

RPM WEEKLY

TWENTY FIVE CENTS

Volume 14, No. 12 *11*

October 31st, 1970

Wizard



MCA's Wizard single weaves spell

Studio 3 into sixteen tracks in Vancouver

Vancouver's Studio 3 has revealed plans for the installation of one of the most advanced 16-track sound boards in North America. The board is currently under construction by Tap Suo-Anttila, head engineer of the studio. Tap has had a great deal of engineering experience in the U.S. having en-



(l to r) Ralph Harding, Jack Herschorn Eddie Patterson of Studio 3 Productions

gineered sessions for the Supremes and the Jackson 5.

Studio 3, which is part of the New Syndrome complex, recently became the first Canadian production company to "span the global village" through their world distribution and marketing arrangement

with Music Corporation of America (MCA). The production company can now offer the same benefits as those offered to a recording unit by a major American label. Tom Northcott releases on the UNI label and the Anvil Chorus on Kapp. All Canadian releases for the New Syndrome product will be released through MCA Canada.

Latest release from New Syndrome is the "Rochester River" deck by Crosstown Bus. This five man Vancouver group have played major dates in Canada and the U.S. including the University of Victoria, Vancouver's Daisy, La Hacienda in Regina as well as Point Roberts, Washington and Winnipeg. They'll be playing Moscow, Idaho from Oct. 27 through Nov. 1st. and Coeur d'Alene, Idaho from Nov. 3 through the 8th.

Tom Northcott, anchor man for New Syndrome (writer/producer/performer) is readying a new album release, "Up-Side, Down-Side". A single is expected to be culled from the album. Northcott was given assistance in vocal production from Barry Devorzon.

New Syndrome have also entered the country field with the acquisition of Spade Neilsen and subsequent release of "Oh Mama, Mama". Neilsen is well-known throughout the province of British Columbia and has appeared on several national television shows.

MCA launches massive promotion for Wizard

MCA have entered into a national promotion campaign to tie-in with the single release "Come Away" by Montreal's Wizard. Marsden Music Service, a new tip sheet for Canadian radio stations, tagged the deck with "Sometimes you hear a record that really has



(l to r) MCA promotion Gord Morrison, J.P. Finnegan (CKGM), Mike Driscoll, George Bowser and Harry Marks of MCA's new group - Wizard.

what it takes. This is one of those records. If Bogart were around, he would surely say; 'Play it again, Sam.' A fantastic record...and hitbound for sure".

Local and Ottawa promotion was handled by MCA's Quebec promotion rep, Gordie Morrison, who donned the costume of a wizard and chaparoned the Wizard trio on a tour of radio stations.

Allan Matthews, the label's national promotion manager, touted the single on his trip through the western provinces where he reports initial response as "fantastic". The single has already been added to many playlists.

Wizard is comprised of Harry Marks, bass; George Bowser, lead guitar; and Mike Driscoll, drums.

"Come Away" a co-production of group member Bowser and P. Jupp, is the first single to be released on the new all Canadian MCA label. The session was produced at Montreal's RCA Studios by MCA's A&R assistant, Ron Dykhof. The flip, "A Familiar Story", was penned by group members Bowser and Marks.

cord company producing each of the four winning records. The \$500 cash Award may be used in any way the winner chooses to further their musical career.

Awards for this year will be presented Monday, Nov. 9th at Winnipeg's Marlborough Hotel.

Moffat Awards honour Canadian talent

Results of the 4th annual Moffat Broadcasting Canadian Talent Awards are as follows:

Best Beat Record

"Which Way You Goin' Billy?"
The Poppy Family
Terry Jacks - Composer
London label

Best Middle Of The Road Record

"We Will Find Love"
Ann Attenborrow
Tom Northcott - Composer
Polydor label

Best Folk Or Country Record
"The Song Singer"
Dee Higgins
Rick Neufeld - Composer
Polydor label

Best Example of Canadian Originality and Creativity
"Which Way You Goin' Billy?"
The Poppy Family
Terry Jacks - Composer
London label

The Poppy Family's "Billy" was also winner of the \$500 musical scholarship Award for receiving the largest vote of any entry.

Canadian record companies are allowed to nominate one record in each of the 4 contest categories. To qualify the record must be a Canadian composition, recorded in Canada by a Canadian artist. Winners are selected by vote among the listeners of the Moffat stations: CKY - Winnipeg; CHAB - Moose Jaw; CKXL - Calgary; CKLG - Vancouver; and CHED - Edmonton.

Twelve trophies are awarded to the artist, composer, and the re-

christmas
IS COMING !

BMI music division at Frederick Harris

The Frederick Harris Music Company have created a new division, Harmuse Publications, affiliated with BMI, to exploit works of BMI composers as well as the company's previous CAPAC members.

The company is heavily involved in educational material, in which it has been associated for some fifty years, as well standard. A project presently underway is "7 for the 70's", a book which contains seven new songs in the folk vein by young Canadian composers. Said W. Ray Stephens, Vice President and General Manager, "Being first of all a music publisher, with a large printed catalogue, we feel than we can 'experiment' to some extent by printing the better chosen selections from the younger

Canadians who might never actually achieve prominence, but nevertheless can turn out a good song."

Harris Music has recently completed arrangements with the Berklee College of Music in Boston, to handle their catalogue in Canada. Berklee has an enrollment of some fifteen hundred students under a faculty of modern day teachers, many of whom gained valuable experience with the Kenton, Ellington and Basie bands. Their catalogue is aimed at both professional and high school musicians with stress laid on the pattern of today.

Harris Music is located in Oakville, Ontario.

CTL product set for Belgian releases

J. Robert Stone, product coordinator for World Records has learned of the release of Canadian Talent Library product by Amvers of Belgium. Involved in the release are two albums, "Tennessee Bird Walk" by the Rhythm Pals, and Teddy Roderman's "New World Trombones".

CTL product has been released in several other European and Australasian countries. These included releases by Henry Cuesta ("Runway 23"), Johnny Cowell and Juan Perrone. The second release by Perrone "Alma De Juan" has already chalked up over 3000 sales in Canada.

Canadian Talent Library are readying an album release by Dr. Boyd Neal and the Hart House Orchestra. Coordinated by CFRB's music director, Art Collins, the session was cut at Toronto Sound Studios.

It's interesting to note that a new subscriber to the CTL Transcription Service is Australia's 2UE from North Sydney. Radio stations from other Commonwealth countries are also subscribers to this service which now boasts domestic circulation of 180 stations. One of the reasons for the Australian subscription is obviously due the recent levying of performance royalties against radio stations for play of domestic recordings. Most radio stations in Australia are apparently ignoring native content and leaning heavily on product available from the UK and U.S.

record sales.

These Awards standardize the figures for Canadian record sales and are also an incentive for record companies to work toward outstanding sales of records.

Warner Brothers intro Mode 2.49 budget line

Warners Brothers Records have announced the introduction at their new Mode series for distribution by the company. This budget line will carry a suggested retail price of \$2.49.

By way of introducing the new line, Warners has put together a promotion package for use by dealers consisting of browser box cards, window banners, posters and special order forms

for the twenty four albums comprising the initial release on the label. As part of the kick-off, the label is offering a one-in-ten deal to those retailers ordering at least one each of the twenty four albums. Terms of the deal run from October 15th through November 15th.

The Mode label will concentrate on top-line European artists and orchestras, most of which were only formerly available on full-price lines. Included are Francoise Hardy, Johnny Halliday and the orchestras of Ara Bartevean and Jackie Noguez.

Gold Leaf Awards to make possible Junos

A number of record companies have made it possible for RPM to hold the second annual Gold Leaf Award Presentations in Toronto in February. This year for the first time, the presentation will be called the RPM Juno Award Presentation.

Early in January ballots will be sent out to all RPM subscribers. They will be asked to vote for the outstanding artists and music figures in the industry. On the basis of these ballots, the winners will be selected by the industry and RPM will present Juno Awards to all the winners at a presentation to be held in Toronto in February.

Last year's Awards presentation was held at St. Lawrence Hall in Toronto and approximately 300 people attended. It is hoped that this years Awards presentation can be expanded not only in the number of Awards to be presented, but the number of industry people invited.

The Juno Awards and the Juno Awards Presentation are made

possible by the RPM Gold Leaf Awards fund which makes available certifications of outstanding record sales in Canada and the Gold Leaf Awards to record companies.

In a future issue of RPM we will be publishing a list of the recipients of Gold Leaf Awards for outstanding

NEXT WEEK



- A SPECIAL EDITION

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

—Pierre Juneau

RPM

published weekly since
February 24th., 1964, by

RPM MUSIC PUBLICATIONS LTD.

