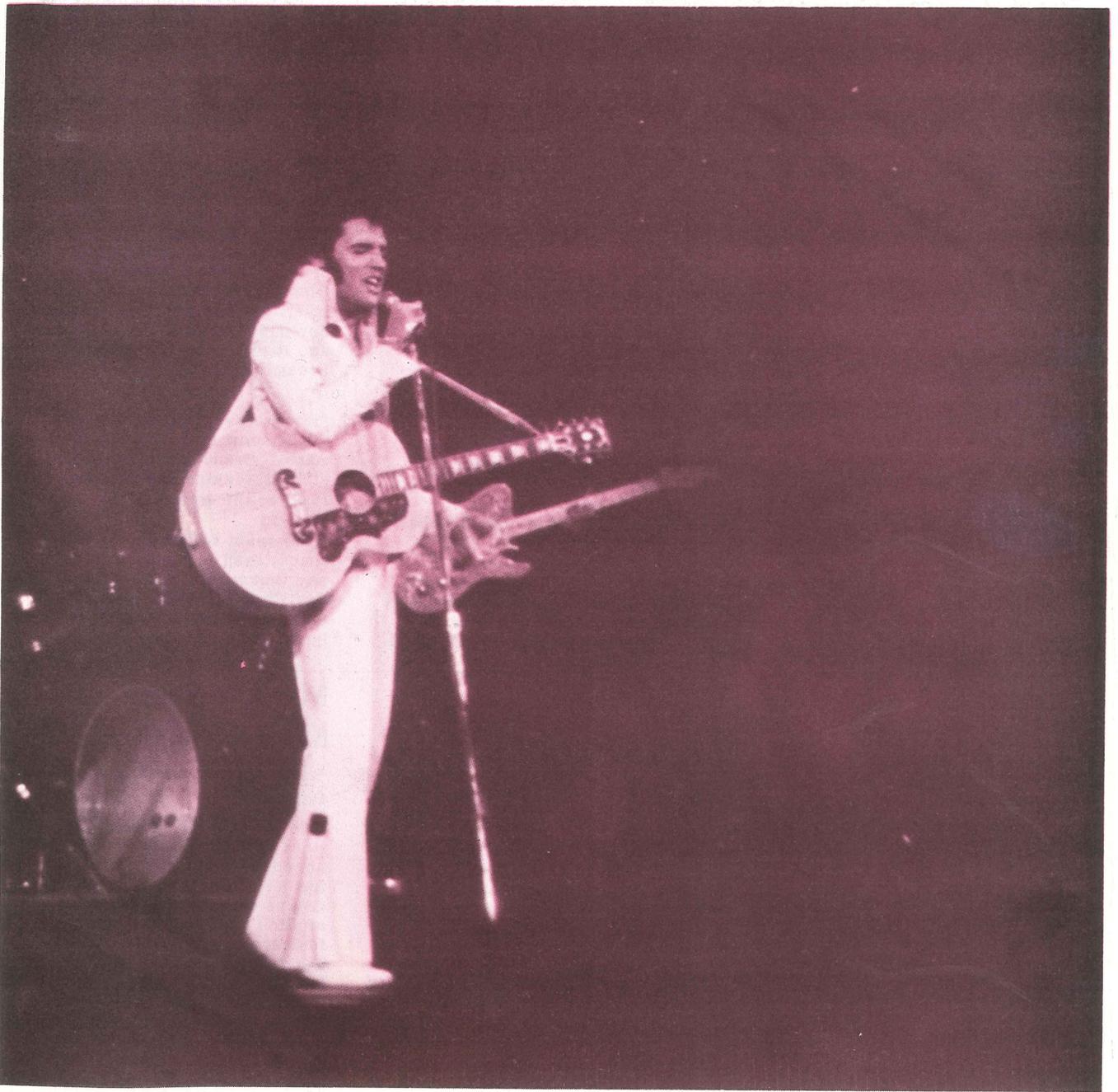


RPM WEEKLY

TWENTY FIVE CENTS

Volume 14 No. 6

September 26th, 1970



Elvis in Detroit City

ELVIS - The return of the American Dream

Sixteen thousand people would be the size of a pretty successful rock festival. Stack them up on shelves like they do in a hockey arena (like the Detroit Olympia) and you would expect drugs, nudity and hundreds of policemen, but the American Dream of the 50's attracted 16,000 people who came to be turned on by one of the few entertainment phenomena of our century - Elvis Presley.

The music and performance was far more frantic than any heavy rock group could inflict on their "Woodstock-type audience" - and the reaction from the audience was equally as frantic. The difference was the attitude with which the audience arrived. They were there to view a legend of the music business. They were there to re-live the most exciting years of music and see one of the most exciting entertainers that the American music industry will ever turn out.

Elvis entertained on the highest professional level. The audience reacted to the entertainment with as much enthusiasm as an Elvis performance would command.

Dressed in a very white jump suit with an Indian rope belt hanging very low around the hips, and a collar that stood starched above the top of his ears. Elvis walked quickly on stage. The flashbulbs illuminated the stage like strobe lights. His jump suit collar plunged at the neck, down to his navel and the open collar

was filled with an orange scarf and fastened with brading that matched his Indian belt. The trousers of the jump suit flared about twelve inches and the opening, up to the knee, on both sides was trimmed with the same braiding.

The show started - where Elvis started - with his first remembered single, "That's All Right Mama" (released only on an EP), and ran through "I've Got A Woman", "Love Me Tender", "Hound Dog", "Heartbreak Hotel", "Blue Suede Shoes", "The Wonder Of You", "I Lost You", "Suspicious Mind", and many others including a very sensitive "Bridge Over Troubled Water" which was somewhat lost because of the excitement of the audience.

After thirteen years (1957) Elvis Presley conquered Detroit City once again. The audience ranged from 12 to 65 and were predominantly the grown-up fans of his heyday.

The entire act was born of his very successful Las Vegas appearances. The orchestra that backed him and the dozen backup singers, which included the stunning soul excellence of the Sweet Inspirations, filled the arena with sound vibrations that many acts would envy. This sound was unbelievable for a building the size of the Olympia. The charts and choreography were highly professional. Elvis is a graduate of the Hollywood school

of entertainers, and every bit of the staging was pure 100% entertainment. No detail had been left to chance. The degree of showmanship on that stage for the hour and ten minutes that he had the audience in the palm of his hand might be equal to all the talent of all today's young performers. When the price of admission could have ranged completely out of proportion by the Colonel, the house sold out at moderate prices with very little publicity and advertising. Word of mouth and a great reputation filled the arena and included standing room only.

The audience watched Elvis from their seats, although at times it looked as though they were about to crash the stage. There was no violence and no move on the part of the audience to run afoul of Olympia security, all decked out in billy-clubs etc. The audience obviously came to be entertained and it reflected the American Dream of the 50s.

Strange that it all took place in the shadow of an American nightmare - Grand River Boulevard, still displaying the scars of the riots of the late 60s.

If we react to the music of our times, than it would be apt to say that music had seen a better day. It was proven - that night Sept. 11 in the Olympia. THAT's showbiz.

Streisand Cuts Lightfoot Material

Alexander Mair, general manager of Early Morning Productions, has been advised that Columbia recording star, Barbra Streisand has included two Gordon Lightfoot penning in her next album. They are: "If You Could Read My Mind, and "Your Love's Return". Producing the Streisand session is Richard Perry who produced sessions for Tiny Tim and Fats Domino. The announcement from Mair confirmed growing suspicion in the trade that Miss Streisand's works would shortly come under the heading of Canadian content.

Lightfoot material has been included in several U.S. and Canadian releases recently. The latest releases from the Canadian Talent Library all include Lightfoot material. Karen Jones' set includes "Minstrel of the Dawn", the John Perrone set, "Alma de Juan" features "Your Love's Return",

"Bittergreen" is given the Henry Cuesta treatment on "Runway 23" and on Brian Russell's "People Get Ready" album, "If You Could Read My Mind" is an outstanding cut.

Merrymen on Canadian Tour

Caravan's Merrymen return to Canada for an extensive seven city Canadian tour. They kick off their tour in Winnipeg at the Arena (15) and move to the west coast and Vancouver's Coliseum (18). They return to the prairies for a Calgary Corral showing (21) and up to the Edmonton Gardens two days later. They move into Toronto's Maple Leaf Gardens (28) and then into Ottawa's National Arts Centre (30). They cap their tour in Montreal at the Forum, October 2nd.

McNair Show

More Canadian Talent

The Canadian-produced "Barbara McNair Show", having already named a number of Canadian acts to appear on the show, is going ahead with plans to include a further fourteen native artists and groups to be taped at the CF70 studios in Agincourt, Ontario. The fourteen signed to appear are: Tommy Hunter, Vanda King, the Irish Rovers, Betty Robertson, Tommy Ambrose, Ed Evanko, the Peter Appleyard Quartet, Hart Pomerance and Lorne Michaels, the Machinery, Jackie Kahane, Rudy Webb, Catherine McKinnon, Gordy Tapp and Tranquillity Base. First show in the new series, which is to be aired across North America, bows September 22nd with Canadian singer Mary Lou Collins, Brook Benton, Dick Shawn and the Cowsills.

CHUM - A Million Listeners Weekly *by Jim Smith*

A common creed unites almost all members of the Canadian record industry. Essentially that creed may be summarized as "we hate CHUM".

Toronto's CHUM-AM is not just any rock radio station - it is THE rock radio station in this country. The BBM ratings credit CHUM with being the only Canadian rock station to draw over a million listeners weekly. Because most rakers in the Toronto area base their stocks on the CHUM chart, a listing of what CHUM considers to be the 30 best records of the week, a position, even a low position, on that chart is worth thousands of record sales.

CHUM operates along the standard top-40 line. The most prominent feature is a highly restricted playlist. Of all the records received each week by CHUM, no more than 10 percent will ever reach the CHUM chart. Thus, at any given moment, 90 percent of the record industry is rejected - and bitter. That, as CHUM has discovered, is not the best way to make friends.

The stories that circulate about CHUM would curl your hair. Most people find child molesters preferable to CHUM. Is CHUM really a menace to society or just a successful station with an inordinate number of critics? To find out, I talked with three spokesmen for the station.

Fred G. Sherratt, vice president of programming and operations for CHUM Ltd., is the station's politician. He arrived armed with a copy of the station's submission

CJRT FM Lays On Jazz Week

CJRT FM, the FM stereo service of Ryerson Polytechnical Institute in Toronto, has been presenting jazz music twenty one hours a week, every week for the past five and a half years. Now the student operated station is going all out to capture the attention of jazz buffs with an interview with someone of note in the jazz world, every night for a week. The interview series began September 14th, with John Norris, editor of Coda, Canada's jazz magazine. Following Norris were Patrick Scott of the Toronto Daily Star, Alister Lawrie of the Globe and Mail, Phil McKellar of CKFM and Glen Woodcock of the Toronto Telegram. Each of the guests personally selected the music to be aired at the time of his appearance. Host and organizer of the effort was Ted O'Reilly.

to the CRTC, filed last spring. It was Sherratt who dealt at length with the most sensitive questions.

J. Robert (Bob) Wood, program supervisor for CHUM-AM, is the man who has the final word on what recordings receive airplay on CHUM. As such, he is probably the most powerful man on the Canadian rock scene. Cynics refer to CHUM as CJRW, after Wood's initials. Wood is a soft-spoken man who apparently believes sincerely in the efficacy of top-40 radio. He is also very elusive. Four phone calls were necessary to get past his secre-

tary (who, I suspect, was out of the office on the fourth attempt). A record promotion man later asked me to describe Wood because, in a full year of visiting the station, he had never met the program supervisor.

Mrs. Lyn Rice, the advertising and public relations manager for CHUM, was the third spokesman in the CHUM welcoming party. During the meeting, she acted as secretary for the station, making notes of important points. Only occasionally would she join the discussion.

The discussion, which is printed intact beginning on page five, lasted some forty-five minutes.

Thanks to

CANADIAN RADIO

FOR MAKING

"TEN POUND NOTE"

BY  Tuesday
GH 101

STEEL RIVER

A HIT !!

ALSO ON THEIR SMASH L.P.



"weighin'—
heavy"

CAT. NO. GHL 1000



"SINGLE AND ALBUM RELEASED IN THE U.S.A. BY
STEREO DIMENSION RECORDS, 118 WEST 57th STREET, NEW YORK, N.Y."

YOUR NEXT CANADIAN HIT FROM 

"I believe in sunshine"
BY  Tuesday
GH 102

Quote Rodger Scott - CFOX Montreal: "I Believe In Sunshine" - A Top 5 Smash, One Of Best Canadian Records Heard In Long Time."

Special Thanks To CKOC & CHAM, Hamilton - First Stations To "Break" I Believe In Sunshine.

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED



"...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

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

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

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



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

SUBSCRIPTIONS — Canada & USA

One Year — \$10.00
Two Years — \$17.00
Three Years — \$21.00

(Air Mail \$15 per year)

Other Countries

One Year — \$25.00
Single Copy — .25

Advertising Rates On Request
Second Class Mail Registration Number 1351

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Jazz Returns to Towne

Toronto's Towne Tavern has opened its doors, once again, to jazz. The opener, Junior Mance, Atlantic recording star, pulled better than expected houses and got the usual nod from the dailies. The heavyweights however (McNamara and Scott) weren't in for the well laid on steak and lobster affair set up for the radio and press people.

