)
- 30 PATCHES  
Ray Griff (Royal American) 19(M)
- 31 MAKE IT TOGETHER  
MacDonald-Cartier Freeway  
(Quality) 1989(M)
- 32 I THINK IT'S GOING TO RAIN  
TODAY  
Tom Northcott (UNI) 55267(J)
- 33 CAN'T STOP LOVING YOU  
Tom Jones (Parrot) 40056(K)

# Letters

## PROMO COPIES LACKING & LATE

Comments from my record mailing sheet of November 2nd.

"We are now getting fair to good record service from most Canadian record companies. However, in most cases, the records are available in record stores before we get our promotional copy. This seems a bit backwards. How can sales happen without audience exposure? Would it mostly not be better to have a press-run of promotional copies sent out in advance of the regular pressings? I realize that there is an added cost involved, but somehow U.S. record companies have found a way to absorb the cost.

There seems to be a complete lack of co-ordination in most Canadian companies with their U.S. operations. If radio reception was such that Prince George listeners could not receive American stations, then this co-ordination wouldn't be necessary. But as it is, a P.G. record buyer hears a disc on one of many American rockers at night, several weeks before he can buy it in Canada. Isn't it bad business not to make use of the publicity that discs receive on American stations? It would probably cost a lot of money to get service up to par with American promotional releases, but a lot of money could be made a lot faster if the buyer wouldn't have to wait and wait... right now, the record buyer and the radio music directors are made to feel like second class pawns in the big music dollars game. Comments?

CJCI is a new 10,000 watt radio station in Prince George. We signed on the air August 4th of this year, and since then have been battling many record companies for service. Hence the above comments.

Larry Bauder,  
Music Director  
CJCI, Prince George

## Smith and Fables take Seaway Hotel award

The 1970 Seaway Award, given by the hotel chain to acknowledge Canadian acts making a significant contribution to the field of Canadian music, has been given to Glenn Smith and the Fables. The group have moved on from the Yonge Street strip to performances in Las Vegas at the Flamingo and Frontier Hotels. The group opened at the Beverly Hills Seaway in Toronto, Nov. 14th. Other acts coming up at the Beverly Hills include: The Best of Broadway, Nov. 23 to Dec. 5; Julio Gutierrez, 7 to 19; The Show Toppers, 21 to 26; Bobby Curtola, Dec. 28 to Jan. 2; The Tokyo Happy Coats, 4 to 9; Frankie Laine, 11 to 23; and Brenda Lee, 25 to 6.

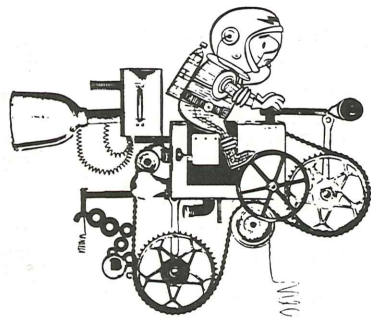
## Clint Curtiss ready for Christmas market

Clint Curtiss, who recently rang up a good airplay score for his Dominion lid, "There's No Price Tag On The Doors In Newfoundland", is set for a single release aimed at the Christmas market. Entitled "Better Be Good It's Christmas Time" with "Mark of the Ball and Chain" as the flip, the single will be released shortly on the Dominion label. Both sides are Curtiss penning.

Taped in Toronto the session reveals the good musicianship of localites: Roy Penny, lead; Randy MacDonald, bass; drumming by Green and Andrews steelwork, which makes for a solid back-up group.

Curtiss expects an album release by the middle of January.

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



RPM's door is closed every Friday as we prepare for the next RPM. The deadline for advertising is Tuesday NOON. Give us a call and reserve your ad space early.

YORKE continued from page 17

grammers did accord airplay to such a unique, dazzling sizzler as "Fingertips". Now they won't even play it as an oldie. It's too hard or something.

And so, if you scan the singles situation quite objectively, you soon arrive at the conclusion that all this junk must be leading us somewhere. Behind that pile of spewed-out bubblegum, something truly magnificent is waiting to be unleashed.

Maybe it has already been handed out in the form of the contemporary rock album era. Or perhaps we are right on the edge of the next big pop explosion.

Maybe on the first snowy weekend of winter 1980 CHUM-AM will devote a lot of hours to presenting a history of a yet-unrevealed act, which took the world by storm because the listeners were so damn bored with the sad, sad state of the singles scene in 1970.