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

Editor & Publisher — Walt Grealis

Editorial Assistant — John Watts

Circulation/Subscriptions — Sabina Rubins

Art & Design by MusicAd&Art

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

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

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



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

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

PRINTED IN CANADA

A licence to make, play and even sell records

by Jim Smith

While it can hardly be described as unexpected, the sudden interest in record production being shown by the radio industry is most disturbing. In fact it makes me downright mad.

When CHUM organized its MUCH productions, it seemed a radical step. In retrospect it can now be regarded as a portent of things to come. Now CKEY, a Toronto MOR station, has announced that there is not enough Canadian music to meet its content requirements. So we find ourselves with another radio-record complex sitting on our doorstep. And, just to make sure none of its members have difficulty meeting the content requirements laid down by the CRTC, the Canadian Association of Broadcasters is launching its own record company.

Of course record companies run by radio stations are nothing new. The CBC has been turning out as many sessions, primarily classical, as its budget would allow for some time now. CFRB's Canadian Talent Library has provided work for many of Canada's MOR artists. But these were non-profit operations, designed to fill programming time while providing employment for Canadians. In no way could they be considered a threat to independent commercial producers.

The new wave of radio-record combines is another story. Their superficial reason for existence is to help the stations meet the CRTC program requirements. However, they are set up as commercial enterprises, an aspect of their operation that cannot be lightly written off.

That argument about lack of Canadian product is becoming more ridiculous by the day - and it hasn't held water for about half a year now. I have before me a list of 50 current Canadian single records, a list containing every type of popular music. Very few of these records are not very good: the balance are superb. Capitol put out something like a dozen albums in its Sounds Canadian series. Some of the stations that are now complaining refused to touch these Canadian records. Quality Records has been issuing Canadian records, both singles and albums, in several branches of

popular music for several years. There are numerous good selections included that deserved more exposure than they received. The story is the same throughout the industry - the product is there but the stations have refused to touch it.

Yes, the broadcasters say, there is product but of an inferior quality. In their minds, they feel it is possible to improve on the experienced producers. What I would like to know is how they can justify such amazing ego. If we are to judge their abilities on the basis of available evidence, the two CHUM releases, one would expect a bit more modesty. To produce their records, the broadcasters, too, must draw on existing producers and engineers. This suggests their results will be very similar to those of the independents.

Considering the disgraceful lack of cooperation the independents have suffered from the broadcasters, it is remarkable that they have come so far.

Not only is there no basis for assuming that the radio product will be better than that already being created independently, there is also no reason for expecting a dramatic increase in output. The independents have shown admirable responsiveness to the new content needs. Their output has increased significantly just in recent months. But if they are now deprived of radio exposure, the inevitable result of radio - record productions, their incentive will be removed and their financial resources will dwindle.

And you better believe that these small producers will lose exposure. The radio people are pumping money into commercial enterprises; and they and their stockholders expect a profit in return. Under such circumstances they will naturally give preference to their own product. Furthermore, in their minds, their product is already better. If the broadcasters didn't believe in their music, they wouldn't have made the enormous investment. Thus there is a further built-in bias against the independents. The broadcasters have already indicated they won't exceed the minimum content, so simple arithmetic shows that every record turned out by them means less exposure for the independents.

SMITH continued on page 8

Is the drug culture a new religion ?



by Ritchie Yorke

The sudden, sensationalized deaths of Jimi Hendrix and Janis Joplin have predictably brought the anti-drug proponents laboring to the surface again.

The music trade magazines, reeling under a guilt complex that they may have somehow contributed to the drug culture which they see blossoming from every nook and cranny in America, have been bulging with details of dee jay anti-drug efforts and congressmen comment.

Ratbags like Agnew have been blasting rock lyricists for starting all this revolutionary nonsense (the decay of the U.S.A., we're told) and Nixon has been warning radio stations not to play pro-drug records. How he even knows what gets played on the radio when he's so busy watching pro-football and warmongering is beyond me, but that's another story for another time.

The point is that everyone seems to be up in arms about drug use. Stopping the drug cult has become a blistering bandwagon which is politically advantageous and socially hip.

Regular readers of this somewhat controversial column may have detected a trace of cynicism in my recent epitaph to the Hendrix and Joplin deaths. But my points were a lot different than those now being shouted from so many American rooftops.

To this sound-blasted ear, most of the people condemning drugs are wasting their time. Especially when they start ripping off rock lyrics as the source of all adolescent evil. Certainly Hendrix and Joplin died because of their associations with drugs, but is that any worse than dying in a foreign country — an invader on unknown soil telling the natives who should run their country for them. I fear not.

I wish people would realize that

rock lyrics — like the Bill Gavin report — are merely reflections of what's happening in their time.

Few of them essay anything which is not already well established in the youth culture, be it good or bad.

Steve Stills, John Lennon, Neil Young, Jerry Garcia, and the other giants.....they're not telling people to go out and get stoned. They're only articulating what they see and hear around them. If what they tell us doesn't sound good, should they be chastized?

Nobody but a mouthy, moth-eaten moron would attribute the drug cult to rock records. Rock has never been guilty of starting anything, except a few cases of payola and the occasional teenage romance. Rock, as anyone who listens to it will know, speaks after the facts, not before.

I'm positive that "With A Little Help From My Friends" did not turn a solitary kid into a dope addict. What is turning the kids to coke, smack and other deadly stuff is the prevailing society and environment.....including the things I wrote about in last week's column on the rape of the landscape.

Obviously rock discusses the drug issue with candor and very little comment. And why not? It's there and it's therefore valid. The honesty contained in many of those lyrics is exactly the honesty which was missing in an earlier decade, and quite possibly why the world is in such a hideous state now.

I say good-on-you-mate to any rock composer who includes drugs in his lyrical frames of reference. Dope is as valid as anything else around that you can write about. Drugs are an integral part of the scene.

Half the kids in the world today are turning on. Most of them enjoy what they feel. Quite possibly, their illusionary visions are a pleasant change from the pigsty in which we're forced to live. I don't know and neither do you.

Whether we like it or not, we must face the facts. To hide our heads under the carpet to avoid some unpleasant facts is as stupid as sticking a pin in a bull's behind.

Disc jockeys who have seen the light to repeatedly rubbish drugs are doing themselves more harm than they'll ever realize. More

than that, they're showing the gap between themselves and their audiences. They're adding to the credibility gap, the same sort of gap which the FBI originated in the Thirties, when it publicly denounced marihuana as being responsible for most of the era's lawlessness.

I'm not saying that all dee jays who are against drugs are demented, but I do think they're wasting their time and alienating their lifeblood. They're also revealing their own lifestyle.

The whole core of the problem is that until authorities get honest about drugs, there is no way that further public condemnation is going to turn any kid away from dope. Thank goodness for Canada's Le Dain Commission, which has been treating the situation maturely, without frothing rhetoric.

You just cannot expect any kid to take heed of any advice about heroin when he is being told on the other hand that marihuana is dangerous (no folks, this is not necessarily a roundabout way of advocating the legalization of marihuana).

Any kid who has smoked grass knows full well that it's about as dangerous as petting in a back lane or downing a glass of Mateus Rose.

The double standard imposed by the Government on all drugs — marihuana included — has created a credibility gap so wide that the Golden Gate bridge couldn't cross it.

Anti-drug records are also pointless. A few unknown singers waxing belligerently about the dire dangers of drugs won't even raise a doubt in the average young mind.

Dope is the thing to do. Everybody does it. They're still alive. And the Establishment, with its ingrained puritan ethic, is against anything which suggests fun and frivolity.

The kids ain't listening anymore. They've heard enough bullshit in their young lives. They won't have any of it anymore. They're on their own trip, and regardless of whether it can ultimately lead to a dead end street, they're gonna be staying on it.

Drugs and rock, co-incidentally, are the New religion, and both are going to take a lot of shaking off. The last form of religion lasted about 2000 years. It's quite

YORKE continued on page 19

RPM Gold Leaf Award for Canadian Taylor

Rare Earth's R. Dean Taylor joins the distinguished roster of Canadian and foreign artists who have certified for an RPM Gold Leaf Award. This Award



is obtained through outstanding record sales (album or single). With "Indiana Wants Me" (5013), Taylor becomes the first Canadian singles artist to achieve the necessary sales for Canadian Gold while still actively charted. His Rare Earth single is now charted at # 10 on the RPM MAPL chart and rests at # 57 on the

RPM 100 Singles chart.

Taylor has seen Canadian chart action since May 23rd., shortly after release of "Indiana". Although released in the U.S. at the same time, it was some time before the single broke and this week (Oct. 24) has become a top ten item, with bullets, in Cash Box, Record World and Billboard.