Jazz is like all other types of music. It's entertaining and it can be bad. Mance falls into the entertaining bag. He's somewhat confusing at times, like most jazz musicians. Perhaps this confusion is the fear of being centred out as not understanding what jazz is all about. The heavies take great delight in spouting their knowledge of the jazz jargon and they've built up a minority following which could be one of the reasons jazz is avoided by the masses. One doesn't need an explanation of how to enjoy. A prime example is Mance's version of "Spinning Wheel" by David Clayton Thomas. It was thoroughly enjoyed by this writer and most of the audience. It would probably have been enjoyed less had there been an explanation of its arrangement by a jazz purist. One of the few jazz critics who can communicate his feelings and still not offend is CKFM's Phil McKellar. It's also interesting to read the review of Junior Mance by the Toronto Telegram's Bernadette Andrews. She's obviously not a jazz fan, but she lays down the musical description in contemporary language which could be the beginning of the crushing of the mystique which has surrounded jazz these many years.

Kudos should go to the Towne's Gord Josie. He's also made a success of the Friars. Josie is backed in all his endeavours by one of the continent's top-notch PR firms, Arts & Talents Associ-

Toronto Production for "Son of Hair"

"The Me Nobody Knows", a hit New York musical, is now getting ready for a Toronto production. The play has been playing to SRO houses at New York's Orpheum since May. The Toronto producers are auditioning young Canadian talent for the twelve available singing roles. Script calls for six male and six female, all with strong singing voices. Auditions are being held at the Rockpile in Toronto for the parts. Skedded as opening time is a date in November at the Crest Theatre.

ates. This group is headed up by Gordon Allen who is ably assisted by Darlene Black and Wilma Morrison.

Other top name jazz acts skedded for the Towne include: Ahmad Jamal (14), Les McCann (21), Clarke Terry (28). October has Al Cohn and "Zoot" Sims (15) and Horace Silver (18). George Shearing is tentatively scheduled for a November date.

Read it FIRST in RPM

Starr/Bare Form Pubbery

Jack Starr, one of Canada's top country impresarios and owner of Toronto's Horseshoe Tavern, has announced the completion of negotiations between himself and well-known country artist Bobby Bare to form a partnership in a music publishing firm to be known as Starr Music. Starr will scout the Canadian country scene while Bare will handle any U.S. action with headquarters in Nashville.

Starr has long been aware of the potential of Canadian country songwriters and has often expressed a desire to lend a helping hand to aspiring young writers. He enjoys an excellent reputation in Nashville where he is regarded as a regular and often referred to as an honorary citizen of "Music City". Starr is one of the few Canadian country club owners who has actually dug the country scene and become part and parcel of it. He has been an excellent ambassador of this country's efforts in country, taking every opportunity during the annual Country Convention (Nashville) to boost Canada as a nation having a wealth of top country entertainers and composers.

The Horseshoe, owned by Starr for the past twenty-three years, has increased its bookings of Canadian acts over the past few years. Some of the country's top acts have launched their careers from the stage of this Toronto showplace. Stompin' Tom Connors, Dominion recording artist, broke the house record for length of stay in the club. Dianne Leigh, Chart artist, returns again and again to good crowds. Mike Graham, new Rodeo star, has just completed a two week stand gathering a large following which has increased the sales potential of his new disc "These Things".

Starr, who has been tagged "a natural" by local music publishing biggies, will enter into this new venture on a full time basis.

Smith granted exclusive CHUM interview

(There are many of us in the trade who have attempted to fit together the many pieces making up what is termed, by some, the "jigsaw" policy of CHUM Radio and, perhaps unfairly, haven't gone to the source for clarification of this policy. RPM's Jim Smith put together many of these pieces in question form and was granted an exclusive interview. The CHUM welcoming committee was comprised of Fred Sherratt, vice-president of programming and operations for CHUM Ltd.; J. Robert Wood, program supervisor for CHUM-AM; and Mrs. Lyn Rice, advertising and public relations manager for CHUM. This could very well be one of the most important articles ever to appear in RPM, and should be of interest to the Canadian music colony. —Editor)

Smith: What is the station's opinion of Canadian music and talent right now?

Sherratt: I just might start off and Bob can get in the details. We think that the Canadian music industry is in better shape right now than it has ever been. When you talk about Canadian music industry, I assume you mean records because that's where it's happening right now. There is more product, and better product, being produced now than ever before. An interesting statistic that Bob came up with when we did our submission for the CRTC was that in the two years prior to that there had been more international hits produced in Canada than in all time before that.

Wood: I think there were about, by our count, at that time 20 or 21 Canadian hits that had been produced during that two year period, more than at all times previously in history. So quantity-wise the industry is in much better shape. And we find that quality-wise the industry is producing records for an international market rather than just a domestic market. And, of course, it's improved the quality of its product immensely. And it's helped us a lot, too, of course, because we're trying to compete as best we can and with a better product we're able to do this.

Smith: How would the average Canadian record compare today with the average foreign record?

Wood: As far as we're concerned, the Canadian product today, in most cases, is equally as good as the product being produced in the United States, England, France, or any other country. Now there are some exceptions, of course, but you get exceptions in any country. There are some terrible American records.

Sherratt: I think an interesting thing that you have to keep in mind is the weighting factor. I think it's possible to say that,

on percentage, there's more good Canadian product than there would be foreign product. I have some figures here (text of submission to CRTC) that say CHUM receives a minimum of 50 foreign new recordings each week. That's a real minimum. That means 2,600 new foreign releases at a minimum submitted each year. Now the average number of Canadian recordings submitted each year is just over 4. So you're looking at just over 200 a year against over 2,600 a year. So the Canadian musical material available is about 7%. So when you weigh that against the percentage of Canadian music being played by Canadian radio stations then Canadian music must, on percentage, be better if Canadian radio stations are basing their programming on quality.

Smith: Is there going to be any problem meeting the CRTC regulations?

Sherratt: It's a regulation. On January 13th., CHUM will be programming 30% Canadian and so will all stations in the CHUM group. We'll be at that long before January. Our mechanics are hard at it right now.

Smith: Then the problem is not that Canadians do not turn out good material but that they do not turn out enough records?

Sherratt: Yes. We think that the quantity of new material will be brought up and will be there eventually. Whether it will be there by January remains to be seen. Our major concern is that we must maintain the quality of the radio station — all Canadian radio stations must do this — bearing in mind that all English language radio stations in Canada are not competing in Canada, they are competing in an international marketplace. There are very few places in Canada that are not within range of the major American radio stations. It's a North American market as far as

we're concerned. So we have to maintain the quality of the radio station on an international level. But we think we'll be able to do that, as far as new product is concerned. Our main concern is with product gone by. We haven't got a Canadian musical heritage. You can't correct what has been before. To keep up with content, it is going to be difficult for people to hear a lot of that music that they grew up with during the last 10 or 15 years.

Smith: Logically you should be receiving over 15 Canadian records a week to keep releases in line with programming requirements?

Sherratt: Numbers scare me. These are figures that I'm taking from back in the spring when we did quite an analysis of the situation.

Smith: Have the numbers changed since you took your survey?

Wood: Yes, I think they have. In April the average number of Canadian records that would be produced in a week would be 4 but now I think the average would be 5 or even 6. So there has been a large increase over the past few months. Obviously because of the regulations upcoming. And, of course, we hope the increase will continue.

Sherratt: I think the regulations are probably a minor factor. I think we were headed in this direction before there was any indication that these regulations would be forthcoming. There was a lot of activity in the Canadian music industry before the CRTC enacted the regulations and at a time when very few broadcasters believed the CRTC would enact content legislation. We were aware that the CRTC wanted more Canadian content, but very few broadcasters thought there would be a firm regulation. But we were headed in that direction.

Smith: Do you feel that Canadian radio stations have an obligation to encourage Canadian talent?

Sherratt: Our radio stations are very Canadian and must be Canadian. We must be a part of and reflect the Canadian community.

Smith: Are the records you are receiving, Canadian culture, or are they carbon copies of the American product?

Sherratt: I don't think music is a national thing. I think music is an international medium.

Smith: In that case does it matter if the records are produced in Canada?

Sherratt: Only for the development of the artists. I don't think it is important from a listener's standpoint, from our standpoint, from the industry's standpoint, we're interested in consumers.

Smith: Do you subscribe to any American programming consultant services?

Sherratt: What do you mean programming services?

Smith: I'm thinking specifically of Ted Randall's sheet.

Wood: We get all the tip sheets. Ted Randall, Billboard, Cash Box, Mike Mickey's Turntable, Bill Gavin, the Hamilton Report. We must get about 15 of them every week.

Smith: The trade feels that you are paying around \$50,000 a year for Ted Randall's services. Is this true?

Sherratt: No. It is untrue.

Smith: Is it close?

Sherratt: It is very untrue. We retain Ted Randall as a consultant for our company. We have six consultants for the CHUM group and Ted Randall is the international consultant. It is interesting about Ted Randall, since you brought his name up, although he lives in Los Angeles, he is probably the only truly international programming consultant in the world. He does a lot of consulting in New Zealand and Australia. That's very beneficial to know what's going on in other parts of the world. He does some in the United States and he does some here.

Wood: We have also had, for much longer than this, a Canadian consultant.

Sherratt: George Davies from Victoria who, I guess without question, is the outstanding Canadian consultant, and has been retained by us for years. He does much more work for us than Ted Randall. We retain the services of Martin Goldfarb and Associates, who are sociologists. We retain three technical consultants: Niblock of Vancouver, George Mathern Associates of Toronto, and a firm from Washington.

Smith: Then you really aren't very dependent on Ted Randall?

Sherratt: We're closely connected. We're very good friends. But we program our radio stations.

Wood: I don't know why that story about Randall is still going around town because we've had people come into our station with

a good, good record and we'll say that record's good enough to put on the air right away. And we'll walk right in and put it on the air.

Sherratt: There are one, two, three, four, five people who are actively engaged in music for CHUM-AM on a daily basis here in this building. The final decision about what will be played if there is any indecision out of a group like that, which is unlikely, Bob Wood does that.

Smith: I understand that people who bring the records in, seldom get to see you.

Wood: Gee, I don't know where they'd get that idea. I talk to many of them every week.

Smith: But, typically, wouldn't they deal with Chuck McCoy?

Wood: No, they'd deal with Doug Raulinson. Doug Raulinson and Chuck McCoy both are part of our decision-making process and work on the chart. I often see the promotion men on their way to the library where the records are played and decisions are made. I stop and chat with them. If they have a special request to see me about something they feel is important, that can also be arranged.

Smith: Do they have certain times when they have to see you?

Wood: Yes. So they won't waste time out of their busy schedules, we have an appointment set up every Thursday morning so that the man from RCA will come in at, say, 9:20 and the man from London would be in at 10:30 and so on through the morning. They find that this is more convenient for them and it certainly compresses the time we have to spend on reviewing records. So it's probably a more efficient system from everybody's standpoint.

Sherratt: But the aggressive promotion man from a record company gets heard by all of us.

Smith: Is there a criterion for picking a hit?

Wood: What did you say?

Smith: I said is there any criterion for picking a hit?

Wood: We don't pick the hits. We pick the records that will be played by our radio station. We examine the lyrics of every record to see if we feel they're in good taste. We consider the quality of the production of the record. We consider the quality of the pressing. We consider the track record of the artist. We consider the performance of the artist. And, of course, we'll look at the response the record has evoked in other markets. For instance we'll look at your own CKOC. If a record

has been doing well in other markets, it'll make us think twice about the merits of the record.

Smith: Do You believe the theory that anything that is played enough will sell?

Wood: No, that is definitely not true. It has been proven wrong, time and time again when we thought that a record had merit and we exposed it for two or three weeks but the public didn't go down to the record store and buy it so we pulled it off the air. So, as Mr. Sherratt would say, the public really determine whether a record will be a hit. We don't. We could take a record and play it every hour of the day for a week and it still wouldn't be a hit if the people didn't like it.

SMITH: Do you agree that a record company is getting free-advertising from you when you play their record?

Sherratt: No, not necessarily.

Wood: That's a new one. I've never head that question before.

Rice: When we talk about an article written by a very prominent person, maybe about an airline hijacking, does that constitute an advertisement by the paper or magazine in which the article appears for the airline in question?

Sherratt: If we, in our newscasts, say The Hamilton Spectator reliably reported, does that constitute an advertisement for the newspaper? It's a source.

Smith: If a record is played, people became aware of it. Is that not the same as an advertisement?

Sherratt: No, the performance of the artist is what the people become aware of. They do not become aware of the record. The record is just a means of transporting the performance to the consumer.

Smith: If playing a record won't sell that record, can you therefore still claim that you're playing of an advertisement for something like aspirin will sell that product?

Sherratt: It's a totally different situation.

Wood: Not necessarily. If the product isn't good or the price isn't right.....

Sherratt: Or the commercial isn't good.....

Wood: It may do some good, it may not. And what about the underground groups that have sold thousands of records without ever getting airplay?

