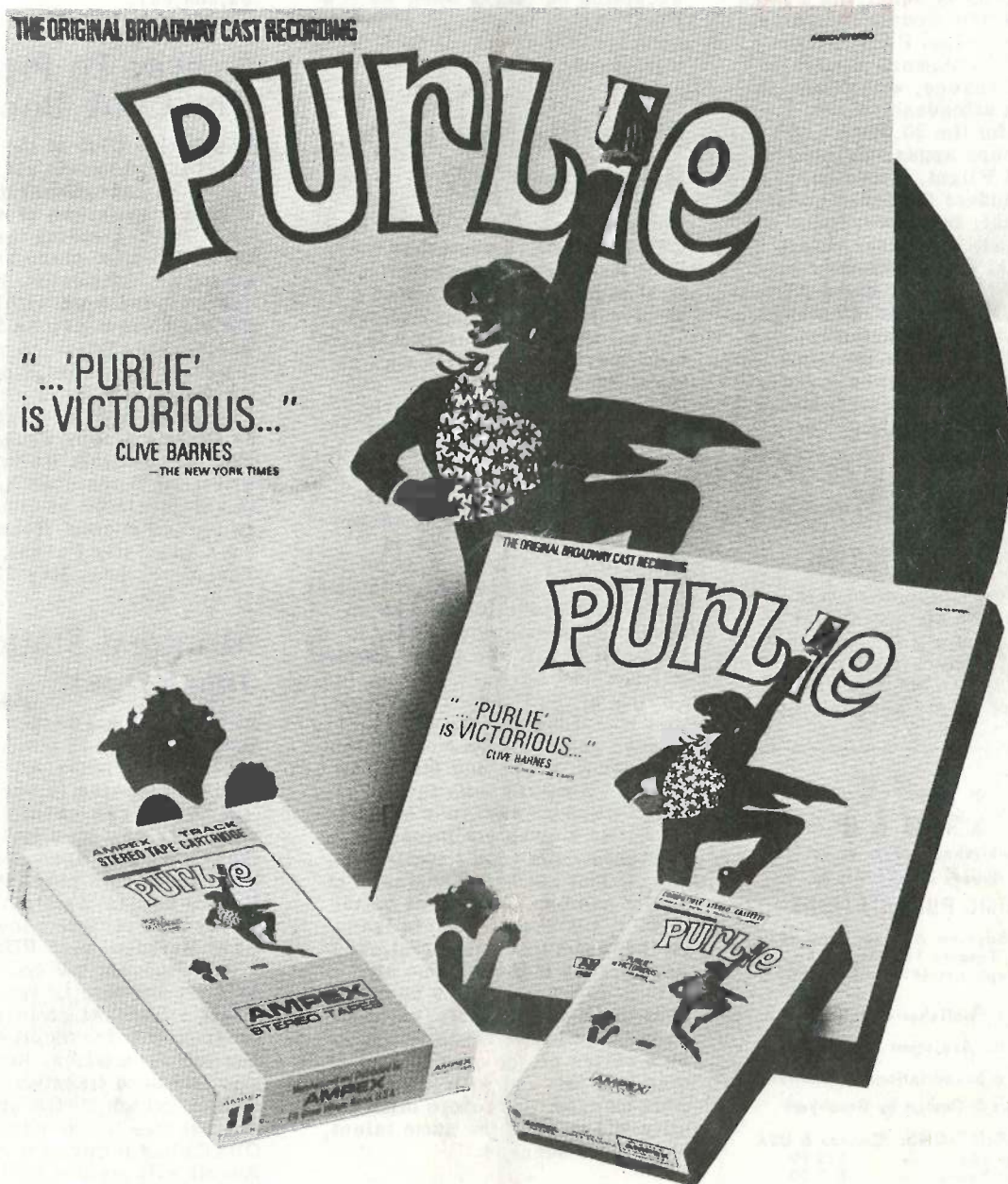


RPM WEEKLY

TWENTY-FIVE CENTS

Volume 13 No. 14

May 23rd, 1970



AMPEX - THE SOUND IDEA PEOPLE CELEBRATE A HAPPENING

Woodstock Youth Festival . . . Canada

John Csincsik of the Free Lance Agency, has announced plans for a free rock festival May 18th at Woodstock, Ontario. The festival is being organized by Free Lance, with the cooperation of local groups and equipment suppliers in an effort to gain wider exposure for local talent. Sound equipment for the event, to be held at South Side Park, in Woodstock, is being donated by Traynor Ltd., Toronto. The company is supplying a large number of new models including fresh-off-the-line PA's, micro-phones and columns. Admission is free to anyone, with Csincsik expecting attendance to be reaching for the 30,000-35,000 mark. Groups appearing include Chartered Flight, Woodstock; Organ Grinders Garden, Woodstock; Easy Beast, Brantford; Mass Destruction, Woodstock; Sunn, Woodstock; Krump, Woodstock; Trydom, Woodstock; Mama Blues, Norwich; Third Stone, Chatham; Maximum Speed, Stratford; Barnyard Beer Belly, Stratford; and Atlantis from Toronto. The twelve bands will be appearing from 2pm to 12 midnight.

Mashmakhan To Share Bill With Santana

The Concert Corporation has announced the appearance of Columbia group, Mashmakhan with Santana at Massey Hall in Toronto, Saturday, May 16th. The group consists of Pierre Senecal, flute

and keyboard, Jerry Mercer, drums, Rayburn Blake, lead guitar and Brian Edwards, bass and vocals. Blake, Senecal and Edwards were formerly together in the Montreal-based Triangle. Columbia has embarked on an all-out promotion across North America for the foursome's first album. In the few weeks since it's release it has generated considerable radio station and listener attention and now commands a listing on the RPM 100 Albums Chart. All ten selections on the album are the work of Pierre Senecal with the exception of "Days When We Are Free" which is a result of the combined efforts of all four musicians.

Nashville North Bows On CTV