Considered one of Motown's most versatile young artists, Taylor has also distinguished himself as an outstanding songwriter. His penning of "Love Child", recorded by the Supremes, gained this top-rated trio U.S. Gold and Taylor three BMI "Citation of Achievement" Awards. He has worked closely with Motown's most successful artists including the Four Tops, "I'll Turn To Stone", "I'm In A Different World"; the Temptations' big one, "All I Need"; and "Just Look What You've Done" by Brenda Holloway.

Taylor was born in Toronto, and although far removed from what could be considered country influences, he did develop a hang-up for this type of music - at an early age. As a matter of fact, his first gig, at the age of 12, earned him a ten spot for pickin' and singin' a country song.

Attending Forest Hill School and

Ridley and Pickering colleges in Toronto, Taylor concentrated almost fanatically on his vocal training as well as his talents of accompanying himself on the piano and guitar. He had also, by this time, become aware of his capabilities as a songwriter.

Forming his own group, Taylor found a highly receptive audience, not only in Toronto but the surrounding area as well. His likes moved out of country and encompassed the blues and pop fields, until he developed an amazing rapport with all types of audiences, coming up with a large repertoire of original and standards that pleased Ontario country types as well as the local high school rhythm and blues and rock fans.

Many Canadian artists began copying the Motown sound, with little success outside of some local adulation, but Taylor went one better. He decided he wanted to become a working part of the popular Motown sound and, in 1965 he moved in on Berry Gordy Jr's Motown Record Corporation.

He auditioned with Brian Holland, who was then a member of Motown's songwriting trio of Holland, Dozier, Holland - ending up work-

TAYLOR continued on page 20

BUSH

THEIR HIT SINGLE

"I CAN HEAR YOU CALLING"

HAPPENING NATIONALLY

D 4252

RCA

TOP 30



CANADIAN CHART

All listings meet CRTC domestic content requirements for AM radio

1 4	BEAUTIFUL SECOND HAND MAN Ginette Reno Parrot-40053-K		11 11	MOONSHINE (Friend of Mine) Five Man Electrical Band Polydor-2065030-Q (Emmerson) BMI		21 35	I CAN HEAR YOU CALLING Bush-Dunhill-D4252-N	
2 5	I BELIEVE IN SUNSHINE Madrigal-Tuesday-102-M (Hambleton) Bluenose-CAPAC		12 16	LYNNIE LYNNIE Blakewood Castle Franklin-641-K (Blake) Sabalora-BMI		22 36	RAIN-O Chilliwack-Parrot-2535-K (Henderson) BMI	
3 1	YOU CAN'T DENY IT Edward Bear-Capitol-72622-F (Eeyor) CAPAC		13 8	HIGHER & HIGHER Canada Goose Tonsil-0002-M		23 23	WITCHCRAFT Merriday Park Columbia-C4-2942-H (Dahl/Breiland) BMI	
4 9	SHARE THE LAND Guess Who-Nimbus 9-74-0388-N (Cummings) Cirrus/Expressions		14 19	COMIN' ROUND Poor Souls-Quality-1980-M (Moran) Shediac-CAPAC		24 24	CIRCLE GAME Buffy Ste. Marie Vanguard-35108-V	
5 3	YANKEE LADY Jesse Winchester Ampex-11004-V (Winchester) BMI		15 18	IVY IN HER EYES Mongrels-RCA-75-1036-N (Chick) Dunbar-BMI		25 37	COME AWAY Wizard-MCA-2001-J (Bowser-Marks)	
6 6	CORINNA CORINNA King Biscuit/Crowbar Daffodil-1001-F		16 7	TEN POUND NOTE Steel River-Tuesday-101-M (Telfer) Bel size-BMI		26 27	I COULD GIVE YOU THE WORLD Jim Mancel-Polydor-2065026-Q (Butler/Bilyk) Betanne-CAPAC	
7 13	WE'RE ALL IN THIS TOGETHER Tobi Lark-Nimbus 9-9011-N (McQueen) Sunspot-BMI		17 12	STOP (Wait A Minute) Copper Penny Nimbus 9-75-1031-N (Wamil/McDonald) Sunspot-BMI		27 39	THIS WAS MEANT TO BE Daybreak-London-17391-K (Lytwyn) Berandol-BMI	
8 10	AIN'T THAT TELLIN' YOU PEOPLE Original Caste Bell-204-M		18 20	TASTE OF TEARS Debbie Lori Kaye SSS International-810-M		28 30	LORD COME Happy Feeling-Barry-3523-M (Moffat) Dundee-BMI	
9 21	FLY, LITTLE WHITE DOVE, FLY Bells-Polydor-2065040-Q (Butler/Bilyk) Betanne-CAPAC		19 14	SNOWBIRD Anne Murray Capitol-72623-F (MacLellan) Beechwood-BMI		29 29	I DON'T BELIEVE Canada-RCA-75-1035-N (Harvey) Dunbar-BMI	
10 2	INDIANA WANTS ME R.Dean Taylor-Rare Earth 5013-L (Taylor) Jobete-BMI		20 15	YOU MAKE ME HIGH Luke & The Apostles True North-4-102-H (Gibson/Little/McKenna) BMI		30 45	EVERY SINGLE DAY Fat Chance-Capitol-72629-F (Weir) Love-Lies-Bleeding-BMI	
RECOMMENDED CANADIAN SINGLES			(I Can) FEEL IT COMING Strange Movies-Van-2100 001-Q 9 Campbell()-BMI			MY HOME TOWN Seeds of Time Coast-1971-K (Mitchell) BMI		
YOU DON'T NOTICE THE TIME YOU WASTE It's All Meat-Columbia-C4-2930-H (McKim/MacKay) BMI			GIVE US ONE MORE CHANCE Pagliaro-Much-1001-K (Pagliaro) Lapalapa-BMI			PURSUIT Souls Of Inspyraton Bell-3524-M (Paradis) D&L-BMI		
ODE TO EDITH John Murray-Van-2100 002-Q (Murray) Hoadley BMI			CHERRY WINE Excelsior-Polydor-2065016-Q (Boyce/Farley) Canadiana-BMI			LOSING YOU Freedom North-Aquarius-5006-K (St.Jean/Hill/Hart/Leroux/Kaye) Summerlea-BMI		
YEARS MAY COME, YEARS MAY GO Irish Rovers-Decca-732723-J			I'M LOST WITHOUT YOU David Jensen-Quality-1981-M			TOMORROW TOMORROW Joey Gregorash Polydor-2065034-Q (Gregorash/ Lampe) Daliric-BMI		
FACE OF THE SUN Anthony Green & Barry Stagg Gamma-5004-K (Green/Stagg) BMI			SHINE LIGHT SHINE Pepper Tree-Capitol-72627-F (Pepper Tree) Beechwood-BMI			ALL YOU'LL EVER GET FROM ME -Pierre Lalonde- Capitol-72626-F		
MOONCHILD BLUES Jack Grunsky Polydor-2065029-Q (Grunsky) BMI			I'M SO GLAD YOU'RE YOU (And Not Me) Revolver-008-J			WHY? WHY? WHY? Tomorrow's Eyes-London- M17394-K (Suttles) Felsted		

SMITH continued from page 4

No, I really don't think that the true reason for radio stations entering the record business is simply to create more Canadian product. Maybe too much observation of how little these same broadcasters have cared in the past has developed my sense of cynicism. But I see the answer lying in one of these three areas: circumventing royalties payments, outright commercial profits, and the desire to thwart the CRTC.

The question of royalties payments has been irking the broadcasters for some time now. Every time a record gets airplay, royalties are paid, by the broadcaster, to the publisher of the tune. Recently manufacturers have been pressing for royalties payments to them as well. Sensing that the manufacturing lobby might well be successful, the broadcasters are setting themselves up as publishers and manufacturers. Then the payments at least on their own product goes from one of their pockets into another in a meaningless accounting transaction.

Of course the broadcasters have hopes of being successful record producers. In that case they will earn significant profits. Shares in the Canadian Association of Broadcasters record label are being sold on that profit basis. But in market evaluation, the broadcasters are utter novices. The original CAB prospective was unreasonably optimistic and had to be modified. Nevertheless they are still looking for a million-seller within 18 months. Anyone that gullible should be investigating the Brooklyn Bridge

as a blue-chip investment.)

Last, but by no means least in the minds of many independents, is the question of whether this might not be just a ploy to defeat the unpopular CRTC regulations. Suppose the broadcasters are very successful - so successful that all the independents are eliminated. Then they say to the CRTC "You see, the content regulations don't work. We're the only people putting out records. Surely we cannot be expected to bear the entire burden." That is pure conjecture but a distressing possibility. Naturally this won't happen if the record business proves profitable to the true creators as it should.