TOP 50 CANADIAN CHART

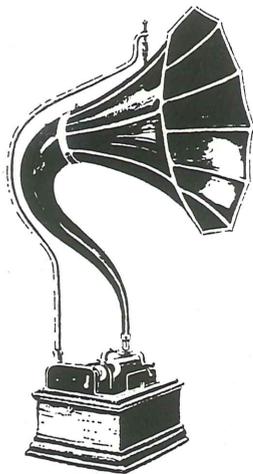


		All listings meet CRTC domestic content requirements for AM radio	
1	1	17	13
	SNOWBIRD Anne Murray-Capitol-72623-F (MacLellan) Beechwood-BMI		THEME FOR JODY Christopher Kearney-Apex--77113-J (Kearney)
2	2	18	4
	INDIANA WANTS ME R.Dean Taylor-Rare Earth 5013-L (Taylor) Jobete-BMI		CHAIN TRAIN Chilliwack-Parrot-350-K (Lawrence) BMI
3	3	19	34
	TEN POUND NOTE Steel River-Tuesday-101-M (Telfer) Belsize-BMI		YEARS MAY COME, YEARS MAY GO Irish Rovers-Decca-732723-J
4	9	20	39
	YANKEE LADY Jesse Winchester-Ampex-11004-V (Winchester)		FACE OF THE SUN Anthony Green/Barry Stagg Gamma-5004-K (Green-Stagg) BMI
5	10	21	18
	YOU CAN'T DENY IT Edward Bear-Capitol-72622 (Evor)		YOU DON'T NOTICE THE TIME YOU WASTE-It's All Meant-Columbia-C4-2930-H (McKim-MacKay)
6	4	22	20
	AS THE YEARS GO BY Mashmakan-Columbia C4-2924-H (Senecal-Mercer Jackson-Blake)		MOODY MANITOBA MORNING -Rick Neufeld Warner Bros-5025-P (Neufeld) Laurentian-BMI
7	5	23	21
	ME & BOBBY McGEE Gordon Lightfoot-Reprise 0926-P		IT'S YOUR LIFE Andy Kim-Dot-727-M (Kim-Barry)
8	6	24	19
	HAND ME DOWN WORLD Guess Who-Nimbus 9-74-0367-N (Winter) Expressions-BMI		CRAZY JANE Tom Northcott-New Syndrome 106-J (Northcott) BMI
9	11	25	22
	CORRINA CORRINA KBB & Crowbar-Daffodil-DFS-1001-F (P.D.)		HALLELUJAH Tomorrow's Eyes-London 17386-K
10	15	26	26
	YOU MAKE ME HIGH Luke & the Apostles-True North-4-102-H (Gibson/Little/McKenna)		STAY Joey Gregorash-Polydor-2065 023-Q (Gregorash/Lampe) Dalrirc BMI
11	8	27	35
	HIGHER & HIGHER Canada Goose-Tonsil-0002-M		LYNNIE LYNNIE Blakewood Castle-Franklin 641-K(Blake)Sabalora Music
12	7	28	17
	JEAN Bobby Curtola-Capitol-72615-F		BIG YELLOW TAXI Joni Mitchell-Reprise-0906-P (Joni Mitchell)
13	16	29	43
	STOP (Wait A Minute) Copper Penny-Nimbus 9 75-1031-N (Wamil-McDonald) Sunspot-BMI		WITHCRAFT Merriday Park-Columbia-C4-2942-H (Dahl-Breiland)
14	23	30	45
	MOONSHINE (friend of mine) 5 Man Electrical Band-Polydor-2065 030-Q (Emmerson)		THAT'S WHERE I WENT WRONG -Poppy Family-London-L139-K (Jacks) Gone Fishin' Music
15	24	31	31
	CIRCLE GAME Buffy Ste. Marie-Vanguard-VRS35108-L (Mitchell) Siquomb BMI		THE MYNAH BIRD SONG Colin Kerr & Rajah-Mynah Bird-MB3360-K (B Kerr) Berandal Music-BMI
16	12	32	46
	COUNTRY SONG The Original Caste-Bell 197-M (Innes) Harem-BMI		A NEW DAY Spring-Coast-C-1972-K (Buckley) Citadel BMI
		33	28
			CROWDED BY EMPTINESS Ginette Reno-Parrot-40050-K (Butler-Bilyk-Allbut) CAPAC
		34	33
			SILKEN SILVER MELODY -Chimo-Revolver-REVS009-J (Raby/Mowbray)
		35	47
			BEAUTIFUL SECOND HAND MAN -Ginette Reno-Parrot-40053-K
		36	...
			I BELIEVE IN SUNSHINE Madrigal-Tuesday-GH 102-M (Hambleton)Bluenose CAPAC
		37	29
			PEACEFUL MOUNTAIN Catherine McKinnon-Capitol-2867-F
		38	...
			OOH GILDA John Pimm-Warner-5027-P (Pimm) Ego BMI
		39	30
			YOU CAN'T ALWAYS GET WHAT YOU WANT Robert E.Lee Brigade-Columbia-C4-2928-H (
		40	40
			I DON'T BELIEVE Canada-RCA-75-1035-N (Harvey) Dunbar Music BMI
		41	41
			(I can) FEEL IT COMING Strange Movies-Van-2100001-Q
		42	37
			FORTUNATE SON Rainvilles-GT3359-K
		43	...
			TASTE OF TEARS Debbie Lori Kaye-SSS International-810-M
		44	...
			COMIN' ROUND Poor Souls-Quality-1980-M (Moran) Shediac CAPAC
		45	49
			I COULD GIVE YOU THE WORLD -Jim Mancel-Polydor-2065026-Q (Butler-Bilyk)
		46	50
			CHERRY WINE Excelsior-Polydor-2065016-Q- (Boyce-Farley)
		47	...
			WALKIN' ALONG Thecycles-Tamarac-TTM641-M (Clinch) Svengali CAPAC
		48	48
			I'M SO GLAD YOU'RE YOU (And Not Me) Motherlode-Revolver-REVS008-J
		49	...
			IVY IN HER EYES Mongrels-RCA-75-1036-N (Chick) Dunbar BMI
		50	...
			WONDERFUL Leather-Quality-1982-M (Jalsevac)Windfall BMI

Letters

WOODHOUSE IS BEST

I don't know if you have heard any rumours of dealers going gray. I sure am. You get a big hit record and send in orders for it and the answer is "No stock". I have never seen a worse period for this. Some record companies seem to look on an order as a joke. The girls in the order office are doing all they can but they just don't have any stock. If I get a packing slip back with "No. out of stock", or "back order" on it, I treat it as a minor miracle. Is this due to bookkeepers in charge of pressing, or what? I am losing the reputation of never



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AND MOST
ADVANCED
SOUND EQUIPMENT
AVAILABLE
WILL BE USED
IN OUR NEW
STUDIO...



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being unable to get a record — 2 weeks no stock of "Patches", 3 of no "Joanne", 3 of "Overture From Tommy", 2 weeks of "Hand Me Down World".

LP's are no better — 1 week for "Chicago". It seems as if every other week we can't get "Easy Rider".

Right now my vote is Joe Woodhouse for promotion and Capitol, best company.

Paul Misener
Alliston, Ont.

BELIEF IN HOME-GROWN TALENT

As I go into my eighth year of involvement with the Canadian music industry, I find myself looking back. I don't believe what I see in the past, and I get terribly excited about what is just around the bend in the future.

Who would believe that in eight short years, we have come from a nonentity on the international market to a contender for top honours?

Who, eight years ago, would have believed we would have our own top fifty chart, featuring nothing but Canadian talent, with a totally Canadian sound?

However, the reason for all this happening is quite basic. Total determination, by a lot of people, who, at one point or another in the eight years, decided to pull together and act as an industry,

LETTERS continued on page 17

Canadian Content

FOUR YEARS AGO — SEPT. 26/66

- 1 PLEASE FORGET HER
The Jury — Quality
- 2 TURN HER DOWN
Barry Allen — Capitol
- 3 THE MERRY PLOUGHBOY
Carlton Showband — Quality
- 4 AND SHE'S MINE
Guess Who — Quality
- 5 DON'T CRY FOR ME
Marti Shannon — RCA
- 6 LET'S RUN AWAY
Staccatos — Capitol
- 7 WHATCHA GONNA DO ABOUT IT
Modbeats — Red Leaf
- 8 WILDWOOD DAYS
Bobby Curtola — Tartan
- 9 YOU GOTTA HAVE LOVE
Robbie Lane — Capitol
- 10 LOVE THAT'S TRUE
White Knights — RCA

CHART LISTINGS (alphabetically)

Ain't No Mountain High Enough	11
All Right Now	27
As Years Go By	31
Ball And Chain	44
Black Fox	77
Border Song	43
Brontosaurus	36
Candida	12
Chain Train	93
Cheryl Moana Marie	89
Circle Game	83
Closer To Home	22
Come On And Say It	94
Corrina Corrina	57
Country Song	84
Cracklin' Rosie	18
Deeper Deeper	68
Don't Play That Song	15
Down By The River	74
El Condor Pasa	25 90
Empty Pages	78
Everybody's Got The Right To Love	33
Everything's Tuesday	81
Express Yourself	50
Face Of The Sun	97
Fire And Rain	64
For Yasgur's Farm	46
Funk	72
Glory Glory	67
Go Back	51
God, Love, Rock And Roll	80
Going To The Country	54
Green Eyed Lady	41
Groovy Situation	14
Hand Me Down World	39
Hi De Ho	7
Higher And Higher	66
I Am Your Little Boy	88
I Know I'm Losing You	23
I'll Be There	53
Indiana Wants Me	5
In The Summertime	20
It Ain't Easy	55
It Don't Matter To Me	87
It's A Shame	95
It's Only Make Believe	21
I've Lost You	35
I Who Have Nothing	10
Jean	69
Joanne	8
Julie Do Ya Love Me	6
Just Let It Come	60
Lady D'Arbanville	85
Lulu	65
Long Long Time	99
Lookin' Out My Back Door	1
Look What They've Done To My Song...	19
Lovin' You Baby	49
Lucretia Mac Evil	91
Make It With You	58
Mash	82
Me & Bobby McGee	34
Mongoose	71
Moonshine (Friend Of Mine)	79
Neanderthal Man	24
Only You And I Know	42
On The Beach	29
Our House	92
Out In The Country	26
Patches	16
Pate De Fois Gras	73
Peace Will Come	17
Rainbow	56
Riki Tiki Tavi	63
Rubber Duckie	13
Screaming Night Hog	52
Se Me, Feel Me	98
Sly, Slick & Wicked	45
Snowbird	2
Solitary Man	47
Soul Shake	38
Spill The Wine	40
Still Water	76
Stop (Wait A Minute)	75
Summer Morning	70
Sunday Morning Coming Down	32
Ten Pound Note	9
Theme For Jody	86
25 Or 6 To 4	3
War	4
We Can Make Music	61
We've Only Just Begun	62
Where Are You Going To My Love	48
Wild World	100
Yankee Lady	28
Years May Come, Years May Go	96
Yellow River	37
You Can't Deny It	30
You Make Me High	59

RPM 100 SINGLES

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Amper
Arc
CMS
Capitol
Caravan
Columbia
Compo
GRT
W
Y
D
M
D
K
J
T
London
MTCC
Musmart
Phonodisc
Pickwick
Polydor
Quality
RCA
Trans World
WB Atlantic
K
L
S
Q
M
N
Y
P