It's well worth pondering over.

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1560 Bayview Ave.  
Toronto 17, Ontario

# TOP 50 RPM COUNTRY

Domestic content indicated by MAPL logo

1 5	<b>I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME</b> Charley Pride-RCA-9902-M	17 18	<b>SO SAD</b> Hank Williams Jr./Lois Johnson MGM-14164-M	34 31	<b>PAPPA TOLD ME</b> Jack Hennig-Quality-1983-M (Damron) Beechwood BMI
2 3	<b>THANK GOD AND GREYHOUND</b> Roy Clark-Dot-17355-M	18 17	<b>COAL MINER'S DAUGHTER</b> Loretta Lynn-Decca-32749-J	35 33	<b>SNOWBIRD</b> Anne Murray-Capitol-72623-F (MacLellan) Beechwood-BMI
3 8	<b>I CAN'T BE MYSELF</b> Merle Haggard-Capitol-451-F	19 23	<b>BACK WHERE IT'S AT</b> George Hamilton IV RCA-9890-N	36 20	<b>THORN IN MY SHOE</b> Gene MacLellan Capitol-72628-F (MacLellan) Beechwood-BMI
4 9	<b>AFTER CLOSING TIME</b> David Houston/Barbara Mandrell Epic-10656-H	20 22	<b>ENDLESSLY</b> Sonny James-Capitol-2914-F	37 43	<b>TOO LONELY TOO LONG</b> Mel Tillis-Kapp-2103-J
5 6	<b>FIFTEEN YEARS AGO</b> Conway Twitty-Decca-32742-J	21 26	<b>SHE GOES WALKING THROUGH MY MIND</b> Billy Walker-MGM-14173-M	38 48	<b>WROTE A SONG</b> The Rainvilles-Melbourne 3362-K
6 1	<b>THE BALLAD OF MUK TUK ANNIE</b> Jimmy Arthur Orde Damon-009-J	22 37	<b>ROSE GARDEN</b> Lynn Anderson Columbia-45252-H	39 39	<b>A NICE YOUNG GIRL FROM HOUSTON</b> Stu Mitchell-Capitol-2937-F (Mitchell) Dundee-BMI
7 2	<b>COUNTRYFIED</b> Dick Damron-Apex-77110-J (Damron) BMI	23 21	<b>RIGHT BACK LOVING YOU AGAIN</b> Del Reeves-United Artists-50714-J	40 30	<b>I WOULDN'T TAKE A MILLION DOLLARS...</b> Gary Hooper-Dominion-125-E (Payne) Crown-Vetch CAPAC
8 10	<b>LUKE'S GUITAR</b> Stompin' Tom-Dominion-124-E (Connors) Berandol	24 38	<b>WAITING FOR A TRAIN</b> Jerry Lee Lewis-Sun-1119-M	41 40	<b>CANADIAN COUNTRY MUSIC MAN</b> Angus Walker-Rodeo 3339-K (Walker) Banff-BMI
9 11	<b>SWEET DREAMS OF YESTERDAY</b> -Hank Smith-Quality-1962-M (Damron)	25 29	<b>MEMORIES OF HOME</b> Carol Baker-Gaiety-373-H (Petralia) D&L BMI	42 41	<b>PINEVILLE COUNTY JAIL</b> Al Jerome-Big Chief-6904-E (Damron) Chinook-BMI
10 13	<b>OLD BILL JONES</b> Mersey Bros-Columbia-C4 2941-H (Cochrane) Berandol-BMI	26 27	<b>A BIG MAN</b> Harry Rusk-Dominion-122-E (Jackson) Time Being-BMI	43 42	<b>STOP ME</b> Jimmy Simms-Rodeo-3338-K (Kerr) Berandol/Banff-BMI
11 12	<b>GOIN' STEADY</b> Faron Young-Mercury-73112-K	27 15	<b>YOU'VE GOT YOUR TROUBLES (I've Got Mine)</b> -Blanchard & Morgan-Wayside-015-K	44 44	<b>THE SINGLE GIRL'S SONG</b> Lois Davis-Dominion-126-E (Damron) Beechwood-BMI
12 7	<b>ODE TO SUBURBIA</b> Bob Smith-Apex-77112-J (Smith) BMI	28 24	<b>JOLIE GIRL</b> Marty Robbins Columbia-45215-H	45 45	<b>GOOD MORNING WORLD</b> Julie Lynn-Dominion 127-E (Payne) Crown-Vetch-CAPAC
13 14	<b>PATCHES</b> Ray Griff-Royal American-19-M	29 47	<b>THE WONDERS YOU PERFORM</b> Tammy Wynette-Epic 10687-H	46 28	<b>ALL MY HARD TIMES</b> Roy Drusky-Mercury-73111-K
14 16	<b>WHERE HAVE ALL YOUR HEROES GONE</b> Bill Anderson-Decca-32744-J	30 49	<b>SOMETHING UNSEEN</b> Jack Greene-Decca 32755-J	47 ...	<b>COMMERCIAL AFFECTION</b> Mel Tillis/Statesiders MGM-14176-M
15 19	<b>RUN WOMAN, RUN</b> Tammy Wynette-Epic-10653-H	31 40	<b>SOMETHING TO BRAG ABOUT</b> Charlie Louvin/Melba Montgomery Capitol-2915-F	48 ...	<b>GOOD MORNING WORLD</b> Julie Lynn-Dominion 127-E (Payne) Crown-Vetch-CAPAC
16 4	<b>IT'S ONLY MAKE BELIEVE</b> Glen Campbell-Capitol-2905-F	32 36	<b>A GOOD YEAR FOR THE ROSES</b> George Jones-Musicor-1425-J	49 ...	<b>SOMEWAY</b> Don Gibson-Hickory 1579-K
		33 25	<b>THE MISSING LINK</b> Gleasonaires-Barry-3521-M (Carlson) Qualrec BMI	50 ...	<b>I LOVE YOU THE MOST</b> Fay Steventon/Howard Mulbeier Big Chief JL 6920-E (Mulbeier) Southern Hills-BMI