If you believe in the regulation of big business, as I do in cases like this where the only cause of the bigness is unequal distribution of political power, then you cannot help but be concerned about this development. If nothing else we must have a textbook case of the make and sell versus the make play and sell licence holders.

But maybe that is what the licence was meant for.



"MUK TUK ANNIE"

DOES HER THING

FOR

JIMMY ARTHUR ORDGE

DAMON - D 009

*Sincerest thanks to DJ's and everyone for putting
"Ballad Of Muk Tuk Annie" in the Top Ten
across Canada.*

MANAGED BY: Rojak Artists Ltd.
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CHART LISTINGS (alphabetically)

After Midnight	93
Ain't No Mountain High Enough	84
Ain't That Tellin' You People	54
All Right Now	5
And The Grass Won't Pay No Mind	43
Beaucoups Of Blues	89
Beautiful Second Hand Man	21
Because I Love You	85
Bluegreens	94
Candida	20
Carolina In My Mind	78
Come On And Say It	58
Comin' Round	76
Corrina Corrina	34
Cracklin' Rosie	10
Cry Me A River	25
Day Is Done	73
Deeper, Deeper	31
Don't Play That Song	51
Do What You Wanna Do	64
El Condor Pasa	46
Engine #9	42
Express Yourself	52
Fire And Rain	12
Fly, Little White Dove, Fly	56
Fresh Air	81
Funk	26
Gas Lamps And Clay	98
Georgia Took Her Back	99
Go Back	18
God, Love, Rock And Roll	8
Got To Believe In Love	62
Green Eyed Lady	1
Groovy Situation	88
Gypsy Woman	22
Heaven Help Us All	100
Heed The Call	17
Higher And Higher	74
I Am Your Little Boy	44
I Believe In Sunshine	24
I Don't Wanna Cry	66
I Do Take You	80
I Just Don't Know What To Do With....	60
I Know I'm Losing You	72
I Just Want To Keep It Together	83
I'll Be There	13
Indiana Wants Me	57
It Don't Matter To Me	15
I Think I Love You	23
It's A Shame	91
It's Only Make Believe	6
Ivy In Her Eyes	77
Jerusalem	70
Joanne	55
Let's Work Together	29
Lola	2
Long, Long Time	59
Lookin' Out My Back Door	33
Look What They've Done To My Song...	3
Lucy	95
Lucretia Mac Evil	19
Lynnie Lynnie	71
Make It Easy On Yourself	38
Mellow Dreaming	90
Montego Bay	35
Moonshine (Friend Of Mine)	61
No Matter What	67
One Less Bell To Answer	63
Only Love Can Break Your Heart	86
Our House	14
Our World	87
Out In The Country	9
Part Time Love	92
See Me, Feel Me	11
Share The Land	30
Simply Call It Love	96
So Close	69
Somebody's Been Sleeping	36
Soul Shake	27
Stand By Your Man	39
Still Water	16
Stop (Wait A Minute)	82
Sunday Morning Coming Down	65
Sweetheart	37
Tears Of A Clown	41
Ten Pound Note	79
Time To Kill	50
Time Waits For No One	40
Valley To Pray	97
We Can Make Music	49
We're All In This Together	53
We've Only Just Begun	7
Why Does A Man Do What He Has To...	47
Woodstock	75
Yankee Lady	32
Yellow River	45
You Can't Deny It	28
You Don't Have To Say You Love Me	48
Young Man	68

RPM 100 SINGLES

Gold Leaf Award For Outstanding Record Sales

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

HANDY PULL-OUT CHART

1	6 7	GREEN EYED LADY Sugar Loaf-Liberty-56183-K	34	35 29	CORRINA CORRINA King Biscuit Boy/Crowbar-Daffodil-1001-F MA PL	67	69 ...	NO MATTER WHAT Badfinger-Apple-18 22-F
2	3 4	LOLA Kinks-Pye-17961-L	35	67 90	MONTEGO BAY Bobby Bloom-L&R-157-N	68	86 ...	YOUNG MAN The Who-Decca-32737-J
3	5 6	LOOK WHAT THEY'VE DONE TO MY SONG MA -New Seekers-Elektra-45699-P	36	38 50	SOMEBODY'S BEEN SLEEPING 100 Proof-Hot Wax-7004-M	69	98 ...	SO CLOSE Jake Holmes-Polydor-2066 040-Q
4	4 5	EL CONDOR PASA Simon & Garfunkel-Columbia- 4-45237-H	37	39 46	SWEETHEART Engelbert Humperdinck-Parrot-40054-K	70	81 100	JERUSALEM Herb Alpert & the Tijuana Brass-A&M-1225-W
5	8 9	ALL RIGHT NOW Free-Polydor-20001079-Q	38	43 61	MAKE IT EASY ON YOURSELF Dionne Warwick-Scepter-12294-J	71	91 ...	LYNNIE LYNNIE Blakewood Castle-Franklin-641-K MA PL
6	7 8	IT'S ONLY MAKE BELIEVE Glen Campbell-Capitol-2905-F	39	47 89	STAND BY YOUR MAN Candi Staton-Fame-1472-UNK	72	54 15	I KNOW I'M LOSING YOU Rare Earth-Rare Earth-5017-L
7	9 12	WE'VE ONLY JUST BEGUN Carpenters-A&M-1217-W	40	62 94	TIME WAITS FOR NO ONE Friends of Distinction-RCA-0385-N	73	68 99	DAY IS DONE Brooklyn Bridge-Buddah-193-M
8	11 17	GOD, LOVE, ROCK AND ROLL Teegarden & VanWinkle-Westbound-170-T	41	99 ...	TEARS OF A CLOWN Smokey Robinson & the Miracles-Tamla Motown-54199-L	74	50 53	HIGHER AND HIGHER Canada Goose-Tonsil-T0002-M MA PL
9	10 11	OUT IN THE COUNTRY Three Dog Night-Dunhill-4250-N	42	70 97	ENGINE #9 Wilson Pickett-Atlantic-2765-P	75	74 98	WOODSTOCK Assembled Multitude-Atlantic-2764-P
10	1 1	CRACKLIN' ROSIE Neil Diamond-Uni-55250-J	43	48 54	AND THE GRASS WON'T PAY NO MIND Mark Lindsay-Columbia-4-45229-H	76	COMIN' ROUND Poor Souls-Quality-1980-M MA PL
11	12 31	SEE ME, FEEL ME The Who-Decca-732729-J	44	66 69	I AM YOUR LITTLE BOY Heintje-Polydor-541072-Q	77	IVY IN HER EYES Mongrels-RCA-75 1036-N MA PL
12	13 23	FIRE AND RAIN James Taylor-Warner Bros-7422-P	45	65 59	YELLOW RIVER Christie-Epic-10626-H	78	86 ...	CAROLINA IN MY MIND Crystal Mansion-Colossus-128-M
13	14 18	I'LL BE THERE Jackson5-Tamla Motown-1171-L	46	64 70	EL CONDOR PASA James Last-Polydor-2041060-Q	79	46 26	TEN POUND NOTE Steel River-Tuesday- GH 101-M MA PL
14	19 28	OUR HOUSE Crosby/Stillts/Nash/Young-Atlantic-2760-P	47	59 67	WHY DOES A MAN DO WHAT HE HAS TO DO -Joe South-Capitol-2916-F	80	61 66	I DO TAKE YOU Three Degrees-Roulette-7088-T
15	24 40	IT DON'T MATTER TO ME Bread-Elektra-45701-P	48	83 ...	YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley-RCA-9916-N	81	84 95	FRESH AIR Quicksilver Messenger Service-Capitol-2920-F
16	30 34	STILL WATER Four Tops-Tamla Motown-1170-L	49	26 37	WE CAN MAKE MUSIC Tommy Roe-ABC-11273-Q	82	72 72	STOP (Wait A Minute) Copper Penny-Nimbus 9-75-1031-N MA PL
17	25 68	HEED THE CALL Kenny Rogers & the 1st Edition- Reprise-0953-P	50	52 57	TIME TO KILL The Band-Capitol-2870-F	83	97 ...	I JUST WANT TO KEEP IT TOGETHER Paul Davis-Bang-579-T
18	18 21	GO BACK Crabby Appleton-Elektra-45687-P	51	42 32	DON'T PLAY THAT SONG Aretha Franklin-Atlantic-2751-P	84	55 24	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross-Tamla Motown-1169-L
19	22 30	LUCRETIA MAC EVIL Blood Sweat & Tears-Columbia-45235-H	52	32 33	EXPRESS YOURSELF Watts 103rd. St. Rhythm Band-Warner Bros-7417-P	85	85 ...	BECAUSE I LOVE YOU 5 Steps-Buddah-188-M
20	2 2	CANDIDA Dawn-Bell-903-M	53	75 85	WE'RE ALL IN THIS TOGETHER Tobi Lark-Nimbus 9-9011-N MA PL	86	90 ...	ONLY LOVE CAN BREAK YOUR HEART Neil Young-Reprise-0958-P
21	33 52	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrat-40053-K MA PL	54	60 81	AIN'T THAT TELLIN' YOU PEOPLE -Original Caste Bell- TA-204-M MA PL	87	80 82	OUR WORLD Blue Mink-Philips-40686-K
22	44 92	GYPSY WOMAN Brian Hyland-Uni-55240-J	55	31 10	JOANNE Mike Nesmith-RCA-74-0368-N	88	79 48	GROOVY SITUATION Gene Chandler-Mercury-73083-K
23	37 44	I THINK I LOVE YOU Partridge Family-Bell-910-M	56	FLY LITTLE WHITE DOVE, FLY The Bells-Polydor-2065 040-Q MA PL	89	BEAUCOUPS OF BLUES Ringo Starr-Apple-2969-F
24	34 55	I BELIEVE IN SUNSHINE Madrigal-Tuesday-GH 102-M MA PL	57	21 14	INDIANA WANTS ME R.Dean Taylor-Rare Earth-5013-L MA PL	90	96 ...	MELLOW DREAMING Young Holt-Cotillion-44092-P
25	29 43	CRY ME A RIVER Joe Cocker-A&M-1200-W	58	27 38	COME ON AND SAY IT Grassroots-Dunhill-4249-N	91	57 36	IT'S A SHAME Spinners-Tamla Motown-25057-L
26	28 41	FUNK James Gang-ABC-11272-Q	59	15 25	LONG, LONG TIME Linda Ronstadt-Capitol-2846-F	92	100..	PART TIME LOVE Ann Peebles-Hi-2178-K
27	20 22	SOUL SHAKE Delaney & Bonnie & Friends-Atco-6756-P	60	71 ...	I JUST DON'T KNOW WHAT TO DO WITH MYSELF -Gary Puckett-Columbia-45249-H	93	AFTER MIDNIGHT Eric Clapton-Polydor-2001 096-Q
28	16 16	YOU CAN'T DENY IT Edward Bear-Capitol-72622-F MA PL	61	63 56	MOONSHINE (Friend Of Mine) Five Man Electrical Band-Polydor-2065030-Q MA PL	94	88 91	BLUEGREENS William Truckaway-Reprise-0937-P
29	41 96	LET'S WORK TOGETHER Canned Heat-Liberty-6151-K	62	73 77	GOT TO BELIEVE IN LOVE Robin McNamara-Steed-728-M	95	LUCY Crabby Appleton-Elektra-457020-P
30	56 87	SHARE THE LAND Guess Who-Nimbus 9-74-0388-N MA PL	63	82 ...	ONE LESS BELL TO ANSWER Fifth Dimension-Bell-940-M	96	SIMPLY CALL IT LOVE Gene Chandler-Mercury-73121-K
31	36 42	DEEPER, DEEPER Freda Payne-Invictus-8090-F	64	76 79	DO WHAT YOU WANNA DO 5 Flights Up-Bell-TA-202-M	97	VALLEY TO PRAY Arlo Guthrie-Reprise-R0951-P
32	23 20	YANKEE LADY Jesse Winchester-Ampex-11004-V MA PL	65	45 49	SUNDAY MORNING COMING DOWN Johnny Cash-Columbia-45211-H	98	89 88	GAS LAMPS AND CLAY Blues Image-Atco-6777-P
33	17 3	LOOKIN' OUT MY BACK DOOR Creedence Clearwater Revival-Fantasy-645-R	66	93 ...	I DON'T WANNA CRY Ronnie Dyson-Columbia-45240-H	99	95 86	GEORGIA TOOK HER BACK R.B.Greaves-Atco-6778-P
						100	HEAVEN HELP US ALL Stevie Wonder-Tamla Motown-54200-L