The much-awaited Nashville North, CTV's contrived answer to the CBC Rock Specials, proved to be little more than a pretty poor show with some twangy guitars. The talent line-up surely was impressive, Ian and Sylvia and the Great Speckled Bird, Green and Stagg, Anne Murray and Bobby Bare. Ian and Sylvia did their numbers well and concisely, Anne Murray was beautiful and Green and Stagg did just what they were supposed to do. Bobby Bare did what was expected, "Detroit City". But the problem did not lie in the talent or material but in the production. It was an attempted carbon copy of the Rock I special right down to the staging. But it didn't have the life or vitality of the CBC effort, there was no communication. The Tysons seemed even more distant than usual, Green and Stagg just couldn't break through the production barrier and Anne Murray was done a complete injustice. And Bobby Bare isn't really that bad, it just seemed that way. The public has come to expect better of CTV's Toronto affiliate than the hodgepodge that was aired. Any facility that can come up with a W5 should take a second seat to no one in music/variety shows. Nashville North is set to be a series on the network beginning this fall and with a little more finesse, a lot more originality and more of the same talent, could be a success.

Tapes Account For 20% Of Market . . . DBS

The Dominion Bureau of Statistics has released figures for the month of February for recorded music production. Phonograph records

produced during February numbered 3,636,354, while net sales for the same period amounted to 3,084,041, valued free on board at the plant at \$4,238,507. For the year to date, production came to 6,879,661 and shipments to 5,623,350 valued at \$7,417,416. Pre-recorded tapes produced during February numbered 361,041, net sales for the same period amounted to 312,540 valued free on board at the plant at \$1,342,513. For the year to date, tapes have accounted for 595,119 units produced, 527,657 units shipped with an at-plant value of \$2,308,857.

Seaway To Present The Cook Book

The Marine Club of the Seaway Hotel in Toronto is set for the two-week engagement of up and coming home-grown group, the Cook Book. Leading the group is Omar Williams, piano and vocals, a native of Edmonton. His career has included work with some of the big names such as Dinah Washington. Twice he was offered the piano seat with King Curtis but turned it down in favour of continuing work in Canada where he became a copy-writer for a Winnipeg station. He is now copy-writer for Toronto's CKFH. Williams is ably assisted by John McAdam guitar and vocals, Robert Scott, bass and Morty Palmer, drums. The group opens May 11th.