HANDY PULL-OUT CHART

Rank	Weeks Ago	Artist	Label	Rank	Weeks Ago	Artist	Label
1	3 4	LOOKIN' OUT MY BACK DOOR Creedence Clearwater Revival-Fantasy-645-R		34	13 16	ME & BOBBY McGEE Gordon Lightfoot-Reprise-0926-P	MA PL
2	4 8	SNOWBIRD Anne Murray-Capitol-72623-F	MA PL	35	10 10	I'VE LOST YOU Elvis Presley-RCA-47-9873-N	
3	2 3	25 OR 6 TO 4 Chicago-Columbia-45194-H		36	36 38	BRONTOSAURUS Move-A&M-1197-W	
4	1 2	WAR Edwin Starr-Tamla Motown-7097-L		37	33 33	YELLOW RIVER Christie-Epic-10626H	
5	7 12	INDIANA WANTS ME R.Dean Taylor-Rare Earth-5013-L	MA PL	38	52 56	SOUL SHAKE Delaney & Bonnie & Friends-Atco-6756-P	
6	6 6	JULIE DO YA LOVE ME Bobby Sherman-Metromedia-194-L		39	21 21	HAND ME DOWN WORLD Guess Who-Nimbus 9-74 0367-N	MA PL
7	5 5	HI DE HO Blood Sweat & Tears-Columbia-45204-H		40	19 13	SPILL THE WINE Eric Burdon & War-MGM-14118-M	
8	8 9	JOANNE Mike Nesmith-RCA-74 0368-N		41	57 58	GREEN EYED LADY Sugar Loaf-Liberty-56183-K	
9	11 11	TEN POUND NOTE Steel River-Tuesday-101-M	MA PL	42	32 35	ONLY YOU AND I KNOW Dave Mason-Blue Thumb-114-Q	
10	14 17	I WHO HAVE NOTHING Tom Jones-Parrot-40051-K		43	43 45	BORDER SONG Elton John-Uni-55246-J	
11	15 15	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross-Tamla Motown-1169-L		44	47 50	BALL AND CHAIN Tommy James/Shondells-Roulette-7084-T	
12	17 19	CANDIDA Dawn-Bell-903-M		45	46 47	SLY SLICK & WICKED Lost Generation-Brunswick-55436-K	
13	22 25	RUBBER DUCKIE Ernie-Columbia-45207-H		46	66 90	FOR YASGUR'S FARM Mountain-Windfall-533-M	
14	18 18	GROOVY SITUATION Gene Chandler-Mercury-73083-K		47	31 31	SOLITARY MAN Neil Diamond-Bang-578-U	
15	23 26	DON'T PLAY THAT SONG Aretha Franklin-Atlantic-2751-P		48	61 70	WHERE ARE YOU GOING TO MY LOVE Brotherhood of Man-Deram-85065-K	
16	20 24	PATCHES Clarence Carter-Atlantic-2748-P		49	55 73	LOVIN' YOU BABY White Plains-Deram-85066-K	
17	24 30	PEACE WILL COME Melanie-Buddah-186-M		50	67 67	EXPRESS YOURSELF Watts 103rd St. Rhythm Band-Warner Bros-7417-P	
18	25 39	CRACKLIN' ROSIE Neil Diamond-Uni-55250-J		51	75 77	GO BACK Crabby Appleton-Elektra-H5687-5-P	
19	28 52	LOOK WHAT THEY'VE DONE TO MY SONG MA-New Seekers-Elektra-45699-P		52	53 57	SCREAMING NIGHT HOG Steppenwolf-Dunhill-4248-N	
20	9 1	IN THE SUMMERTIME Mungo Jerry-Pye-4005-L		53	90 ...	I'LL BE THERE Jackson 5-Tamla Motown-1171-L	
21	34 100	IT'S ONLY MAKE BELIEVE Glen Campbell-Capitol-2905-F		54	60 66	GOING TO THE COUNTRY Steve Miller Band-Capitol-2878-F	
22	38 61	CLOSER TO HOME Grand Funk Railroad-Capitol-27432-F		55	59 60	IT AIN'T EASY Ron Davies-A&M-1188-W	
23	26 34	I KNOW I'M LOSING YOU Rare Earth-Rare Earth-5017-L		56	56 55	RAINBOW Marmalade-London-20059-K	
24	27 43	NEANDERTHAL MAN Hotlegs-Capitol-2886-F		57	69 79	CORRINA CORRINA King Biscuit Boy & Crowbar-Daffodil-DFS 1001-F	MA PL
25	30 89	EL CONDOR PASA Simon & Garfunkel-Columbia-4523-H		58	37 20	MAKE IT WITH YOU Bread-Elektra-45686-P	
26	42 62	OUT IN THE COUNTRY Three Dog Night-Dunhill-4250-N		59	80 ...	YOU MAKE ME HIGH Luke & the Apostles-True North-4-102-H	MA PL
27	29 64	ALL RIGHT NOW Free-Polydor-2001 079-Q		60	95 ...	JUST LET IT COME Alive & Kickin'-Roulette-7087-T	
28	49 54	YANKEE LADY Jesse Winchester-Ampex-11004-V	MA PL	61	68 93	WE CAN MAKE MUSIC Tommy Roe-ABC-11273-Q	
29	40 68	ON THE BEACH 5th Dimension-Bell-913-M		62	97 ...	WE'VE ONLY JUST BEGUN Carpenters-A&M-1217-W	
30	62 75	YOU CAN'T DENY IT Edward Bear-Capitol-72622-F	MA PL	63	35 37	RIKI TIKI TAVI Donovan-Epic-10649-H	
31	12 7	AS YEARS GO BY Mashmakhan-Columbia-C4-2924-H		64	76 ...	FIRE AND RAIN James Taylor-Warner-7422-P	
32	41 59	SUNDAY MORNING COMING DOWN Johnny Cash-Columbia-45212-H		65	73 83	LOLA Kinks-Pye-0930-J	
33	16 14	EVERYBODY'S GOT THE RIGHT TO LOVE Supremes-Tamla Motown-1167-L		66	44 46	HIGHER AND HIGHER Canada Goose-Tonsil-0002-M	MA PL
67	64 40	GLORY GLORY Rascals-Atlantic-2743-P		67	64 40	GLORY GLORY Rascals-Atlantic-2743-P	
68	99 ...	DEEPER, DEEPER Freda Payne-Invictus-8090-F		68	99 ...	DEEPER, DEEPER Freda Payne-Invictus-8090-F	
69	39 41	JEAN Bobby Curtola-Capitol-72615-F	MA PL	69	39 41	JEAN Bobby Curtola-Capitol-72615-F	
70	98 ...	SUMMER MORNING Vanity Fare-Page One-21033-K		70	98 ...	SUMMER MORNING Vanity Fare-Page One-21033-K	
71	72 81	MONGOOSE Elephant's Memory-Metromedia-182-L		71	72 81	MONGOOSE Elephant's Memory-Metromedia-182-L	
72	74 85	FUNK James Gang-ABC-11272-Q		72	74 85	FUNK James Gang-ABC-11272-Q	
73	78 ...	PATE DE FOIS GRAS Rumplestiltskin-Bell-TA200-M		73	78 ...	PATE DE FOIS GRAS Rumplestiltskin-Bell-TA200-M	
74	77 91	DOWN BY THE RIVER Buddy Miles-Mercury-70386-K		74	77 91	DOWN BY THE RIVER Buddy Miles-Mercury-70386-K	
75	83 94	STOP (Wait a Minute) Copper Penny-Nimbus 9-75 1031-N	MA PL	75	83 94	STOP (Wait a Minute) Copper Penny-Nimbus 9-75 1031-N	
76	86 ...	STILL WATER Four Tops-Tamla Motown-1170-L		76	86 ...	STILL WATER Four Tops-Tamla Motown-1170-L	
77	84 ...	BLACK FOX Freddie Robinson-Pacific Jazz-88155-K		77	84 ...	BLACK FOX Freddie Robinson-Pacific Jazz-88155-K	
78	87 ...	EMPTY PAGES Traffic-Polydor-2001083-Q		78	87 ...	EMPTY PAGES Traffic-Polydor-2001083-Q	
79	... ...	MOONSHINE (friend of mine) 5 Man Electrical Band-Polydor-2065 030-Q	MA PL	79	... ...	MOONSHINE (friend of mine) 5 Man Electrical Band-Polydor-2065 030-Q	
80	81 96	GOD, LOVE, ROCK AND ROLL Teegarden & Vanwinkle-Westbound-170-T		80	81 96	GOD, LOVE, ROCK AND ROLL Teegarden & Vanwinkle-Westbound-170-T	
81	85 86	EVERYTHING'S TUESDAY Chairmen of the Board-Invictus-9079-F		81	85 86	EVERYTHING'S TUESDAY Chairmen of the Board-Invictus-9079-F	
82	82 76	MASH Al de Lory-Capitol-2811-F		82	82 76	MASH Al de Lory-Capitol-2811-F	
83	... ...	CIRCLE GAME Buffy Ste. Marie-Vanguard-VRS35108-L	MA PL	83	... ...	CIRCLE GAME Buffy Ste. Marie-Vanguard-VRS35108-L	
84	70 51	COUNTRY SONG Original Caste-Bell-197-M	MA PL	84	70 51	COUNTRY SONG Original Caste-Bell-197-M	
85	... ...	LADY D'ARBANVILLE Cat Stevens-A&M-1211-Q		85	... ...	LADY D'ARBANVILLE Cat Stevens-A&M-1211-Q	
86	71 71	THEME FOR JODY Christopher Kearney-Apex-77113-J	MA PL	86	71 71	THEME FOR JODY Christopher Kearney-Apex-77113-J	
87	... ...	IT DON'T MATTER TO ME Bread-Elektra-45701-P		87	... ...	IT DON'T MATTER TO ME Bread-Elektra-45701-P	
88	92 ,5	I AM YOUR LITTLE BOY Heintje-Polydor-541.072-Q		88	92 ,5	I AM YOUR LITTLE BOY Heintje-Polydor-541.072-Q	
89	94 98	CHERYL MOANA MARIE John Rowles-Kapp.K 2102-J		89	94 98	CHERYL MOANA MARIE John Rowles-Kapp.K 2102-J	
90	91 97	EL CONDOR PASA James Last-Polydor-2041.060-Q		90	91 97	EL CONDOR PASA James Last-Polydor-2041.060-Q	
91	... ...	LUCRETIA MAC EVIL Blood, Sweat & Tears-Columbia-45235-H		91	... ...	LUCRETIA MAC EVIL Blood, Sweat & Tears-Columbia-45235-H	
92	... ...	OUR HOUSE Crosby, Stills, Nash & Young-Atlantic-2760-P		92	... ...	OUR HOUSE Crosby, Stills, Nash & Young-Atlantic-2760-P	
93	79 67	CHAIN TRAIN Chiliwack-Parrot-350-K	MA PL	93	79 67	CHAIN TRAIN Chiliwack-Parrot-350-K	
94	... ...	COME ON AND SAY IT Grassroots-Dunhill-4249-N		94	... ...	COME ON AND SAY IT Grassroots-Dunhill-4249-N	
95	... ...	IT'S A SHAME Spinners-V.I.P.-25057-L		95	... ...	IT'S A SHAME Spinners-V.I.P.-25057-L	
96	... ...	YEARS MAY COME, YEARS MAY GO Irish Rovers-Decca-732723-J	MA PL	96	... ...	YEARS MAY COME, YEARS MAY GO Irish Rovers-Decca-732723-J	
97	89 ...	FACE OF THE SUN Green & Stagg-Gamma-5004-K	MA PL	97	89 ...	FACE OF THE SUN Green & Stagg-Gamma-5004-K	
98	... ...	SEE ME, FEEL ME The Who-Decca-732729-J		98	... ...	SEE ME, FEEL ME The Who-Decca-732729-J	
99	... ...	LONG, LONG TIME Linda Ronstadt-Capitol-2846-F		99	... ...	LONG, LONG TIME Linda Ronstadt-Capitol-2846-F	
100	... ...	WILD WORLD Jimmy Cliff-A&M-2023-Q		100	... ...	WILD WORLD Jimmy Cliff-A&M-2023-Q	

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

Compiled from record company, radio station and record store reports

RPM 100 ALBUMS

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Ampeg
Arc
CMS
Capitol
Caravan
Columbia
Compo
GRT

W
C
U
D
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H
J
L
T

London
MTCC
Musimart
Phonodisc
Pickwick
Polydor
Quality
RCA
Trans World
WB Atlantic