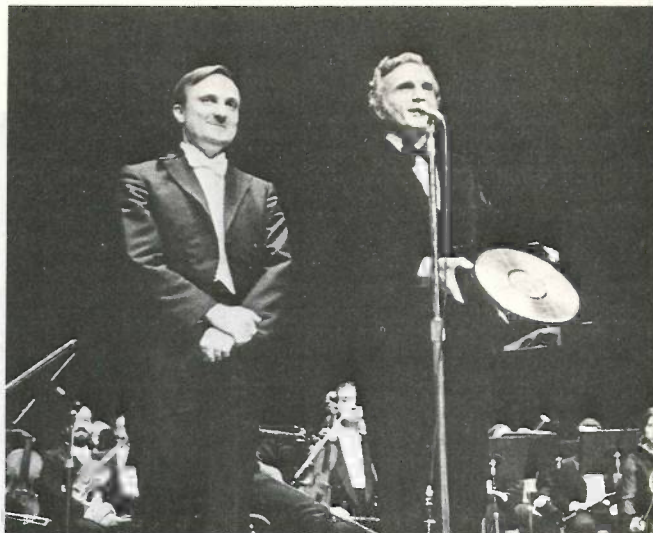
CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

Compiled from record company, radio station and record store reports

Oct 31, 1970



French Canada's top recording star, Charlebois, with Italian star Patty Pravo. Charlebois' new Gamma disc "Sensations" features the two stars as a duet.



RCA Vice-President (Canada) George I. Harrison presenting RCA Gold to Mario Bernardi, conductor of the National Arts Centre Orchestra commemorating first year.



(l to r) Jack Williams, Acklands; Russ Thornberry; Barry Allen; and MCA promo mgr. Allan Matthews during break in taping of Allen's TVer, "Come Together".



Engelbert Humperdinck's return to Toronto has proven this Parrot recording artist is a top draw as he pulls capacity houses from his opening (19).

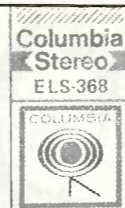


Capitol's brass, radio, press and key dealers welcomed Peggy Lee to Toronto (Royal York). Label's boss, Arnold Gosewich presents souvenir to the famous Miss Lee.



Wives and radio VIPs gathered at Horseshoe for Del Reeves' opener. (l to r) CFGM's John Hart, Reeves, Dave Johnson (CFGM) and MCA's man of the promotion hour, Barry Paine.

For You to Know Me ALLAN J. RYAN



Will Allan J. Ryan make the big time?

YOU MAY HAVE SEEN the poster pinned up in the window of the A&A Record Store along the Strip this week, a big poster with a charcoal drawing of a young man and his guitar and over the drawing a name, Allan J. Ryan. And if you saw the poster, you undoubtedly wondered who the hell is Allan J. Ryan?

Well, what is currently most significant about this Allan J. Ryan is that Columbia Records is spending a great deal of money on him. Record companies, constantly searching for hits and stars and new box-office smashes, often move in mysterious ways and take magnificently risky gambles. And spending a lot of money on someone named Allan J. Ryan seems like one of the year's longer chances, not because Ryan doesn't happen to have talent—he does—but because, well, who the hell is Allan J. Ryan?

To get a brief biography, he is a 25-year-old folk singer-composer, born in Ancaster, living in Toronto, who sang some of his songs on W5 a couple of years ago and who has worked occasionally at a lot of coffee-houses around Ontario, usually located near college campuses.

It all sounds awfully low-key and minor league, but now, in one sudden swoop of money, Columbia is out to propel Ryan into the major league. This month the company released an album of Ryan songs that is as lavish and production-conscious and expensive-looking as anything cooked up for Bob Dylan himself.

Ryan, who is an amiable and loquacious young man, makes the entire enterprise seem amazingly casual. "How it got started was a year or so ago when I sent a tape of my songs to John Hammond, the big man at Columbia in New York. He wrote back and said that Columbia was just going to have to record me, but after that whenever I'd phone him—which was a lot—to ask when we were going to record, he'd always be in a meeting or out to lunch or something.

"So finally I went to Columbia in Toronto and said that John Hammond wanted to record me, and the people here were terrific. They said, well, if John Hammond—you know, the big man—was interested, then they'd certainly listen too. They did, and then I got to make my record. Right?"

The record, as it turns out, has a good deal going for it. It's beautifully produced; the sound is excellent, the arrangements well-conceived, and all those New York studio musicians play their roles flawlessly. And Allan J. Ryan comes across as a singer with a considerable dramatic flair.

He tries to wring more effects from his

material than your average folk singer does, setting his songs up as full-scale productions rather than modest offerings. His voice has some of the usual folksy hush about it, but it also boasts a more theatrical quality. Ryan in fact sounds at times rather like, of all people, Paul Anka.