# GRT's Cruisin' Series launched in 'Peg

by GLEN GORE-SMITH

WINNIPEG - The "Cruisin' Series" was launched September 18th with a unique promotional venture which pundits here claim, may well signal a new era in Canadian music - one of tailored, hypeless promotions.

There are two sides to the story. The public aspect began Friday, September 18th. Radio station CKRC and an enthusiastic Gondola Pizza joined forces to stage a mammoth one month's airplay promotion of the entire "Cruisin' Series", to be inaugurated by a Cruisin' Weekend, running through September 18th to the 20th. For the duration of these three days, Winnipeg airwaves reverberated with hit sounds stretching from 1956 through 1962 as CKRC, sponsored by Gondola Incomparable Pizza, played a "Cruisin' " cut every fifteen minutes.

The real trail-blazer, however, is contained in the behind-the-scenes promotion aimed at the dealer and media public, carried out by GRT local distributor Laurel Records, and Gondola Pizza.

In essence, GRT gave a promotion and told everybody to stay home....

The "inside" story began unobtrusively, on September 15th, with a letter from Laurel Records addressed to radio, television, newspaper and dealer people and their families. Headed, "To Your Health! MUSIC, PIZZA, CANDLELIGHT, and WINE", it invited industry people to enjoy a special food-music package in the privacy of their homes, to be delivered Tuesday, September 22nd, between the hours of six and seven p.m., courtesy of GRT and Gondola Pizza.

The brief letter closed with the wish that GRT and Gondola guests reminisce via a musical memory tour and enjoy a tastful complement of wine, candlelight, and pizza. A post script times or dates at the pleasure of the recipient.

The initial letter, sent September 15th, snowballed anticipatory enthusiasm, as evidenced by the following comment from Richard Handel of Strain's, who remarked, "I am really excited and so is my wife. We will be waiting with bells on for our delivery."

The following Tuesday, Winnipeg media and dealer people and their families were delivered a specially sealed package (to resemble LP sealing) by Gondola drivers. The unique gift contained: one bottle of Chianti wine in a wicker basket, a twelve inch

swirled red candle, one large "Combination" pizza, Gondola napkins, matches, toothpicks and multi-coloured after-dinner mints, capped off by one "Cruisin' " album specifically selected for the age group of the recipient. This was followed up by a well-wishing letter of appreciation from GRT's Toronto headquarters.

The measure of success can be easily estimated by representative responses from media and dealers, which began to flow in to Laurel Records soon after the unique stay-at-home promotional dinner.

Columnist Anne Stark commented, "What a lovely idea!"

CKRC Production Manager, Bob Washington, quipped, "Can we elope together? We have all the ingredients. Who thought of the idea? It's a great promotion!"