K
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P

Sept 26, 70

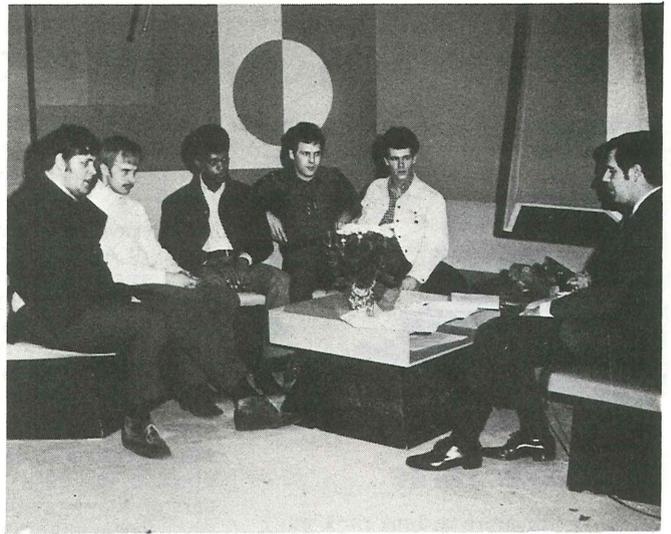
1	1	1	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-842-R 58402-V	34	30	13	SELF PORTRAIT Bob Dylan-Columbia-C 30050-H CT 30050-H	67	68	68	ELTON JOHN UNI-73090-J N/A
2	2	2	BLOOD, SWEAT & TEARS Columbia-KS 30090-H CT 30090-H	35	39	67	GASOLINE ALLEY Rod Stewart-Mercury-SR 61264-K N/A	68	97	...	DON'T CRUSH THAT DWARF Firesign Theatre-Columbia-C30102-H N/A
3	4	4	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P	36	38	76	WORLDWIDE HITS Elvis Presley-RCA-LPM6401-N PK6401-N	69	76	92	MUNGO Mungo Jerry-Pye-JXS7000-L N/A
4	5	27	MAD DOGS & ENGLISHMEN Joe Cocker-A&M-SP6002-W N/A	37	21	16	AMERICAN WOMAN Guess Who-RCA-LPS 4266-N PK 1518-N	70	82	...	THE LAST PUFF Spooky Tooth-Polydor-2334012-Q N/A
5	3	3	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J	38	37	31	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A	71	61	55	NUMBER 5 Steve Miller Band-Capitol-SKAO436-F N/A
6	6	6	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F	39	40	50	WEIGHIN' HEAVY Steel River-Tuesday-GHL 1000-M GHLCT 1000-M	72	70	75	ABC Jackson 5-Tamla Motown-MS 709-L M75 709-L
7	8	8	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J	40	41	48	BAND OF GOLD Freda Payne-Invictus-ST 7301-F 4XT 7301-F	73	66	44	ASSOCIATION LIVE Warner Bros-2WS 1868-P N/A
8	18	39	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F	41	42	46	CACTUS Atco-SD 33 340-P CS 33 340-P	74	67	60	STEPPEWOLF LIVE Dunhill-DSD 50075-N DHX 85075-N
9	9	7	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q N/A	42	53	...	THEM CHANGES Buddy Miles Express-Mercury-SR 61280-K N/A	75	46	37	CANDLES IN THE RAIN Melanie-Buddah-BDS 5060-M BDC 5060-M
10	10	12	MASHMAKHAN Columbia-ELS 365-H CT 0365-H	43	50	69	JULY 5TH ALBUM Fifth Dimension-Soul City-SCS33901-M N/A	76	74	62	HAIR Original Cast-RCA-LSO 1150-N OK 1038-N
11	11	23	CHICAGO Columbia-KGP 24-H CT BO 0858-H	44	29	30	HOME Procol Harum-A&M-SP 4261-W CS 4261-W	77	77	79	THE STRAWBERRY STATEMENT Original Soundtrack-MGM-2SE 14-M N/A
12	13	15	ON THE WATERS Bread-Elektra-EKS 74076-P N/A	45	43	45	IT AIN'T EASY Three Dog Night-Dunhill-50078-N N/A	78	78	...	THE LAST POETS Douglas-3-M N/A
13	12	10	ABSOLUTELY LIVE Doors-Elektra-EKS 9002-P CT2 9002-P	46	57	66	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P	79	69	70	AXE Randy Bachman-RCA-LSP 4348-N N/A
14	14	11	Mc CARTNEY Paul McCartney-Apple-STAO 3363-F 4XT 3363-F	47	60	77	THE BEGETTING OF THE PRESIDENT Orson Welles-Mediarts-41-2-J N/A	80	99	98	EASY RIDER Original Soundtrack-Reprise-MS 2026-P CRM 2026-P
15	15	9	OPEN ROAD Donovan-Epic-E 30125-H ET 30125-H	48	55	58	RUMPLESTILTSKIN Bell-LTS 6047-M N/A	81	72	72	CHANGES Bobby Curtola-Capitol-ST 6354-F N/A
16	7	5	LET IT BE Beatles-Apple-SOAL-6351-F 4X 06351-F	49	71	...	WAR AND PEACE Edwin Starr-Tamla Motown-GS 9481-L N/A	82	65	53	LADIES OF THE CANYON Joni Mitchell-Reprise-RS 6376-P CRX 6376-P
17	19	22	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P	50	36	38	GREATEST HITS Gary Puckett & Union Gap-Columbia-C 1042-H CT 10 1042-H	83	84	90	SUNFLOWER Beach Boys-Reprise-6382-P N/A
18	17	18	ERIC CLAPTON Polydor-238 20210-Q N/A	51	75	99	IN THE WAKE OF POSEIDON King Crimson-Atlantic-8266-P CS 8266-P	84	73	42	SLIM SLO SLIDER Johnny Rivers-Imperial-LP 1600-K N/A
19	16	14	ERIC BURDON DECLARES WAR MGM-SE 4663-M E-C 4663-M	52	51	49	GET READY Rare Earth-Rare Earth-RS 507-L R75 507-L	85	...	...	MY WOMAN, MY WOMAN, MY WIFE Dean Martin-Reprise-RS6403-P CRX6403-P
20	20	20	HOT TUNA RCA-LSP 4353-N PK 1630-N	53	48	43	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F	86	90	...	ON MY WAY TO WHERE Dory Previn-Mediarts-41-1-J N/A
21	22	25	JAMES GANG RIDES AGAIN ABC-ABCS 711-Q 5022711-Q	54	45	35	ON STAGE FEBRUARY 1970 Elvis Presley-RCA-LSP 4362-N PK 1594-N	87	83	74	BAND OF GYPSYS Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P
22	28	29	GOLD Neil Diamond-UNI-73084-J 173 3084-J	55	54	54	OFFICIAL MUSIC King Biscuit Boy/Crowbar-Daffodil-SBA-16001-F N/A	88	47	32	EVERYBODY KNOWS THIS IS NOWHERE Neil Young-Reprise-RS 6349-P CRX 6349-P
23	24	21	TEN YEARS TOGETHER Peter, Paul & Mary-Warner Bros-BS 2552-P CWX 2552-P	56	79	93	FIRE & WATER Free-Polydor-2310 040-Q N/A	89	88	88	CHILLIWACK Parrot-PAS 71040-K N/A
24	23	19	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H CT 100750-H	57	64	59	MUSIC FROM BUTCH CASSIDY AND THE SUNDANCE KID B. Bacharach-A&M-SP 4227-W C 4227-W	90	100	..	WHY CAN'T I TOUCH YOU? Ronnie Dyson-Columbia-C30223-H N/A
25	34	47	BARREL Lee Michaels-A&M-SP 4249-W CT 4249-W	58	52	41	MOUNTAIN CLIMBING West/Pappalardi-Windfall-WF 4501-M WFC 4501-M	91	91	...	NAKED CARMEN Various-Mercury-SRM-1-604-K MCR4 1604-K
26	35	51	DIANA ROSS Tamla Motown-MS 711-L M75 711-L	59	...	...	METAMORPHOSIS Iron Butterfly-Atco-339-P TP 339-P	92	56	56	POCO Epic-BN 26522-H N 16 10257-H
27	32	36	ECOLOGY Rare Earth-Rare Earth-RS 514-L R75 514-L	60	93	...	A QUESTION OF BALANCE Moody Blues-Threshold-3-K NA	93	87	63	HEY JUDE Beatles-Apple-SW 385-F 4XT 385-F
28	26	24	ALONE TOGETHER Dave Mason-Blue Thumb-BTS 19-Q 5075-19-Q	61	62	65	MAGNETIC SOUTH Mike Nesmith & 1st Nat. Band-RCA-LSP4371-N N/A	94	89	78	JETHRO TULL BENEFIT Reprise-RS 6400-P CRX 6400-P
29	31	40	SESAME ST BOOK & RECORD Original TV Cast-Columbia-CS1069-H N/A	62	44	17	WE MADE IT HAPPEN Engelbert Humperdinck-Parrot-XPAS 71038-K M 79638-K-V	95	80	73	BITCHES BREW Miles Davis-Columbia-GP 26-H CT BO 0908-H
30	25	26	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P	63	58	52	THE ISAAC HAYES MOVEMENT Enterprise-ENS 1010-M ENSC 1010-M	96	96	96	LIVINGSTON TAYLOR Capricorn-33 334-P N/A
31	33	34	JESSE WINCHESTER Ampeg-A 10104-V M 51004-V	64	63	57	GIMME DAT DING Pipkins-Capitol-ST 483-F 4XT 483-F	97	...	...	LEFTOVER WINE Melanie-Buddah-5066-M 55066-M
32	49	71	JUST FOR LOVE Quicksilver-Capitol-ST498-F N/A	65	...	...	SUGARLOAF Liberty-LST7640-K N/A	98	94	97	WHICH WAY YOU GOIN' BILLY Poppy Family-London-PS 574-K 57172-K
33	27	28	GREATEST HITS 5th Dimension-Soul City-SCS 33900-K N/A	66	59	33	WORKINGMAN'S DEAD Grateful Dead-Warner Bros-WS 1869-P CWX 1869-P	99	95	86	ABBEY ROAD Beatles-Apple-SO 383-F 4X 383-F
								100	...	...	JOE SOUTH'S GREATEST HITS Capitol-ST450-F 4XT450-F

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



Andy Kim, Steed recording artist with CKFH morning man, Duff Roman (l) and night man, Mike Williams.



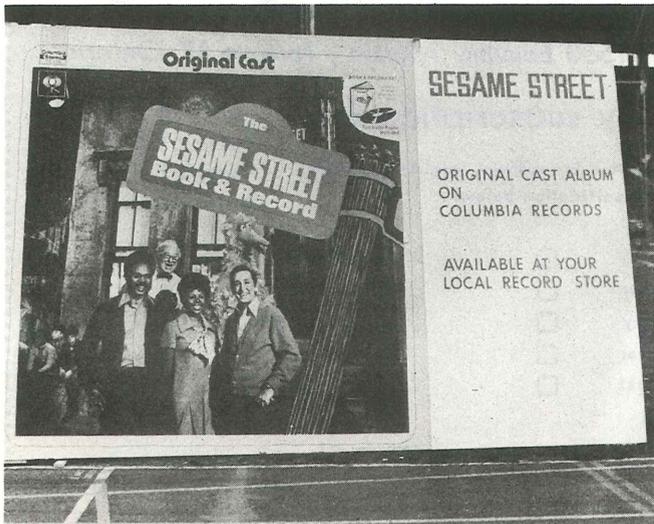
RCA's Canada and manager, Lou Blair (l) with CHCT-TV's Dennis Corrie (Calgary Channel 2).



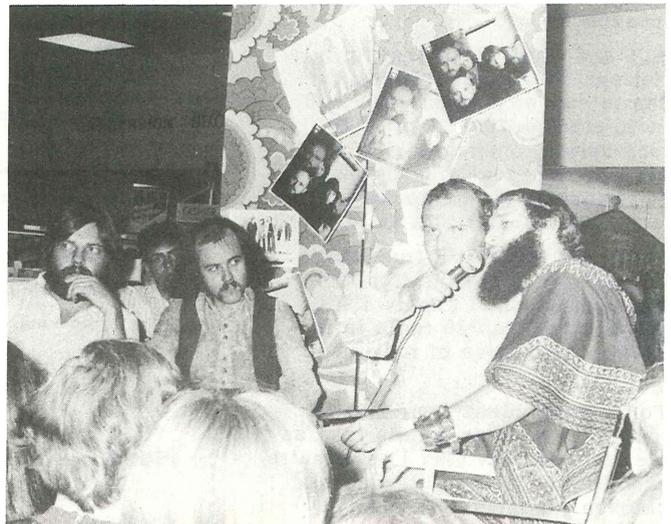
Edmonton's Troyka with "Eye Witness Our Town" (CHCT-TV Calgary) hosts Barbara Kelly and Dennis Corrie. Mike Reid, Warner Bros. branch manager with Miss Kelly.



Edward Bear, Capitol recording artists with Dennis Corrie, host of CHCT's "Eye Witness Our Town". Group currently climbing charts with "You Can't Deny It".



10' by 12' sign at Toronto Fair grandstand during circus performances. Several hundred rubber duckies were given away by Columbia's Camilleri in conjunction with promo.



Columbia's Mashmakhan were featured at an in-store promotion at Eaton's Yorkdale Store (Toronto). Their single "As Years Go By" has sold 100,000 copies.

Yorke - A rooster rock fan



by Ritchie Yorke

There is nor more ardent rock enthusiast in the world than your old dad. I live rock. I breathe it. I spend hours, each day, writing and talking about it. Come to think of it, I damn well love rock music.

I've been this way for a long time, almost 15 years in fact. I've listened to a lot of other kinds of music in the meantime. But I've got to tell you that as far as I'm concerned, no other type of music besides classical is worth a shit.

Rock is my bread and butter, and my raspberry jam as well. I've got it in the blood, and I couldn't shake it even if I wanted to. I'm hooked, folks.

I pass along all this information merely to bring more impact to the following statement. I cannot bear to listen to Top 40 radio.

And being a child of my particular time (the late 50's and all of the 60's), I must presume that there is one heck of a lot of others like myself. Mad keen rock fans, who wouldn't be caught dead tuning into the Top 40.

Stop and think about that for a moment. Particularly if you happen to own or program a Top 40 radio station. What's with this long-haired, unshaven git? He says he digs rock like there was no tomorrow, yet he doesn't listen to rock radio. He must be nuts.

Maybe so, but if it's true, there are millions suffering from the same affliction. I simply don't believe that Top 40 radio is in anyway indicative of rock as it is today.

To my ears, bless 'em, Top 40 radio of now is as middle road as the stations that play Lee, Sinatra and Martin. They're all playing chicken rock. What we want is rooster rock.

I'm not denying for one moment that there isn't a market for the tripe being churned out by the

likes of Bobby Sherman, Glen Campbell, Christie, the First Edition, Diana Ross and Rare Earth.

Everyone has to go through the difficult age of 10 to 18. You can't avoid it, and you'd be crazy to want to. But it's ridiculous to assume that everyone who is into rock, is either between those ages or interested in the sort of mediocrity which appeals to that age group.

The people who reached their teens in the 50's and 60's are part of a new generation — the Woodstock generation I believe the mass media call it. They're aged between 18 and 30, and they probably don't think too highly of Bobby Sherman record product.

They don't buy many singles, because they're into longer, more involved and intricate statements. But they buy so many albums that well over 75 percent of all records sold are bought by this group. Almost every record they buy is a rock album.