Ryan's songs cover a wide range of subjects, from autobiography ("Nobody said 'I love you' - Out loud when I lived at home - Everything was kept inside and - I stayed on my own - And now for you to know me - You must find me alone") to celebrations of crawfish to appreciations of the Russian circus. There are love songs and satiric songs. And of all the material, perhaps the satire is the most accessible.

One of his bits of social commentary deals with Christmas and war toys, but another song, funnier and more entertaining, takes on the matter of leaving one's parts to medical school after death. It's called I'm Going Back To University When I Die, and it has some nice lines:

*"Well, in the monumental matter
Of laying to rest
I'd like to leave my bladder
In a medicine chest
I know the Lord's gonna save my soul
And there's no way of stayin'
In a six foot hole
I'm goin' back to university
When I die . . ."*

Still, from Columbia's point of view, a song about the Ontario Anatomy Act isn't exactly loaded with commercial potential—and they do have all that money tied up in Allan J. Ryan. Hope remains, however; one song, For You To Know (that's the autobiographical number), is smooth and polished and has the sound of a conventional money-maker about it. As a matter of fact, CHUM was playing it just the other day, and at that rate some people might soon know exactly who Allan J. Ryan is.

JACK BATTEN - THE GLOBE AND MAIL
SATURDAY, OCT. 10, 1970

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ELS-368

ON COLUMBIA RECORDS





Capitol's new Ontario promo rep, Rick Hiscox (l) with Ferlin Husky backstage at Massey Hall concert.



Charlie Camilleri (l) Columbia regional promo with Claude King during intermission at Massey Hall show.



GRT's Funkadelics Bernie & Ray with Pindoff's Taylor Campbell (second from left) and Music World staff.



Decca's Irish Rovers during Man and His World appearance with MCA's Gord Morrison (3rd from right).



Vancouver's Crosstown Bus beginning to catch with their New Syndrome deck, "Rochester River".



Garbage truck instead of limousine for Vancouver arrival of Mothers of Invention courtesy of Bruce Bissell (promo).

Huron & Washington readying for disc scene

John Morris is showing how four professional musicians can actually gig to eat and boast a pretty fine fare. The group he manages is known as Huron & Washington and is comprised of Doug Bowes, Richard Love, Bob Read and Erik Taynen. According to their Brown Bear Productions' "Rainy Day Busybook", these four guys "play in this unique band

"Strawberry Statement" to Quality

Quality Records will manufacture and distribute the MGM Soundtrack "Strawberry Statement" (disc and tapes). There had been some confusion as to who had distribution rights for Canada for this two record set. The album is already charting nicely in the U.S. and making gains on the RPM 100 Albums Chart. Suggested list has been set at \$8.29.

Some of the top recording acts in the business, perform on this album. These include Neil Young with "Down By The River" and "The Loner"; Buffy Saint-Marie with her current hit single, "Circle Game"; Crosby, Stills and Nash with "Long Time Gone" and "Helpless". Thunderclap Newman sings "Something In The Air" and The Red Mountain Jug Band perform "Fishin' Blues". Of particular interest is "Also Sprach Zarathustra" by the Berlin Philharmonic Orchestra conducted by Karl Bohm.

London to distribute CMS in prairies

All labels handled by Canadian Music Sales are to be handled by London Records for the territories of Manitoba and Saskatchewan and Ontario West from Thunder Bay. Product will be shipped from London's Winnipeg branch.

Canadian Music Sales have experienced good Country chart action over the past few months. Their strongest artist is Stompin' Tom Connors, who topped the RPM Country Fifty with "Bud The Spud", the single which also earned him the Golden Spud Award from the government of Prince Edward Island. CMS is also represented on the charts with another Connor outing, "Luke's Guitar"; Harry Rusk's "A Big Man" and "I Wouldn't Take A Million Dollars For A Maple Leaf" by Gary Hooper - all on the Dominion label.

(aided by a number of groupies, repairmen, and assorted relatives). And their music is but one part of the whole thing!"

The "Busybook" explains, with much humour, how the group evolved. It all began when, the book explains "a kindly old fairy (who knew a good thing when he saw one) found these four lads, and decided, 'What a fine band indeed we could make of these lovely jerks!! And so it came to pass in the fair city of Toronto, at those famed and fabled corners (you guessed it kids !!!!!) Huron & Washington that the four young-

sters started their magical climb up those stairs to stardom."

With this type of promotional creativity it's no wonder Huron & Washington are enjoying top bookings from the George King Agency, Frederic Lewis, and Music World. Their bag is "polyunsaturated" and it's all original.

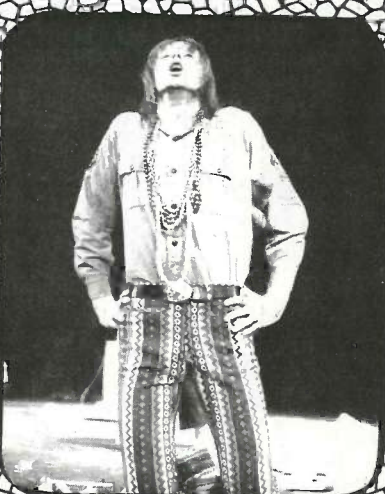

Bookings coming up include:

- Oct. 22 - Waterloo
- 23 - University of Toronto (Engineering)
- 24 - Hart House (Blue & White Society)
- 30 - Martin Grove
- 31 - Brantford (Pauline Johnson)
- Nov. 6 - East York Collegiate

CLINT RYAN

from

HAIR!

— DEBUTS ON —



Quality

"IT HURTS TO BE LONELY"

b/w

"build myself around you"

(QUALITY 1986)

NEW ALBUMS

THE NATIONAL ARTS CENTRE ORCHESTRA

Maureen Forrester/Mario Bernardi (Conductor)
RCA Red Seal-LSC 3172-N
Co-production of Radio Canada/RCA Ltd. Features two works by Mozart and Harry Somers' "Five Songs For Dark Voice". Miss Forrester interprets Somers' works with infinite voice beauty.



SYRINX

True North-TN 2-N
Moog Synthesizer featured exclusively, a first for Canada. John Mills-Cockell at keyboard and penned all material. Alan Wells/drums and gongs; Doug Pringle/electric saxophone. Exceptionally fine sound qualities with an almost puritan classical approach.

LED ZEPPELIN III

Atlantic-SD 7201-P
Could well be the biggest happening in Atlantic history. Huge advance orders indicate a possibly industry-year leader. Zeppelin, now, more into vocals and less the ersatz Hendrix. Cover is an eye-stopper.



TO BONNIE FROM DELANEY

Delaney & Bonnie & Friends
Atco-SD 33-341-P
Contains their current hit, "Soul Shake", but get involved in "They Call It Rock & Roll Music" featuring King Curtis on sax. Little Richard can be heard on the piano in "Miss Ann". Programmers already leaning heavily on set. Could be big sales winner.

THE ASSEMBLED MULTITUDE

Atlantic-SD 8262-P
A must for programmers of chicken-rock. "Overture From 'Tommy'" (A Rock Opera); McCartney's "Singalong Junk" "While My Guitar Gently Weeps" by Harrison and "I Want You (She's So Heavy)" and others, make this a hot hot sales item.



INTRODUCING THE GOLDEN VOICE OF TOMMY BURNSIDE

Big Wheel-2457 009-Q
Fine first set for new label, produced by country artisan, Billy Stoltz. Contains several Burnside originals, all in the ballady country style that has made artist one of the popular clubbers in Eastern Canada. Very strong voice with clean, simple back-up.

DEBUT

The Neighborhood
Big Tree-BTS 2001-V
Following their hit with the cover version of Joni Mitchell's "Big Yellow Taxi", the Neighborhood manage a pleasant set of largely vocal works. "Laugh" to be culled as a single.

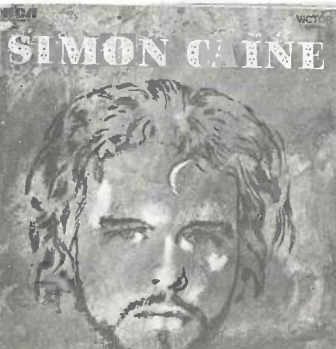


CRABBY APPLETON

Elektra-EKS 74067-P
Another cartoon group with a smash single, "Go Back". Set is every bit as good as the single and as such will receive top exposure with good sales response across the board.

SIMON CAINE

RCA-LSP-4410-N
A real tight team of professional musicians backing a big new voice - Simon Caine. Pat Godfrey-piano; Bruce Pennycook-sax; John Savage-drums; Dennis Pendrith-bass; and Bill Palmer-lead guitar, all contribute to the greatness of this set already happening in Canada and the U.S.



HOLLYWOOD DREAM

Thunderclap Newman
Polydor-2480 009-Q
Group had a demi-hit with "Something In The Air", a ditty which many considered to be one of the few truly great singles - in rank with "Hey Jude" and a couple of others. Extensive movie soundtrack exposure of group can't hurt.