Montreal Stations Juggle Staff

At CKGM, John Mackey, from CJME, Regina, is now program supervisor, Michael W. Morgan, also from Regina is now on air at 'GM. With a few exceptions, the station is now on a modified Drake-type Top Forty approach with an extended record playlist. Current line-up now is Robert Bell, 6-9 am; David Basset, talk show, 9-12 noon; Dave Marsden, also PD, noon-2 am; J.P. Finnegan, 2-6 pm; Morgan, 6-10 pm and Ron Legge, underground 10 pm - 2 am. At competitor CFOX, program director, Scott Cameron has left the station. Bob Ancell, who had been transferred to CHER, Sydney (which CFOX attempted to buy but was turned down by the CRTC) has returned to the station. Ancell will replace Cameron as PD and in addition will handle the 10 am - 2 pm air shift. Roger Scott continues to handle music, Bruce Gibbons is the production supervisor. The line-up now stands at: Ralph Lockwood, 6-10 am, Ancell, 10 am - 2 pm, Dean Hago-pian, 2-6 pm, Bob Gibbons, 6-9 pm and Roger Scott, 9 - midnight.

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Poppy Family Leads London (U.S.) Singles

London Records in New York reports that Vancouver's Poppy Family are leading the company's singles action in the US. The group's smash single "Which Way You Goin' Billy?", released September 30th, exceeded one hundred thousand sales in Canada alone and is now headed for the top of the American trade charts. According to Herb Goldfarb, national sales and distribution manager, the group, featuring Susan Jacks, is skedded for immediate album release in the US to fully exploit the interest generated by the single. The lid was recorded at Vancouver's R&D Sound Studios and written and produced by Terry Jacks.

Taylor Campbell Exits Capitol

E. Taylor Campbell, vice president marketing for Capitol Records (Canada) Ltd., vacates this post June 1st. to take over as general manager of Pindoff Record Sales, an Ontario rack organization.

With Capitol for 15 years, working his way up through the ranks of the sales department to several executive posts within the company, Campbell has become a highly respected member of the Canadian recording industry family. He was responsible for many of the recent improvements in tape and disc point of sale activity and although on an executive level kept a close association with dealers across Canada. He was also responsible for the firm's successful conventions over the past few years, creating a tight and workable communication between sales, promotion, and marketing staffs.

Perhaps his greatest accomplish-

PAUL



CRAIG

ment was the recent launching of Capitol's "Sounds Canadian" campaign. Although he had submitted his resignation prior to this massive domestic program,



he had become so involved he insisted on engineering the campaign across Canada to its successful conclusion — now beginning to show results, and will, no doubt, continue to do so for many months.

Campbell became the target of many hard nosed columnists, who consistently show an anti-Canadian attitude, when in his presentation of the impressive lineup of domestic talent, he tore up the industry, generally, for their lack of support of Canadian talent. Although some of those attending his "rip up" were offended, Campbell found an even larger group of supporters, and strangely enough, among programmers from several major radio stations and key dealers.

The move to Pindoff had actually been contemplated eight months ago and represents a financial investment by Campbell. He, in fact, will become a partner in the business with Chris Pindoff. Through his many years with Capitol and the wide knowledge of marketing of both tapes and records, Campbell will be a great asset to his new business venture and brings a new dimension of business administration to the mushrooming racking business.

B.J. Thomas Receives Compo Gold

Lee Armstrong, managing director, The Compo Co., flew into New York City (25) to award Scepter recording artist B.J.

Thomas a gold record for sales of "Raindrops Keep Fallin' On My Head". This is the first Compo gold presented to Scepter. Present at the award presentation were Florence Greenberg, president of Scepter, and Paul Cantor, manager of Thomas.

Sales of Thomas' deck have now exceeded 100,000, a rare happening for records, in Canada, lately.

Armstrong reports top sales on Thomas' recently released album "Everybody's Out Of Town", which moved into the No. 89 position on the RPM 100 albums chart.

Ampex Into LP Race

Joe Pariselli, general manager of Ampex Stereos Tapes and Records of Canada, has announced the availability of the company's first six LP's following its entry into the disc market recently. Heading the list is "Great Speckled Bird", with Canadians Ian and Sylvia. Other albums include "Jesse Winchester", "Gil Evans", "Jamul", "Purley", and "American Dream". The newly released album product will be distributed across Canada by Ampex.

SOUNDS CANADIAN

Bobby Curtola

Latest Single
I Wouldn't Have Missed It
For The World

f/s Jean
72615



Canadian Content Catalogue Planned

In February, when the new legislation was proposed for 30% Canadian content, on radio, RPM began to plan a complete catalogue of Canadian content with listings of all records that would qualify and a coded indication of what portions of said records qualified within the proposed rulings.