Even Ray Charles could see that rock albums are the method of expression in rock music of the 70's.

Yet this audience is completely passed over in contemporary broadcasting.

Top 40 operators obviously still believe that they're catering to the complete rock audience. That's because they aren't into the music anyway, and have no idea what it's all about. They go home and listen to their mundane Humperdinck and Campbell junk.

And what about FM progressive rock stations? They're fine, if you don't mind listening to all sorts of poor rock albums.

To my mind, there are only two kinds of music — good and bad. And far too much bad music turns up in FM programming. Just because rock music has been pressed on a 12 inch record does not automatically imply that it is good. I hear far, far too much crap on the FM rock airwaves.

Looking at record sales breakdowns and FM audiences, one must conclude that rock on FM has not been a success. Which is very sad, but so predictable. While Top 40 radio occupies the right wing extreme (desperately

YORKE continued on page 23

The CANADIAN MUSIC INDUSTRY DIRECTORY

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RPM

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To assist in our subscription breakdown, would you kindly check the appropriate classification below:

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

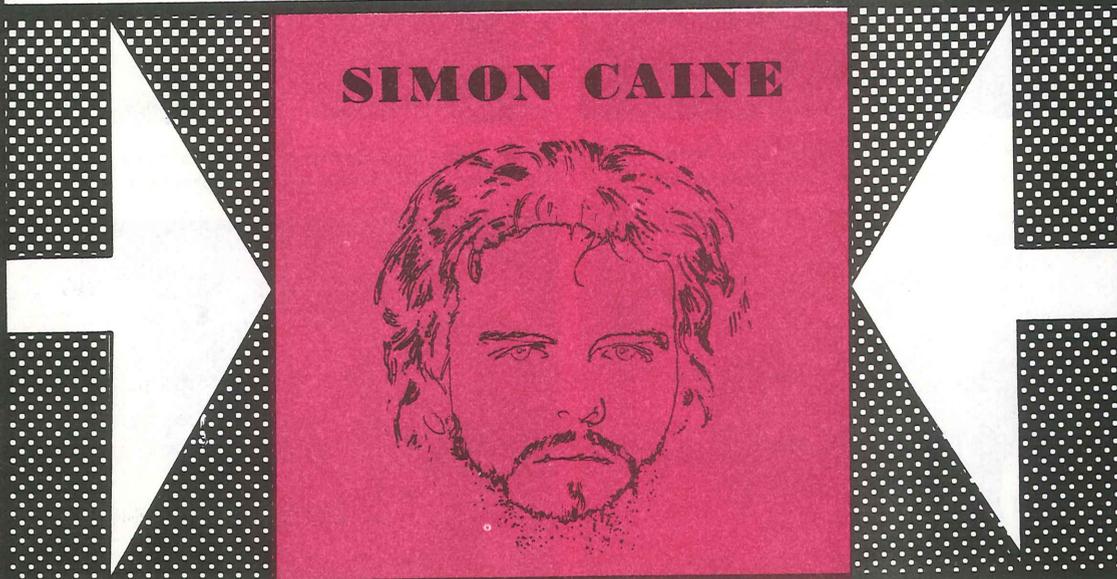
Name _____

Address _____

City _____ Zone _____ Prov _____

When you've got an
album this great.....

**you tell
someone
about it!**



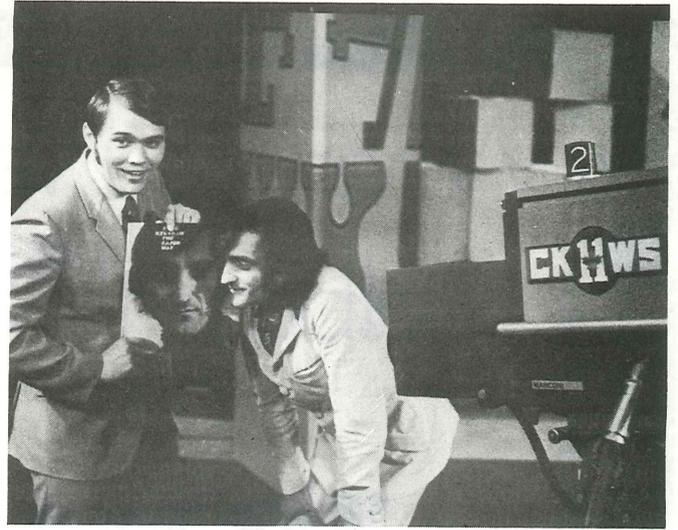
LISTEN TO IT.....YOU'LL BELEIVE IT!!

SIMON CAINE · LSP 4410

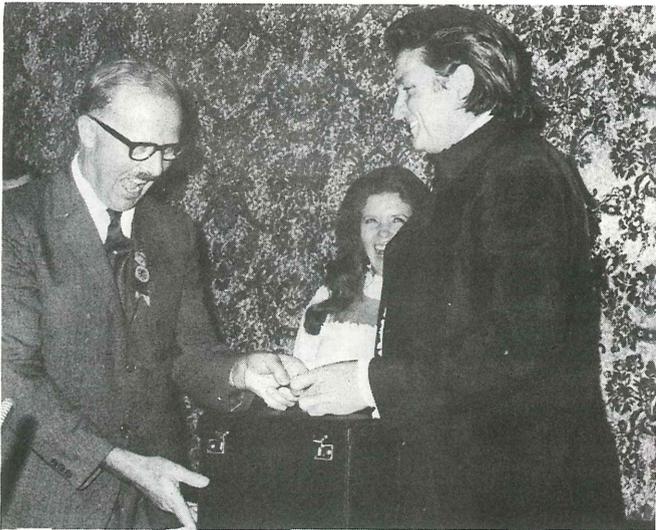
RCA



Stompin' Tom Connors receiving Golden Spud from the Honourable Dan MacDonald, Agricultural Minister P.E.I.



CKWS radio and TV personality, Greg Stewart (Kingston) with Doug Kershaw, Warner Bros. recording artist.



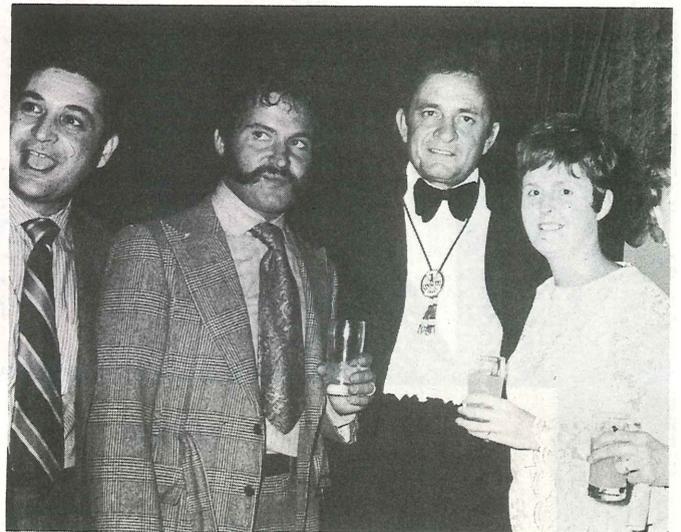
Johnny Cash presents Toronto's Mayor Dennison with complete Cash library during Toronto Fair appearance.



Cash, wife June Carter and Cash's manager Saul Holiff (r) during press conference at Toronto's Sutton Place.



CBS vice president, Walter Yetnikoff, presents Sweden Gold to Cash for "Folsom Prison" while Bunny Freidus (CBS) and Charlie Camilleri (Columbia) look on.



(l to r) Eddy Colero, Ontario branch manager Columbia; Sam Bornstein, Stereo Tape Products; Cash; Sylvia Harding, Columbia sales rep, at Johnny Cash reception.

LETTERS continued from page 8

rather than a pile of individuals.

Record companies started to believe in home-grown talent. The home-grown talents decided to be themselves, instead of carbon copies of something already happening. The start of a music weekly, who believing the pen is mightier than the sword, attacked on every front, not always with success, but always there. Independent producers like myself who, like the artists, looked for a different thing. Again, not always with success, but always trying. Program and music directors right on through the on-air personnel promoting and playing the Canadian product. Not always as much as you would have liked them to, but always there. The incentive given by this radio support to the record companies to spend money on promotion for their Canadian artists. The nods of approval given by parent organizations in the U.S. and the continent to do all these things which cost money, instead of running to the bank with it.

There is no question, the music industry is happening. But it is only the beginning. The rest of the world has voiced their approval of what we are doing, but only consistency in the product we produce will allow us to make that

indelible mark, impossible to erase, which will keep us in the running.

It is reasonable to assume, that with consistency, we will also have improvement. It is unreasonable to assume that because we are making a noise which is being heard around the world, that the job is done.

Rubbish. If anything, we must work twice as hard to maintain and improve our position in the world industry.

This is where I get excited. We are striving to improve. Look at the major charts. Billboard, Cashbox, RPM. Look at the chart action in foreign countries. It gets more im-

pressive each month.

This whole thing is happening because of faith, determination, hard work, imagination and money from all concerned. We must keep this alive.

I am proud of my involvement in an industry which, against seemingly insurmountable odds, has kept slugging away and now can see the light of day at the top, where the Canadian music industry belongs.

I praise and congratulate all who have been involved and invite anyone who wishes, to join the Canadian Music Industry.

Bob Burns,
Daliric Music, Winnipeg.

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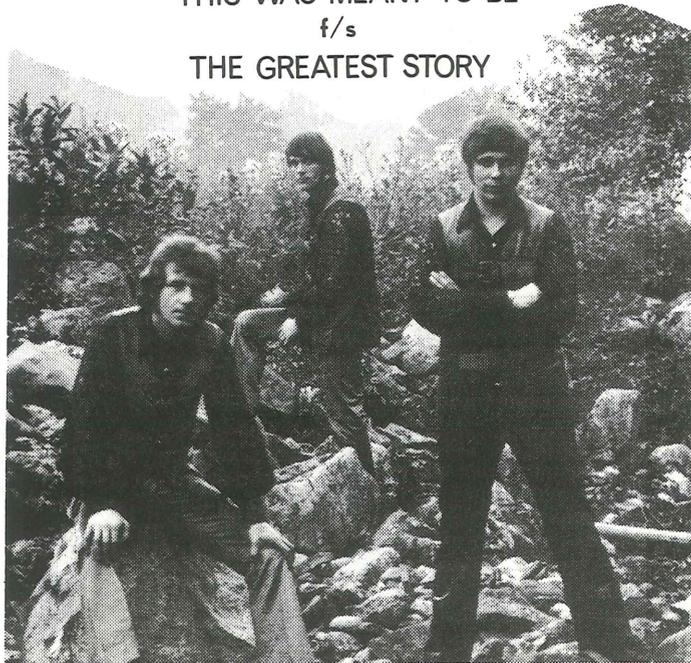
LOOK OUT!

FOR

THIS WAS MEANT TO BE

f/s

THE GREATEST STORY



DAYBREAK

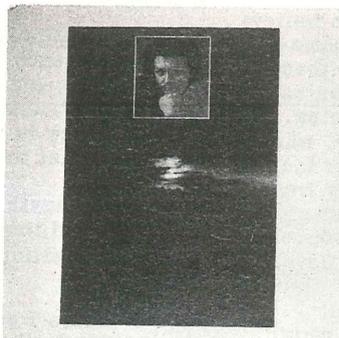
now on

LONDON
records

NEW ALBUMS

A QUESTION OF BALANCE

The Moody Blues
Threshold-THS 3-K
Group has unquestioned quality and have come up with a set which should not be thought of in such mundane terms as one of the best rock LP's ever released, but rather as a significant commentary in contemporary language, of man's plight.



FOR YOU TO KNOW ME

Allan J. Ryan
Columbia-ELS 3688-H
A powerful first set from Canadian Ryan with label going all out. A handsome promo pack being shipped to radio and press types. Ryan deserves all the support he can get. This is an exceptional album of funny/sad/folky/country music.

PEOPLE GET READY

Brian Russell-Canadian
Talent Library-477 5130-Z
Has the same feeling of a Richard Harris without the English accent. He has a rich, deep resonant voice and does full justice to all cuts. Play restricted to CTL member stations. The others lose out. CTL plays will generate good sales.

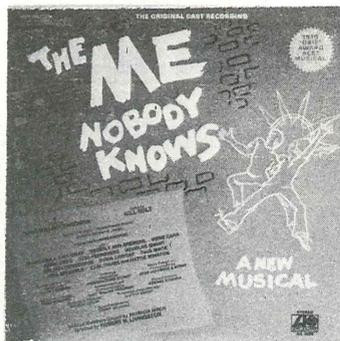


SONG

Dennis Yost & Classics IV
Liberty-LST 11003-K
A strong tight set of works with lavish orchestrations by Lari Goss complimenting most selections. MOR stations will dig album, which could result in strong sales without major singles success.

THE ME NOBODY KNOWS

Original Cast Recording
Atlantic-SD 1566-P
Regarded as one of the top Broadway musicals currently happening. Soon to open in Canada. Could be one of the top selling Cast albums of the year. Another rock-folk musical with a large sized message.