Doc Steen, CKRC's Music Director remarked that it was, "A fantastic promo. The whole family enjoyed it. Who thought it up?"

Record Room owner, Richard Zurba, said, "This treatment is class. What a great and original idea".

Mr. Lewis of Music City #Two thought that, "It was just great. Thanks for including me on your list." Comments from media and dealers were so numerous that it

would be physically impossible to print them here. Several people said they wanted to write and personally thank GRT.

Speaking about the philosophy behind the novel promotional approach, GRT's Western Canada and Ontario Regional Manager, Harry Hrabinsky, stated that, "The idea was to get across not only the musical excellence of this series, but also the personal appeal that such music has, because it is so evocative of good memories. This kind of appreciation is best done at home, but we were working without a precedent. After all, whoever heard of a promotion where everybody stayed at home? It was hard to come up with an idea that would generate excitement and yet steer clear of the distasteful kind of overkill by over-hype that the industry is getting so tired of."

"Gondola Pizza was just as excited about this as we were, and so, working together, we evolved what could be called the optimum tailored promotion. I think we proved that the music business is still about people, and that even in our McLuhanistic electronic era, promotions do not have to be impersonal and meaningless."

Airplay promotion of the "Cruisin' Series" continued for the duration of the month under sponsorship of Gondola Incomparable Pizza Limited. Or, in other words, the songs went cruisin' on.

LOOKING FOR A GIFT FOR  
A MUSIC INDUSTRY FRIEND?  
THIS YEAR - WHY NOT GIVE  
RPM WEEKLY. IT WILL  
REMIND THE RECIPIENT ALL  
YEAR THAT YOU THOUGHT  
OF HIM OR HER



**RPM**

1560 Bayview Avenue,  
Toronto 17, Ontario

Please enter my subscription for:

- 1 year - \$10.00
- 3 year - \$21.00
- Please bill me
- Payment enclosed

A gift card will be sent out to each subscriber naming you as the giver.  
(Your name) \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ Prov \_\_\_\_\_

## CHAM...something old, something new...

Hamilton's CHAM created some confusion with their loyal listeners when they began promoting that the station would become a thing of the past. This announcement, without explanation, was aired daily from Oct. 25 through the 30th with much listener reaction.

What, in fact, program director Chuck Camroux had in store for his listeners was a revival of "Rock" radio from the 50's through the early 60's. Besides giving away blueberries from Blueberry Hills, a rose and a Baby Ruth and a Pink Carnation, they aired some of the commercials of that day which included jingles for Edsels and Studebakers.

The revival was set up for three days from Oct. 30 through Nov. 1st.

Current on-air lineup at CHAM is as follows:

- 6 - 10 AM - Don Wade
- 10 - 3 PM - Don Collins
- 3 - 7 PM - John MacLeod
- 7 - Mn - Ike Isaacs
- 2 - 6 AM - Dick Joseph

## Damron meeting with songwriting success

Dick Damron's recent topping of the RPM Country Fifty as well as with "Countrified" charts in almost every province in Confederation has added a new dimension to this popular Albertan. He has now become one of the most sought-after country song writers in the business. Last year he received a Certificate of Honour from BMI Canada for his penning of "Cold Grey Winds of Autumn".

## TSO/CJRT kick off sustaining fund

The Toronto Symphony Orchestra held, in conjunction with CJRT FM, Toronto, a "pledge night" designed to raise funds for the Symphony's Sustaining Fund. This year the fund has a projected goal of \$285,000. The CJRT effort is expected to bring in about \$5000. All monies go to the support of the Toronto Symphony. The show, aired on November 18th, featured interviews with members of the Toronto Symphony, as well as with interested persons on the Toronto scene. The show was hosted by CJRT'S Program Director, Alan Small and Mike Johns. Listeners were invited to pledge their support by phone during the show.

## Can Talent Library release for Hoelke/Burgess

The Canadian Talent Library has recently released two new albums by promising young talents. "Daughter of Darkness" is an instrumental set containing the titler and such cuts as "Hitchin' A Ride", "Theme from MASH" and Canadian compositions such as "The Chant" by Prokop/Hoffert, and "You're My Life" by Greg Hambleton. The album, cut at RCA, Montreal, features three Hoelke originals "Friday Night", "Goin' Down Home" and "You're My Love Now". Hoelke makes his home in Ottawa, travelling across the river to Hull where he works steadily in one of the city's top niteries.