It has been brought to our attention that a number of interested groups have already undertaken to make such a service available. It has also been pointed out that these groups have a far greater interest in cataloguing Canadian content than RPM, as a trade paper. To us, it would have been a service to the industry instigated because of our belief in the industry and Canadian content. This catalogue was to be underwritten as an industry service. The groups that have taken this responsibility off our shoulders have a far greater interest, financially, in the programming of Canadian content records and compositions. Both of these organizations have already indicated that they would like to assume the responsibility of being arbiter of "Canadian content".

In our early researching of what



Gary Buck

Latest Single

Don't Hate - Communicate
f/s It Ain't No Big Thing

72618



would be playable under the proposed ruling, we uncovered a wealth of material that is available and a great deal of it is from the foreign catalogues of record companies. We also learned that radio stations have a greater amount of such qualifying Canadian content in their libraries that has been discontinued by record companies.

A move is afoot to release many of these old but excellent masters for airplay, and for public consumption. Many previously disregarded recordings will be auditioned by programmers for the first time with an ear to playing them on Canada's airwaves.

It is important that the industry have a good and thorough guide to what is Canadian content under the definitions as they stand. Each day, a new bit of information turns up uncovering more and more Canadian content. The broadcasters of Canada should have at their fingertips every bit of information available. It is encouraging that two trade organizations, within the industry, have shown their willingness to consider the publication of a complete catalogue of Canadian content with regular monthly supplements.

This single indication of faith in the industry is commendable in that it is the first step toward voluntary cooperation between broadcasters and the media. Possibly it is already an indication that the proposed ruling has been effective even without its final approval, in making available a listing that would never have been thought of before the CRTC's move toward creating a Canadian culture, in Canada, by way of the airwaves. It is a first in many more ways than one.

Curtiss/Clintsmen Make Chart Gains

With their Dominion deck "Nobody Foolin' Me" released only a couple of weeks ago, Clint Curtiss and The Clintsmen are showing early indications of picking up good national chart action. Curtiss and his boys have become one of the top country draws throughout the Atlantic provinces. They first made news in RPM, July 21st of last year when they were seeing chart action with their "Sweet Sweet Feeling" deck and pulled capacity houses at the Hotel Gander in Gander Newfoundland. They were, at that time, readying their follow-up disc "An Angel In Disguise"

which also made moves towards the charts.

January 10th of this year saw the popular group again make news with their appearance at Johnny Reid's Prince Edward Room, in Charlottetown P.E.I. Reid has long been a booster of Canadian talent and his Island showcase is considered the "in" place.

Curtiss was presented with a BMI (Canada) Certificate of Honour for his composition "Sweet Sweet Feeling" at BMI's 2nd Annual Awards dinner May 6. Plug side of his new release is also a Curtiss penning with the flip, "There's No Price Tag On The Doors In Newfoundland" written



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By Walt Grealis

BMI Canada honours tunesmiths

"A gala event and the first of its kind took place at the Roof Gardens of The Royal York Hotel, May 8, when BMI (Canada) Ltd. presented Certificates of Honour to 44 composers and their publishers." That was a quote from RPM of May 19th, 1969. It's now one year later and BMI's Harold Moon can chalk up another successful bash with an even larger gathering of writers, record execs, radio and press people. This year there were sixty Canadian songwriters and 36 Canadian music publishers honoured for their contributions to Canadian music. There were actually 54 songs in the pop field that picked up Certificates of Honour.

Introductory remarks by Ed Cramer, president of BMI (Canada) and Broadcast Music Inc. (U.S.A.) kicked off the proceedings noting that "1969 was the most exciting year in BMI's history". It was also revealed that BMI contributed 68% of the 50 top Canadian content songs of that year, and that more than 10% had been recognized through chart action in other countries. Cramer turned the mike over to Harold Moon who introduced his team of workers responsible for the giant affair. One sad note however, was the absence of Clyde Moon, who had undergone surgery in Montreal a few weeks prior to the Awards dinner. A few minutes before the big show, Harold had received news that his brother was now able to take nourishment and had shown excellent signs of improvement which brought an enthusiastic round of applause. The brother team of Harold and Clyde Moon are known internationally for their perseverance and boosting of the Canadian songwriting scene and are truly the pioneers of the Canadian recording industry. Television personality, and emcee extraordinaire, Bill Walker, announced the winners, some of whom were present, and who received their awards from Harold Moon. In view of the large number of Awards it was necessary to move through the proceedings at a hectic pace which, at times, added an impersonal note, fortunately accepted by the audience - actually a tribute to Moon and his hard working crew.