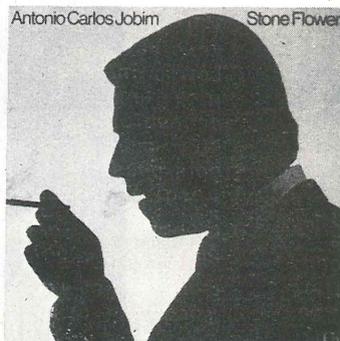


IN THE WAKE OF POSIEDON

King Crimson
Atlantic-SD 8266-P
A logical extension of "In The Court Of The Crimson King". Leads the avante garde of rock, much as did "Sergeant Pepper" four years ago. With heavy and sometimes threatening classical borrowings. An experience.

GOODTIME ALBUM

Glen Campbell
Capitol-SW 493-F
This one's got everything going for it. Good production, packaging, material, and most important, the rosy cheeked Campbell. Whatever you think of all-American boys, Campbell leaves most of the MOR fare looking pretty flat and stale. He's alive and still very big.

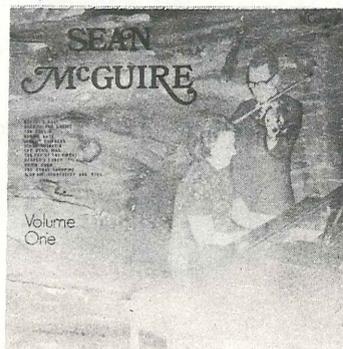


STONE FLOWER

Antonio Carlos Jobim
CTI-6002-M
A Creed Taylor production with all the Latin flavouring to make this a fine instrumental programming set. Titler is exceptional with violin solo and clever use of instruments putting it into the free form bag. Many goodies in package.

SEAN MCGUIRE

Celtic-SCX 55-K
Fiddle music has a much wider audience than most of us would suspect. McGuire truly ranks as one of the best. Yehudi Menuhin once said he wished he could play with as much feeling. Artist is a traditional violinist. Stock this one, you'll be pleasantly surprised.



THE GREATEST HITS (VOL.1)
WINDY / THE ASSOCIATION ★
PATA PATA / MIRIAM MAKEBA
FEELIN' GROOVY / HARPERS
BIZARRE ★ CLASSICAL GAS /
MASON WILLIAMS ★ IF I HAD
A HAMMER / TRINI LOPEZ ★
THING / CHARLES
& THE WATTS 103rd
RHYTHM BAND ★

THE GREATEST HITS VOL 1

Various-Warner Bros
BS 2559-P
The "hip" capitalists at WB have come up with a set that can't help but sell. Featuring major hits from the company's major artists. It's got nowhere to go but up, "Spirit In The Sky", "Windy", "Ruby Don't Take Your Love To Town" - all included.

CHUM continued from page 6

Smith: And how many thousands more could they have sold if they had airplay?

Wood: We don't feel that playing a record will help that record become a hit.

Smith. Do you not feel that CHUM producing records is a conflict of interests?

Sherratt: No, we do not. Indeed we feel that it is anything but. If you accept the premise that we should make a contribution to the development of Canadian content, which we did, I guess about two years ago, then how else are we to pursue that avenue today other than on records because that's where music happens — on records. There was a time when radio stations, CHUM included, presented live programs every Sunday night. We'd have an hour-long live concert. You don't have live performances anymore. A lot of the quality of the performance happens in the recording studio. So no, we don't see it as a conflict of interest. We see it as a continuing contribution to the development of Canadian talent.

Smith: But there are maybe two ways of making this contribution to Canadian talent. CFRB has its Canadian Talent Library, set up as a non-profit organization, so that they too are making a contribution to Canadian talent but this way, nobody can accuse them of being in it just for the money. Have you ever thought that there might be a significant difference between CFRB's approach and that of CHUM?

Sherratt: Yes, we think that there's quite a difference. CFRB, or, it's really, Standard Broadcasting, established the Canadian Talent Library as a programming service. It's on a subscription basis, as a co-operative venture. Primarily they were producing covers of existing works. That's quite a bit different from producing original material for the marketplace. We feel that if we can get behind artists from beginning to end and get them launched in the recording industry, that we're making a contribution to them. We, in no way, apologize for generating a profit as we go along, if we can. It hasn't worked out that way, yet. We're in the publishing business as well.

Smith: Is it not ethically questionable for a radio station to be playing its own records. Does this not give the station a marketing advantage over other record producers?

Rice: The radio station does not

own the record company. CHUM Ltd. own Much Productions.

Smith: But can we differentiate between CHUM Ltd. and Much Productions?

Sherratt: We do. CHUM Ltd. operates a number of radio stations as well as owning a publishing and record-producing company.

Smith: Very few other stations played your Doctor Tom. You played Doctor Tom and it got to number 16 on your chart. That would lead people to believe that Doctor Tom was picked by you because you own the record.

Sherratt: How many radio stations played Doctor Tom, Bob?

Wood: I know of at least 10 stations that played the record. Montreal, Winnipeg, Calgary, Vancouver.

Rice: There were 9 French-speaking radio stations where the record actually appeared on their charts.

Wood: One of the Standard stations played Doctor Tom.

Sherratt: Nobody played the first record.

Wood: We didn't play the first record because we didn't feel it was up to our standards. When the second record came out, we gave it the customary two-week test period and we found that it did have appeal to the public. There were telephone requests for the record and there were sales of the record. When we find that kind of response, of course, we add the record to our charts. Once it goes onto our charts, we let the sales and the telephone requests determine how high it will go. The fact that the record was owned and produced by CHUM Ltd., therefore, has absolutely nothing to do with whether we play the record.

Smith: Is there presently any action being taken by the Combines Branch about CHUM being involved in so many aspects of the music business?

Sherratt: That is the first time I have ever heard that question. We've appeared before the CRTC. We've appeared before Senator Davies' committee on media. We've discussed this at great lengths with representatives of the government. Indeed, the Chairman of the CRTC, had a discussion at a hearing held here in Toronto with our president, Allan Waters, with direct reference to the record industry and, I felt, complimented us on our venture.

Smith: What other ventures is CHUM in?

Sherratt: We have CHUM-AM in Toronto and we have CHUM-FM in Toronto. We have CFRA Ottawa and CFMO Ottawa. We have a 50% interest in CKPT Peterborough. We own Radio station CJCH in Halifax. We own 2/3 of CKVR Channel 3 TV Barrie. We own the Muzak franchise for Ontario, which is the largest Muzak franchise in the world. We own two music publishing companies, Summerlea and Winterlea, one is CAPAC and one is BMI. Much Productions is the recording arm. The publishing and record companies are based in Montreal.

Smith: Do you also own a booking agency?

Sherratt: No, we don't.

Rice: One point I would like to make is that CHUM Ltd. is a public company and there are a lot of Canadians who own shares in this venture.

Sherratt: There are about 1600 Canadians who own shares in CHUM Ltd.

Smith: How do you determine the CHUM chart?

Wood: The listings on the CHUM chart are based on record sales, telephone requests, and our opinions of the record's merit.

Smith: Are you aware of the power of your chart? Are you aware that most rakers in Southern Ontario base their purchases on the CHUM chart and that a listing on the chart will guarantee a record at least 8,000 copies in sales?

Wood: That's what we've been told. We haven't been told that particular figure. We were told 5,000. Maybe the stories are getting wilder or our influence has increased. But we're well aware of that.

Smith. Why is the playlist restricted to a certain number of records?

Sherratt: It's a fundamental program philosophy. There's a point that I'd like to put in, that's academic. CHUM is a radio station. CHUM radio is not in the business of selling records. We're in the business of programming a radio station to attract an audience. We do a lot of different things. Music is one of them but our personalities are important too. We also operate a very large news operation with 15 full-time newsmen working at CHUM. We founded and own Canadian Contemporary News, a cross-Canada co-operative service. But the point I really want

to reiterate is that we're not in the business of selling records.

Smith: During any given period, is there any reason why there shouldn't be more or less suitable records available other than the 30 records you program?

Sherratt: If what you're trying to say is that in any given period there are only 30 holes for records to be played and we omit records that deserve to be played because we have filled all those holes, then no, it isn't so.

Wood: The length of our playlist is flexible from week to week. It can fluctuate as much as 6 or 8 records or more.

Smith: A chart is a reflection of what has happened, not what is going to happen?

Sherratt: A chart is like a newspaper. It tells what has occurred.

Wood: We send out an advance chart a week before the printed chart hits the stores. That way the dealers have time to get their product from the record manufacturers. We're programming our radio station along the basic top-40 philosophy. It is a proven very effective formula. When people turn on the radio, they want to hear their favourite record. Years ago, when we were operating with a list of, as high as, 75 or 80 records, many of the record companies complained that their records weren't getting as much exposure as they'd like. Then they found that when we went to a more restricted format, they enjoyed better sales. I guess because their records were getting better exposure.

Smith: Who listens to CHUM?

Wood: Just about everybody.

Sherratt: CHUM has the second-largest radio audience in Canada. We are one of two stations that have a weekly circulation of over one million listeners. We have the second-largest adult audience in Canada. People from all demographic groups listen to CHUM. We make no argument that we are a young radio station. I like to think that we direct our programming at the youth market. You have to be very careful of using that phrase because a lot of people have a different definition of what the youth market is. To me, it's anybody under 40 years old.

Wood: To me, it could be anybody over 50 years old.

Sherratt: We certainly — balance, if you take the two major radio stations in Toronto, CFRB and CHUM, you'll discover that if this is the young end and this is

the old end (marks out imaginary scale on table top), if these are the twelve-year olds and these are the eighty-year-olds, then CHUM is balanced on this (youth) side and CFRB is balanced on this (old) side. But we cross over.

Smith: Then there's the subject of the MLS. I talked with program directors at some of the other MLS stations. Some of them feel the MLS is not as democratic as it might be and that there is kind of a power play in there somewhere. Have you encountered that?

Wood: Gee, we haven't heard anything about it. Just to back-track a minute, when the idea for the Maple Leaf System kind of evolved here at CHUM, it evolved from a meeting we had. You'll remember that meeting, Lyn, with the record people. We had the record people in, and this was a few years ago, long before the suggestion of any regulations really came up, and we had a general discussion about many things: the CHUM chart, about how we could provide a better line of communication between the record people and ourselves, and one of the topics was Canadian product and how we could help them to assist in the development of Canadian record product. And one of the record people said that they had a real problem getting a Canadian record off the ground because Canada, geographically, is a very large country and a very difficult country to deal with, in terms of, say, a smaller Canadian company that maybe doesn't have the resources to promote and properly distribute a record in this country. And so it was difficult and they found that it might be possible for them to get airplay in Vancouver but it was difficult for them to get concentrated airplay right across the country. They couldn't ever seem to be able to get a record played in Vancouver and in Calgary and Halifax and Toronto all at the same time. From there, we thought that there might be some merit in forming kind of a network of radio stations. It could provide exposure on a simultaneous basis for Canadian records, and that really is how the idea for the MLS evolved. Now it is so successful that it has probably reached a point where some record companies, in trying to launch a record, perhaps find that when a record is not accepted by the MLS they may find it difficult to get the record launched as a hit without the help of the MLS — simply because it has been very successful. We tell them that what they really need to do is to continue to persist on

the record, to get out there and promote it in specific markets and if they can prove to us that the record is valid, that it has merit, that it is being purchased by the audience, to come back to the MLS to show where the record is being sold. We'll be happy to review it again. Many times this has happened and the record has been resubmitted and voted in and played. So I am surprised to find that there is some ill feeling about the MLS. I think it is largely because the system has been so successful.

Sherratt: The MLS, when it reviews records, the records that are accepted for play by the MLS, perhaps that is not the correct phrase to use. The records are accepted for simultaneous exposure for a two-week period by the stations that are members of the system. It doesn't mean that all the other records won't be played by other members of the system or by CHUM. It only means that those are the records that have been chosen to get the concentrated exposure by the MLS. Many other records are played by many, many other stations.

Smith: Have you ever played any records that were submitted to the MLS and rejected?

Sherrett: Yes.

Smith: Doctor Tom. Many others?

Wood: Yes, there have been a number of others, I would have to go back to old playlists to find out exactly how many but there have been many others.

Sherratt: I'm just looking at old figures because I have them here from April. Now, they're old but they'll give you some kind of indication. In the period June 16, 1969, which is when the MLS started, to March 5, 1970, the recording companies of Canada submitted 135 recordings to the MLS for review. Of these, 44, or 32%, were played on CHUM and formed part of our weekly new music playlist, compared to 7% of the foreign product during that period.

Smith: I'm also told that CHUM votes lower than other members for new selections.

Wood: Because our standards are higher, perhaps because Toronto is a bit more competitive than other markets in the country. I think our standards for selection of new material are a bit higher than you might find them to be in Moose Jaw or Swift Current, Sudbury, or what have you

Smith: Who are you competing with?