YORKE continued from page 5

conceivable that the New religion has a bit of life left in it yet.

We can rant and rave and threaten until Domsday, but we won't change the attitudes. The only way it will change is by a personal realization on the part of the protagonists. One day they will understand it all for themselves.

The weak may fall by the wayside (never again to rise) but the strong will carry on, perhaps even enriched by the experience. That's the way it's always been and that's the way it's going to be.

And all rock music has done is tell it like it is - unvarnished, unsympathetic and unprotective truths. That's another of its strengths - it doesn't discipline or dictate - it merely acknowledges.

None of us need feel guilty because we have played or sold or written about rock. We need not be depressed at the bunch of junkies we see on the way home from work. We need only be saddened at a society which creates the pressure and paranoia where dope has proved to be the only outlet.

In an Elwood Glover "Luncheon Date" program with the Tele-

gram's ultra-conservative commentator, McKenzie Porter, I did last week. Mr. Porter claimed that like the Roman Empire, we (long-hairs) are victims of decadence.

But he - and so many others like him - are victims of their own selfishness and self-indulgence. It is not a case of we (the elders) gave them everything and look how they've turned out.

We must be tolerant and understanding and we must not preach.

For they will learn by their mistakes just as we did, even if the price is high. The price of any progress, in this crazy world, gets higher day by day.

The future may look bleak and problems may appear insurmountable, but remember one thing. There was a time when man couldn't even communicate with his fellow man by words.

It is all part of the process of growing up and going forward.

RPM WELCOMES ... promo men every Monday and Tuesday - just drop in. No time limit is placed on how long you stay and let the coffee be on us. We afford the greatest respect to record men. Most of you are aware of Wednesdays (priority items only) and Thursday is deadline day. Fridays by appointment only. Ask for John or Walt (or to make sure...phone first). What would we do without your cooperation???

cash box / singles reviews

Newcomer Picks

STEEL RIVER (Evolution 1030)
Ten Pound Note (2:50) (Belsize Park, BMI—Telfer)
 Already a powerhouse item in the group's native Canada, "Ten Pound Note" starts slow but the chorus is so strong that it could carry the entire song onto the charts. A peppering of the Guess Who and just a pinch of Mash-makhan but mostly all Steel River, the song packs a musical punch that should send it top forty. Flip: "Momma Pie Blues" (3:15) (Same—Steel River)

Billboard

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

STEEL RIVER—TEN POUND NOTE (2:50)
 (Prod. Greg Hambleton) (Writer: Telfer) (Belsize Park, BMI)—The solid rock beat Canadian hit has all the ingredients to bust through Top 40 and the Hot 100 here with heavy sales. Strong vocal workout and material. Flip: "Momma Pie Blues" (3:15) (Belsize Park, BMI). Evolution 101

★ SLEEPER PICKS OF THE WEEK



RECORD WORLD—October 24, 1970



Steel River is a Canadian group which has what it takes to hit south of their border. "Ten Pound Note" (Belsize, BMI) is a heavyweight which could establish them here (Evolution 1030).

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TAYLOR continued from page 2
 ing closely with this trio. It was through this association that Taylor developed his uniquely Canadian style. He had attained one goal, that of working with the Detroit tune giants but, rather than copy, he created Motown's first Canadian sound - a conservative northern rock-a-billy soul. His first waxing for Motown, "Got To See Jane" topped the charts in England and on the Continent, establishing him as a successful producer/performer/songwriter - the ingredients that make a recording star.

Shortly after Motown formed its Independent Division, which included Rare Earth, VIP and Ecology labels, Taylor expressed a desire to become part of this new complex. Although still retaining that unique Taylor sound, his first release for Rare Earth, "Indiana Wants Me" enters the arena of social and personal con-



YOU'D SMILE TOO!

**WE GAVE MONA
 A PEEK AT THE
 PLANS FOR OUR
 NEW SOUND STUDIO
"GROOVY!"
 SHE SAID SMILINGLY**



**WE'RE
 BUILDING
 IT**



21 DUNDAS SQ., TORONTO 2 • PHONE 363-4722

Ten-in-one fall tape deal for Warner Bros.

Running through November 15th, Warner Brothers is offering a one-in-two deal on all cassette and eight track tapes in its Warner-Reprise, Atlantic-Atco-Cotillion, and Vogue and Elektra catalogues. All dealers are eligible to place two orders during the term and

receive deferred billing. For each ten tapes purchased during the term, dealers will receive one free in the same category. When quantities ordered exceed ten, free merchandise will be given on the same selection.

flict, so evident and seemingly so acceptable in the U.S. today. It took the Americans a little time to get used to this Canadian boy and his all too real expressions of life - but they've now been exposed to the Taylor-trip, which could fast develop into a fever.

RPM PROUDLY PRESENTS ... Ritchie, Jim, John, Ellie, Lisa, Canada Bill, and Walt - a fine TEAM of industry writers. From time to time we feature articles by experts who guest columns and stories in RPM. No matter where you are in Canada, or what you are doing, drop us a line. You may have a story that will interest industry people from Halifax to Vancouver.

2200 COPYRIGHTS

Directed to: Producers, A&R Men and Artists

Undoubtedly, like everyone else, you're going through the frustrating task of finding good hit material; particularly Canadian songs, with the new broadcast ruling upon us.

We are not so naive as to believe that all our songs are hits but certainly out of more than 2200 copyrights we must have ONE or TWO that would meet your needs.

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TOP 50 RPM COUNTRY

Domestic content indicated by MAPL logo

1 2	BACK WHERE IT'S AT George Hamilton IV RCA-9890-N	17 21	FIFTEEN YEARS AGO Conway Twitty-Decca-32742-J	34 48	I CRIED (The Blue Right Out Of My Eyes) Crystal Gayle-Decca-32721-J
2 3	ODE TO SUBURBIA Bob Smith-Apex-77112-J (Smith) BMI	18 22	YOU'VE GOT YOUR TROUBLES (I've Got Mine) -Blanchard & Morgan-Wayside-015-K	35 50	IT'S A BEAUTIFUL DAY Wynn Stewart-Capitol-2888-F
3 9	RUN WOMAN, RUN Tammy Wynette-Epic-10653-H	19 23	LUKE'S GUITAR Stompin' Tom-Dominion-124-E (Connors) Berandol	36 37	PAPPA TOLD ME Jack Hennig-Quality-1983-M (Damron) Beechwood BMI
4 5	COUNTRYFIED Dick Damron-Apex-77110-J (Damron) BMI	20 18	HOT WHEELS Stan Farlow-Checker-1228-T	37 40	THE MISSING LINK Gleasonaires-Barry-3521-M (Carlson) Qualrec BMI
5 7	THE BALLAD OF MUK TUK ANNIE Jimmy Arthur Orde Damon-009-J	21 14	HEAVEN EVERYDAY Mel Tillis/Statesiders MGM-14148-M	38 38	MEM-RIES OF HOME Carol Baker-Gaiety-373-H (Petralia) D&L BMI
6 1	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis Mercury-73099-K	22 25	GOIN' STEADY Faron Young-Mercury-73112-K	39 39	THE MEANEST MAN Jerry Warren-Capitol-72619-F (Warren) Beechwood-BMI
7 11	THANK GOD AND GREYHOUND Roy Clark-Dot-17355-M	23 27	AFTER CLOSING TIME David Houston/Barbara Mandrell Epic-10656-H	40 30	FOR THE GOOD TIMES Ray Price-Columbia-45178-H
8 12	IT'S ONLY MAKE BELIEVE Glen Campbell-Capitol-2905-F	24 28	ALL MY HARD TIMES Roy Drusky-Mercury-73111-K	41 42	DON'T TELL ME A RICH MAN CAN'T CRY -Michael Sirman/Green Steel Bridge Aragon-411 (Thompson)
9 10	JOLIE GIRL Marty Robbins Columbia-45215-H	25 15	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr-MGM-14152-M	42 43	JIM JOHNSON Porter Wagoner-RCA-9895-N
10 8	THE TAKER Waylon Jennings-RCA-9885-N	26 32	OH PRETTY WOMAN Mersey Brothers-Columbia-C 4 2941-H	43 46	FROM HEAVEN TO HEARTACHE Eddy Arnold-RCA-9889-N
11 6	WONDERS OF THE WINE David Houston-Epic-10643-H	27 24	SNOWBIRD Anne Murray-Capitol-72623-F (MacLellan) Beechwood-BMI	44 47	THORN IN MY SHOE Gene MacLellan Capitol-72628-F (MacLellan) Beechwood-BMI
12 13	THESE THINGS Mike Graham-Rodeo-3336-K (Graham) BMI	28 49	SO SAD Hank Williams Jr./Lois Johnson MGM-14164-M	45 45	THE BED Terry Roberts-Edmar-1112-G (Rabbit-Heard) BMI
13 19	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride-RCA-9902-N	29 31	A BIG MAN Harry Rusk-Dominion-122-E (Jackson) Time Being-BMI	46 ...	RIGHT BACK LOVING YOU AGAIN Del Reeves-United Artists-50714-J
14 4	SUNDAY MORNING COMING DOWN Johnny Cash Columbia-45211-H	30 33	LIVE FOR THE GOOD TIMES Warner Mack-Decca-32725-J	47 ...	WHERE HAVE ALL YOUR HEROES GONE Bill Anderson-Decca-32744-J
15 17	THE GREAT WHITE HORSE Buck Owens/Susan Raye Capitol-2871-F	31 35	SWEET DREAMS OF YESTERDAY -Hank Smith-Quality-1962-M (Damron)	48 ...	ENDLESSLY Sonny James-Capitol-2914-F
16 20	I CAN'T BE MYSELF Merle Haggard-Capitol-451-F	32 41	I WOULDN'T TAKE A MILLION DOLLARS... Gary Hooper-Dominion-125-E (Payne) Crown-Vetch CAPAC	49 ...	A NICE YOUNG GIRL FROM HOUSTON Stu Mitchell-Capitol-2937-F (Mitchell) Dundee-BMI
		33 44	WAKE ME UP EARLY IN THE MORNING Bobby Lord-Decca-32718-J	50 ...	STOP ME Jimmy Simms-Rodeo-3338-K (Kerr) Berandol-BMI