Top Award winners was the Guess Who group from Winnipeg. They picked up four Certificates for "Laughing", "These Eyes", "Undun" and "No Time". Their production house, Nimbus 9,

received 8 awards for their efforts in the past year. The firm's Ben McPeck and Peter Clayton accepted for Nimbus 9, and in their absence, the Guess Who. Nimbus 9 also produce Bonnie Dobson, Capitol recording star, who was awarded two Certificates for her penning of "I Got Stung" and "Morning Dew".

Contained in an advance press release from BMI it was revealed that "the philosophy behind the Canadian awards is that a Canadian song should not have to become popular elsewhere to be recognized; that success in Canada warrants its own reward, although a great many of the award-winning songs are internationally known." It was also pointed out that the purposes of the Awards are to give "recognition to the Canadian songs, their composers and publishers who have been judged to have made 'outstanding contributions to Canadian Music'; to encourage and stimulate composers and publishers to greater creativity and activity; and to make the Canadian public more aware of the talents of its song-writers." This is a very honourable approach but unfortunately wrestling against great odds. While most of those in attendance, including some of the powerful radio people, recognized the Guess Who, there were compositions by some writers that obviously registered surprise. What was most important however, was that BMI (Canada) recognized these writers which added much incentive. Hopefully this problem of non-recognition will be remedied by the time next year's Awards dinner rolls around.

There was sufficient time prior to and after the dinner for an interesting mixing and airing of views. Some of the ears bent belonged to Allan Waters/CHUM; Don Hartford/CFRB; Doug McGowan/CRTC; T.J. Allard/CBC; Gerry Acton/CAB; E.S. Rogers/Rogers Broadcasting; Doug Trowell/CKEY; Dave Bird/CBC; W.D. McGregor/CKOC-TV; Art Patterson/ETV; and many others.

While some of the writers were receiving an Award for the first time it was interesting to note how many had just released discs and were gaining national airplay. Vancouver's Collectors, Ross Turner, Claire Lawrence, Bill Henderson and Glenn Miller dropped in to pick up honours for their combined penning of "What Love". They have recently released their London deck "Sometimes We're

Up" which has caught on in several markets. This talented group scored the music for the National Film Board's entry in last year's Cannes Film Festival, "Don't Let The Angels Fall" as well as the music to be used for Canada's pavilion at Osaka, Japan (Expo '70). Skip Prokop, member of RCA's Lighthouse, was presented with an Award for his penning of "If There Ever Was A Time". Skip's group is now happening with "The Chant" and a solid selling album. Country singer Clint Curtiss picked up an Award for "Sweet Sweet Feeling", his RCA chart climber of last year. Curtiss and his Clintsmen have bowed their Dominion lid "Nobody's Foolin' Me", now showing early indications of breaking out across the country. Revolver recording star, Dianne Brooks, received honours for her penning of "Memories of a Broken Promise" and is now hitting hard with both MOR and MOT stations with her Revolver album, "Some Other Kind Of Soul". West Coaster Billy Charne received Awards for "When You Were A Lady" and "Susie's Better Half" and has just busted out across Canada with his latest RCA offering "To-Ma-Ray Tom-O-Ray". Another Canadian country name to reckon with is Mercey. The brothers picked up a well deserved Award for their Columbia entry "They Think I've Forgotten You". They are now reaching the top of the RPM Country Fifty with their latest release "My Song For You". The big winner of the year, Terry Jacks, was awarded two Certificates of Honour, one for "That's Where I Went Wrong" and the other for "Which Way You Goin' Billy", both performed by Terry's group, The Poppy Family, "Billy" had the added honour of being the biggest Canadian hit of the year and certified for the RPM Gold Leaf Award. The single isn't through yet, having broken wide open in the U.S. and is now registering a No. 15 on the Cash Box 100. Jacks is following this action with his first solo release "I'm Gonna Capture You", experiencing breakout action across Canada. Dick Damron, a consistent chart winner and supplier of much material to Western Canadian groups, flew into Toronto to receive his Certificate of Honour for "Cold Grey Winds of Autumn". Cirrus Music received five Certificates of Honour, Friends of Mine Ltd.

BMI continued on page 6

BMI continued from page 5

four and three each went to Berandol Music Ltd. and Dunbar Music Canada. Mike Graham, vice president of Berandol Music, was on hand to accept the Awards for the Mercey Brothers, who were not present, and with Arlene Mantle for her discing of "Just A Good Time Girl". With Manitoba celebrating their Centennial it was only natural that Rick Neufeld should be honoured for his Polydor deck "Moody Manitoba Morning" which was performed by the Five Bells. Montréal's Leonard Cohen received the nod for "Bird On The Wire" and Johnny Cowell for "It's Gotta Be Love".