TOP 50 RPM COUNTRY

Domestic content indicated by MAPL logo

1 2	COUNTRYFIED Dick Damron-Apex-77110-J (Damron) BMI	MA PL	17 17	DON'T KEEP ME HANGIN' ON Sonny James-Capitol-2834-F	34 44	SOUTH Roger Miller-Mercury-73102-K
2 1	ME AND BOBBY McGEE Gordon Lightfoot Reprise-0926-P	MA PL	18 18	THESE THINGS Mike Graham-Rodeo-3336-K (Graham) BMI	35 35	BIG WINDOW Tony White-Columbia Columbia-C4 2926-H (White)
3 3	FOR THE GOOD TIMES Ray Price-Columbia-45178-H		19 24	BILOXI Kenny Price-RCA-9869-N	36 39	I'M EASY COME EASY GO Joey Gregorash-Polydor 2065023-Q (Gregorash-Lampe)
4 4	YOU WANNA GIVE ME A LIFT Loretta Lynn-Decca-23693-J		20 14	FORTUNATE SON Rainvilles-Melbourne-3359-K	37 27	EVERYTHING WILL BE ALRIGHT Claude Gray-Decca-32697-J
5 7	MULE SKINNER BLUES Dolly Parton-RCA-9863-N		21 26	BACK WHERE IT'S AT George Hamilton IV RCA-9890-N	38 34	I WONDER COULD I LIVE THERE ANYMORE? Charley Pride-RCA-9855-N
6 6	SNOWBIRD Anne Murray-Capitol-72623-F (MacLellan) Beechwood-BMI	MA PL	22 23	THIS NIGHT (Ain't Fit For Nothing But Drinking) Dave Dudley-Mercury-73089-K	39 48	CHECKMATE Merv Smith-Quality-1985X-M (Smith) Manitou BMI
7 8	ODE TO SUBURBIA Bob Smith-Apex-77112-J (Smith) BMI	MA PL	23 32	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis Mercury-73099-K	40 33	SOMEDAY WE'LL BE TOGETHER Bill Anderson/Jan Howard Decca-32689-J
8 9	WONDERS OF THE WINE David Houston-Epic-10643-H		24 31	HOW I GOT TO MEMPHIS Bobby Bare-Mercury-73097-K	41 40	A BIG MAN Harry Rusk-Dominion-122-E (Jackson) Time Being-BMI
9 10	SUNDAY MORNING COMING DOWN Johnny Cash Columbia-45211-H		25 25	ONE MORE TIME BILLY BROWN Burl Ives-Bell-75014-M	42 43	GOT NO MIND FOR ANOTHER Jim Caplette-Big Chief 6912-E (Thompson) BMI
10 11	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr.-MGM-14152-M		26 16	THE WHOLE WORLD COMES TO ME Jack Greene-Decca-32699-J	43 45	DON'T TELL ME A RICH MAN CAN'T CRY -Michael Sirman/Green Steel Bridge Aragon-411 (Thompson)
11 12	HEAVEN EVERYDAY Mel Tillis/Statesiders MGM-14148-M		27 15	TELL ME MY LYING EYES ARE WRONG George Jones-Musicor-1408-J	44	LUKE'S GUITAR Stompin' Tom-Dominion-124-E (Connors) Berandol
12 13	DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner/Dolly Parton RCA-9875-N		28 37	THE TAKER Waylon Jennings-RCA-9885-N	45	EASY RIDER Jim Campbell-Laurie-3550 X-M
13 5	EVERYTHING A MAN COULD EVER NEED Glen Campbell-Capitol-1260-F		29 2	THE GREAT WHITE HORSE Buck Owens/Susan Raye Capitol-2871-F	46	PAPPA TOLD ME Jack Hennig-Quality-1983-M (Damron) Beechwood BMI
14 21	THE BALLAD OF MUK TUK ANNIE Jimmy Arthur Ordge Damon-009-J	MA PL	30 36	ANGELS DON'T LIE Jim Reeves-RCA-9880-N	47	THE MISSING LINK Gleasonaires-Barry-3521-M (Carlson) Qualrec BMI
15 20	ORANGE BLOSSOM SPECIAL Doug Kershaw Warner Bros-7413-P		31 41	RUN WOMAN, RUN Tammy Wynette-Epic-10653-H	48	I WOULDN'T TAKE A MILLION DOLLARS... Gary Hooper-Dominion-125-E (Payne) Crown-Vetch CAPAC
16 19	SALUTE TO A SWITCHBLADE Tom T.Hall-Mercury-30778-K		32 50	HOT WHEELS Stan Farlow-Checker-1228-T	49	THANK GOD AND GREYHOUND Roy Clark-Dot-17355-M
			33 49	JOLIE GIRL Marty Robbins Columbia-45215-H	50	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride-RCA-9902-N

New CTL Releases

Mal Thompson, manager of music services for the Canadian Talent Library, has announced the following album releases:

"People Get Ready" by Brian Russell, "People I Promised to Mention" by Karen Jones, "Alma de Juan" by John Perrone, and "Runway 23" by Henry Cuesta.

Russell has received extensive television exposure through his CBC TV association. He was one of the original Young Canadians, and has received good reviews for his appearance on "Music Factory" although the show itself is not highly regarded by the critics.

Miss Jones is a new discovery of Andy Anka and will shortly be seen on the CBC's new "Fill In" show. She has appeared in the Toronto area, pulling a good house and better reviews at the Constellation.

The John Perrone album, his second this year, is already regarded as a best seller. All member stations of the Canadian Talent Library have been programming cuts from this new set which includes a Gordon Lightfoot penning, "Your Love's Return" and a couple of Perrone originals, "Alma de Juan", the titler and "El Indio Valiente".

Henry Cuesta's "Runway 23" named after the Skyline (Toronto) room where he has appeared so successfully, contains three native compositions. These are: the title song, written by Brian Harris, "Bittergreen" by Lightfoot, and "Rappin'" by Johnny Burt, the producer of the session.

MERV SMITH

is ready
for the
country charts
with

"CHECKMATE"

Quality - 1985

from his album

"MY KIND OF COUNTRY"

BM 560

Murphy to VOCM

Johnny Murphy, former Cash Box (Canadian) correspondent, and one of the top name Canadian programmers, has joined VOCM in Newfoundland. Murph was one of the first of Canadian programmers to give an assist to domestic productions while at the same time being critical of record companies releasing quantity over quality. He was instrumental in maintaining and improving ratings at each of the radio stations at which he was employed as on-air personality, operations manager and program director. These included CKOY, Ottawa, CKGM, Montreal, CFRW, Winnipeg and CHAM, Hamilton.

Murphy's journalistic talents have also been recognized in some areas in which he was employed as a broadcaster. His organizational abilities, programming methods and knack for picking potentially powerful voices for on-air duty have always been a treasured asset to those stations where he was employed at a management level. VOCM's competitive power can only be improved by the presence of John Murphy.

Charlebois Grabs Grand Prix

Robert Charlebois, French-Canadian rocker, took top honours at the International Song Festival, held in Sopot, Poland, in the latter part of August. He picked up the Grand Prix for "Ordinaire", a new outing for the singer. Charlebois returned to Canada following the presentation for a television appearance in New Brunswick, after which he moved on to Son of Expo for a performance at Place des Arts. Charlebois is now in Rome recording for RCA Italiana, after which he appears at the Venice Festival. From Italy, he heads for Paris. "Ordinaire" will be released simultaneously in Canada and France.

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Randy Newman to the Bitter End

Randy Newman, singer and songwriter of many fabulous songs that everyone from Eric Burdon to Three Dog Night and Peggy Lee have recorded, finally came to New York City last week (7).

In a very rare appearance at the Bitter End Cafe, for about five



LISA ROBINSON

nights, Randy played piano and sang many of those songs. He is pretty much a legend here, and there were many people who went back to see him night after night. Randy Newman sings songs so simple and direct that sometimes one can bypass them and not realize that something very special is going on.

He sang "I Think It's Going To Rain Today", which Judy Collins had a hit with from her "In My Life" album. He sang "Mama Told Me Not To Come" which originally was an Eric Burdon hit and very recently a Three Dog Night smash. He also sang the hauntingly beautiful "Love Story", "Suzanne", "Let's Burn Down The Cornfield", and others. A surprise song from Newman was "You'd Better Move On", a song

CHUM continued from page 20

Wood: Every other radio station that's on the air.

Smith: Are you actually competing with CFRB?

Sherratt: Sure are. CFRB is our main competitor.

Smith: Then CKFH, with the same type of programming as CHUM, wouldn't be your main competitor?

Sherratt: No, CFRB and ourselves are the only stations with over a million listeners. They're our main competitor. Everybody else is a competitor.

The following Monday, I called CHUM to inquire about a rumour that claimed CHUM controls Donald K. Donald and, hence, Mashmakhan. Bob Wood replied that he was completely unaware of any connection and referred me to Fred Sherratt. Mr. Sherratt advised: "Some of Mashmakhan's songs were published by Summerlea and Winterlea (CHUM's publishing companies). There might be some confusion arising from this".

written by Arthur Alexander and made famous by the Rolling Stones.

Can you believe that I have never ever seen the Byrds? Well, it's true....but finally I got to see them this past weekend at the Fillmore East. And they were fabulous! Roger McGuinn played an incredibly beautiful guitar, and the entire set was cosmic. The most exciting songs were "Jesus Is Just All Right" and "So You Want To Be A Rock And Roll Star", and of course, "Eight Miles High". The group also did all of their others — all those hits and all those Dylan songs. The Byrds are developing a group of fans very similar to those of the Grateful Dead, in New York, and rock writer and critic Bobby Abrams mentioned that soon we may see an evening with the Byrds at the Fillmore very similar to that which the Dead have.....

Delaney and Bonnie are a lot of fun, and if they don't exactly get to my head — well, they get to my feet! I really felt like dancing during their set (at the Fillmore

YORKE continued from page 12

fighting change), FM rock radio straddles the left wing extreme (advocating change at any price).

What I want is some middle ground. An AM rock station which plays both singles and the albums, but only the best of each variety. Certainly some AM stations are playing a few album cuts, but only as potential singles. When they do play a rock album unrelated to the singles market, they invariably pick the wrong track. Many stations are playing "Whisky Train" from Procol Harum's new LP, "Home". "Whisky Train" would be a nice track by any other group, but in comparison with the rest of the stunning brilliance of "Home", it's crappy stuff.

I want to see a Top 40 chart which includes both singles and albums. Give an album sale three points to one point for a single, and check out how few singles find their way into the top ten.

I don't want to see revivals of old songs unless they're better than the originals. I'd much prefer Ben E. King doing "I (Who Have Nothing)" over Tom Jones, or the Temptations doing "I'm Losing You", or Marvin Gaye and Tammi Terrell doing "Ain't No Mountain".

before the Byrds). I love Bonnie's voice, and I wish she would sing more, instead of merely doing background for Delaney so much. When she sings alone, on songs like "Lay My Burden Down" and "For The Love Of My Man" she really cuts it....often she looks like she doesn't really know what to do on stage and it's too bad, because she is a fantastic talent. They have a whole new band, by the way, with three horn men, a keyboard man, two drummers (one conga drum), and a bassist and rhythm guitarist in addition to the Bramletts.

GET INTO THE PICTURE ... in RPM. Ever wonder why OTHER people get their pictures in RPM, while you remain just a reader? One of the first things to consider is that RPM receives your promotional photos. Equally important is the quality of the photo. The entertainment business has established 8 X 10 GLOSSY PHOTOS as (practically) a tradition. Over the years, we have tried to influence a higher quality photo for press use. Possibly, if your photos aren't used, it might be that the photographic reproduction was not up to standard. If it is important enough to photograph ... GET A GOOD PHOTOGRAPHER ... and get into the picture.

I don't want to hear schmaltzy oldies. I want milestone singles such as "Good Vibrations" and "You Send Me" and "For Your Love" and "Respect" which played such a vital role in shaping the music of today.

I don't want jivey jingles or heavily promoted album-only weekends which turn out to be some kind of imitation rock festival.

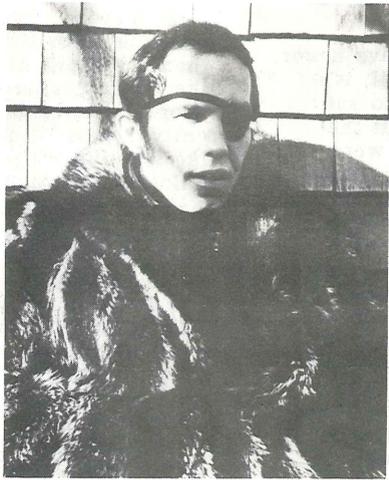
Am I asking too much? Am I expecting radio to conform to minority tastes? Am I expecting revolution on radio?

No. No. No. I'm expecting radio to catch up with the rock audience and jump off a sinking ship. Let one station in every major market cater to the teeny boppers.

But for god's sake, let some station aim itself at we rock fans who buy most of the records and go to most of the concerts and glory in the Woodstock tag.

Play the best selling records. But don't pretend that best selling records only come in the seven-inch size. Wake up to the facts gentlemen and stop subscribing to the singles myth.

I can promise that any station which has the guts to do it will receive every support from this observer-writer-and rooster rock fan. Radio has too many old hens.

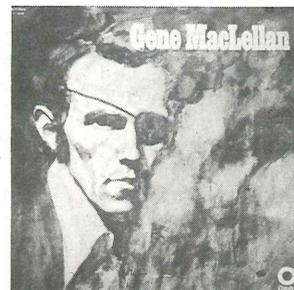


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