Moody Blues grab third gold LP

The Moody Blues, now firmly recognized as one of the world's top groups, have picked up three U.S. gold records in the last three months. On July 22, the group were awarded their first, from the RIAA, for "To Our Childrens' Childrens' Children" for sales of over 1,000,000 in the United States. Last week, the group was certified for "Days of Future Passed" and "On the Threshold of a Dream". The Moody Blues latest, "A Question of Balance", is rapidly nearing the magic figure.

The group has just completed a highly successful ten-day tour of the U.S., with "sold out" notices in virtually every city. So successful was the tour that, a second, in December, has been arranged. The December effort will include performances at Carnegie Hall and major western showplaces.

Rajah cuts TV flick

Rajah, perhaps the most famous of Mynah birds in North America, his feathered friend Ohah and their manager Colin Kerr have just completed a movie to be seen on television shortly. Kerr and London Records, distributors of the Mynah Bird label, have been concentrating on securing airplay for their initial release, "The Mynah Bird Song". This \$5000. production, all on one side of a single disc, has created solid attention across Canada. Radio station CHTM Thompson, Manitoba has adopted the Mynah Bird. As general manager Doug Grout puts it, "It could be called our corporate image."

The Mynah Bird label is distributed by London Records through Rodeo Records.

Adaskin to host CBC "Tuesday Night"

Harry Adaskin, noted violinist, has been chosen to fill the post vacated by the late James Bannerman as host of CBC Radio's "Tuesday Night". Adaskin was selected from among five hosts considered by a three man panel. He was the founder and for twelve years, the head of the music department of the University of British Columbia. In 1923, Adaskin founded the Hart House String Quartet under the sponsorship of Vincent and Alice Massey.

Adaskin took over the "Tuesday Night" chores on October 6th, his 69th birthday.

Todd keeps hectic Montreal pace

Frank Todd, after only three months at CFOX in Montreal, has worked himself into a hectic schedule of emceeing duties at various performances around town. Among the shows emceed by Todd are the appearances of James Brown, Blood Sweat and Tears and Three Dog Night. Todd holds the position of Sales-Programming Coordinator at the station. Cutty Sark, a group, under Todd's management, is reported to be doing well on the east coast. They swing westward again in December.

Hump in for 10th anniversary celebrations

Engelbert Humperdinck's triumphant return to Toronto's O'Keefe (19) coincided with gala tenth anniversary celebrations at the showplace. The Parrot recording artist, holder of RPM Gold Leaf Awards for album sales of "Release Me", "Last Waltz", "Man Without Love", "Engelbert" and "Engelbert Humperdinck", has pulled capacity houses during his stay.

London promotion has done much in the boosting of his image.

Finklestein negotiates Road Music with Frank

Bernie Finklestein who, along with Bruce Cockburn, heads up Golden Mountain Music (BMI Canada), has completed negotiations with Frank Music Affiliates of New York City for the rights to publish the sheet music for the Canadian flick, "Goin' Down The Road". Representing the U.S. firm was Bob Kestler, who met with Finklestein in Toronto. Frank, who has distributed music for some of the top shows including "The Unsinkable Molly Brown", "Dam Yankees", "Guys and Dolls" and many others will have world rights to the "Road" music with the exception of Canada.

The Canadian movie which picked up the Airtog Award at the recent Canadian Film Presentations, has enjoyed exceptional success in Canada and is slated for a New York opening Oct. 19.

Finklestein advises that talks are now underway for a disc release of the soundtrack but that no plans are contemplated for a single release of Cockburn singing his own composition, "Goin' Down The Road".

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COMING SOON TO CANADA

Canadianism at low ebb

by John Watts

Although the CRTC Canadian Content requirements for broadcasting do not go into effect until early next year, some clear patterns of behaviour are emerging. Encouragingly, there are those broadcasters who realize that the regulations are vital for the creation of an independent artistic

community in Canada, and program accordingly. Then there are those who, in the throes of a national inferiority complex, said it couldn't be done, and are determined to be right. Then we have the fence sitters, those who dislike the regulations but are reluctant to make it clear. Their ploy is to program pseudo-Canadian music, for example Mountain, whose drummer is from Montreal, or Three Dog Night which has one Vancouverite on staff, or Blood Sweat and Tears which is probably the closest of the three to being legit with lead vocalist David Clayton Thomas from Toronto.

The second type of broadcaster is the least dangerous, it is the third category which is of concern. They are intent on defeating the intent, if not the letter of the legislation. The baby is firmly in the hands of the CRTC whose job it will be to define more closely what "Canadian" and "featured performer" means. Many of the artists currently being classified as "Canadian" are permanent tax paying residents of the United States. Many either have, or are in the process of, taking out United States citizenship. Many of the records being programmed as Canadian content were written, produced and performed by Americans with one ex-patriate Canadian pounding away in the background. Of course, broadcasters at this time have no legal responsibility to program one per cent Canadian content, let alone thirty, and some are sticking to the letter of the law, however it would seem obvious that a phasing-in period is the logical step in preparing the audience, the broadcasting staff, and most importantly, the creators of the records for the inevitable. The broadcasters who engage in pseudo-Canadianism, many of whose licenses are coincidentally up for renewal, are blinding no one but themselves. It is a safe assumption to make that Juneau will not be made a fool of by programmers intent on defeating the fruit of his and the commission's work. It is also perhaps a safe bet to say that in the next few years it may be a little harder for broadcasters to retain their licenses.

Another major ploy, which at the moment is much more evident in television than in radio is the old "dump the quality foreign programming and make a point" trick. In this category we have the elimination of "The Name of the Game" and "Mission Impossible", considered by many to be the best foreign programming in years, from the schedules of the domestic networks. The intent here is clear. The dropping of the two above shows is assumed by the audience to be brought about by increased Canadiana on the air, while in fact it is simply a cheap political move.

I remain confident that "I Love Lucy" re-runs will continue to flourish.

While there are valid arguments against the legislation, the most important of which is that any government control of the content of broadcasting is a mild form of repression and should be closely watched, many of the arguments are blatantly ridiculous. The most idiotic one is that the quality of programming will suffer. Broadcasters, by their own admission, direct their programming at the the lowest common denominator. In mathematics, lowest common denominator means the smallest prime number which can be divided evenly into two or more other numbers. In the media it means the lousiest and least thought-provoking programming you can get away with and still keep an audience. Do the broadcasters seriously expect us to believe that the quality of programming (in general) could conceivably fall any lower than it is today? It would take imagination to achieve that.

Broadcasters realize a profit by the use of airwaves which are the property of the people of Canada. They are bound both morally and, next year, legally, to pay some kind of dues to the people of Canada by way of giving exposure to the country's artistic community and hopefully by programming in such a manner that their product is palatable.

Read any good books lately?

thank you

When a recording artist performs his own composition and it becomes a hit, many many people are responsible — radio personalities, record retailers, jukebox operators, rack jobbers, one stops, the press and public. That's what happened to:

"These Things"
and
"No Pity For A Fool"

Please accept my sincerest thanks for all your help.

—Mike Graham
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