Certificates of Honour also went to Joe Mendelson/"Better Watch Out"; Hal Ames, Robert O'Neill/

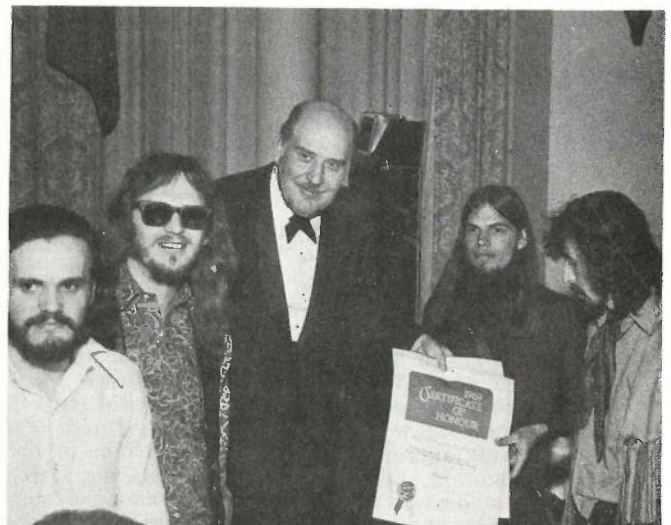
"City Lights"; Nat Raider/"Curly"; Mars Bonfire/"Faster Than The Speed Of Life"; Alex Barris/"Growin' Up"; Neil Sheppard/"The Hands Of The Clock"; James Aiello/"Happy Feeling"; Winifred Canty/"Hi Diddle Day"; Timothy Eaton/"I Love Candy"; Mike McDermot/"If You Believe"; R. Dean Taylor/"I'm Livin' In Shame"; Bernard Vallee, Andre Rheume, Benoit Guimond/"Je N'Entrerai Pas Ce Soir"; Bruce Huard/"Je Pleure"; Larry Malone, Ernie Lyons/"Jinny Joe"; Richard Wamil/"Just A Sweet Little Thing"; B.J. Berg/"Laughing Song"; Mike McQueen/"Light Of Love"; Don McDougall, Bill Iveniuk/"One Ring Jane"; Claude Michon, Alain Robert/"Pierrot Les Cheveux"; Michel Pagliaro/"Pour Toi Pour Toi"; Keith Potts/"Pot Of Gold"; Francois

Morel/"Quelle Famille"; Les Emmerson/"Riverboat"; Pat di Stasio, Gerard Normandin/"Les Saisons De Mon Pays"; Gene MacLellan/"Snowbird"; Russell Thornberry/"Something To Believe"; David Clayton Thomas/"Spinning Wheel"; Dallas Hansen/"Stage Of Life"; Mike Bell/"Sunrise To Sunset"; Anthony Green, Barry Stagg/"To Love Means To Be Free"; Dennis Abbot/"Twilight Woman"; Steve Kennedy, William Smith/"When I Die"; Steve Davis/"A World Called You"; and Ken Tobias/"You're Not Even Goin' To The Fair".

Next year's Awards Presentations are expected to be even larger, due two new programs, introduced by BMI, to encourage penning of music for the legitimate stage, motion pictures and television.



Peter Clayton of Nimbus 9 (r) receiving Awards from Harold Moon for Guess Who writers Randy Bachman and Burton Cummings.



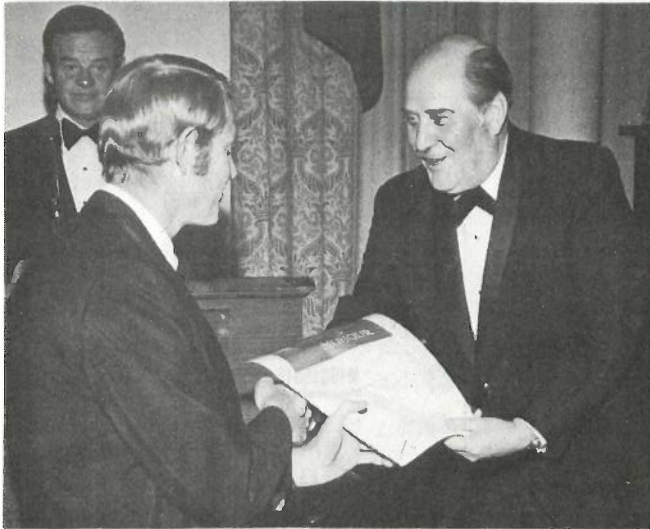
Vancouver's Collectors receiving their Awards (l to r) Ross Turney, Claire Lawrence, Bill Henderson and Glen Miller.