The Ivan Burgess set, "Minstrel of the Dawn", marks the first time the Canadian Talent Library has come up with a one hundred percent Canadian content LP. Five of the tunes were written by Burgess himself; "Outsider", "Shadowy Street", "Miss Marianne", "I Want To Live" and "When My Love Comes". Other compositions are by Lightfoot, Gene MacLellan and Gilles Vigneault. Burgess, born in Bermuda, came to Canada at the age of seventeen. Between club

This composition also won a Moffat Award for Jimmy Arthur Ordge, who released the song as a single on the Apex label.

Damron has also been receiving much press recognition. Barry Westgate of the Edmonton Journal recently praised the young singer's talents noting: "The tune is No. 1 on RPM Music Weekly's Top 50, No. 1 on about 15 country and western charts across Canada, and in the Top 10 on stations everywhere."

Latest to go the Damron song-writing route is Lois Davies. Her new Dominion deck "The Single Girl's Song" was taken from the Damron catalogue. Other artists winging it with Damron material include: Hank Smith with "Sweet Dreams Of Yesterday" and "Pappa Told Me" by Jack Hennig. Both discs, on Quality, are experiencing good action on the RPM Country Fifty.

## Rainvilles gaining on U.S. disc scene

George Taylor, president of Rodeo Records, reports increased activity for the Melbourne release, "Fortunate Sone" by the Rainvilles. Through Taylor's U.S. contacts, James Parks, and Murray Sporn, the single has shown unusual action

and television appearances he teaches at Brockton High School in Toronto. He is skedded to appear on CBC television on December 1st and 25th.

## Hough & Kohler launch Cash harmonica promo

Hough & Kohler, through its advertising agency, Ronalds-Reynolds, have launched a coast to coast campaign, tagged their biggest in the company's history, to boost their Harmonica sales. The promotion will centre around the slogan "The Sound is Johnny Cash - the Harmonica is Hohner". Radio stations from coast to coast in Canada (French and English) will carry the Cash message of endorsement. Point of sale material and eye-catching packaging ideas will beef up the broadcasted message.

H&K have researched the market over the past several months and found one area ripe for this type of instrument but heretofore sadly forgotten. They have geared a portion of their promotion towards this market - harmonicas, as an impulse item for children. They will therefore capture two markets - the adult crowd with the Cash message and the now important children's market. The latter should show a good return in view of the coming Christmas buying spree.



## Anne Murray single wins MLS with 7.8

Voting for the Maple Leaf System picks Nov 26 (call 20) resulted in Anne Murray's latest "Sing High, Sing Low" receiving a score of 7.8 points.

Complete results were as follows:

Sing High Sing Low	7.8
Anne Murray/Capitol	
Things Ya Say	5.0
Tommy Graham/Capitol	
Help Me Free Me	4.7
Brutus/Yorkville	
Help for My Waiting	3.9
Dorians/London	
Musical Friends	3.6
Bruce Cockburn/True North	
Other Side of Life	3.6
Christian/London	
Don't Give it Away (withdrawn)	
Christmas/Daffodil	

for a Canadian country disc. They now have listings on 25 U.S. charts and are shown as a "Country Comer" on Hot Pops, compiled and distributed by Tri State Distributors of Fort Wayne, Indiana.



# MACDONALD CARTIER FREEWAY

**"MAKE IT TOGETHER"**

The MacDonald-Cartier Freeway are new on the recording scene, but with their first release, you can see they have come a long way in a few short years. The route to their success is much travelled. Particularly in the Ontario scene. They have made their impression felt in Windsor and as far away as Montreal, covering all spots in-between.

In Toronto they found a great deal of activity while never really hitting the centre of the city. Names that mean a lot to the MacDonald-Cartier Freeway are the out-lying centres in Ontario like Chatham, London, Guelph, Kingston, Brockville and Cornwall. You can't go by these centres without seeing something about their name.

The choice of material for their first release is aptly titled 'We Can Make It Together'. It has the lyric content to establish a feeling of 'oneness' which could be lacking in many today. From the opening line it establishes a theme that should stretch far afield from the normal route the MacDonald-Cartier Freeway are used to taking. It is hoped that by transferring their thoughts to the modern technique of recording, there would be an awakening to the fact that their name would stand for a real togetherness, even long after they are gone. Think about it for a long time and you will see that what they are and what they are saying, should be heard.....MacDonald-Cartier Freeway.....'We Can Make It Together'.

**VIA**

 **Quality** RECORDS

(CAT. NO.)

**1989**