(l to r) Mrs. David Bird, wife of CBC producer, Ross Turney (Collectors), Doug McDougall writer of "One Ring Jone" and his guest Lil Cavanaugh.



(l to r) Mr. & Mrs. John Driscoll (MTCC), Art Snider, (Sound Canada) Sam Sniderman (Sam The Record Man), Doug McGowan (CRTC) and record producer Stan Klees.



Arc's president Phil Anderson (l) receives Award for "Spinning Wheel" made famous by David Clayton Thomas. Emcee Bill Walker in background.



Skip Prokop receives Award from Harold Moon for his composition "If There Ever Was A Time". Prokop is now associated with RCA's Lighthouse group.



Winnipeg's Rick Neufeld (r) and Bob Hahn of Laurentian Music receive Awards for "Moody Manitoba Morning" written by folk singer Neufeld.



Mr. & Mrs. Budge Crawley, president of Crawley Films Ltd. (r) chat with Alan Wood, president of Toronto Musicians Union and his guest Vickie Chicules.



Vivian Hicks and Jack Feeney of Dunbar Music Canada accept Awards for Timothy Eaton "I Love Candy" and for country star Billy Charne (see story).



BMI's president Ed Cramer (l) looks on while Bob Austin, publisher of Record World, receives albums containing Canadian compositions from Harold Moon.

RPM 100

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Compiled from record company, radio station and record store reports

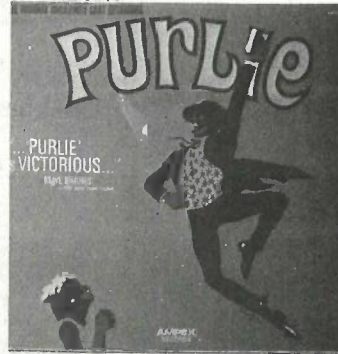
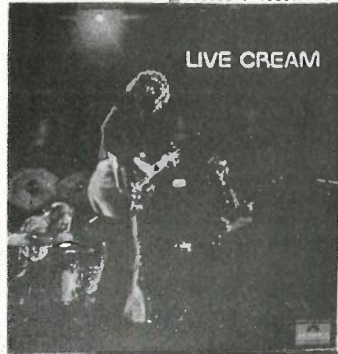
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|--|---|---|
| <p>1 1 1 AMERICAN WOMAN f/s
Guess Who-Nimbus 9-74-0325-N</p> <p>2 15 19 CECILIA
Simon/Garfunkel-Columbia-45133-H</p> <p>3 4 10 VEHICLE
Ideas Of March-Warner Bros-7378-P</p> <p>4 26 38 UP AROUND THE BEND
Creedence-Fantasy-641-R</p> <p>5 14 16 WOODSTOCK
Crosby Stills Nash Young-Atlantic-2723-P</p> <p>6 7 9 REFLECTIONS OF MY LIFE
Marmalade-London-20058-K</p> <p>7 28 31 MR MONDAY
Original Caste-Bell-192-M</p> <p>8 6 8 SOMETHING'S BURNING
Kenny Rogers/1st Edition-Reprise-0888-P</p> <p>9 11 17 WHAT IS TRUTH
Johnny Cash-Columbia-45134-H</p> <p>10 10 12 FOR THE LOVE OF HIM
Bobbi Martin-U-A-50602-J</p> <p>11 5 11 TURN BACK HANDS OF TIME
Tyrone Davis-Dakar-616-P</p> <p>12 8 2 SPIRIT IN THE SKY
Norman Greenbaum-Reprise-0885-P</p> <p>13 25 34 EVERYTHING'S BEAUTIFUL
Ray Stevens-Barnaby-72011-H</p> <p>14 19 24 MAKE ME SMILE
Chicago-Columbia-45127-H</p> <p>15 2 3 LOVE OR LET ME BE LONELY
Friends of Distinction-RCA-0319-M</p> <p>16 17 22 LITTLE GREEN BAG
George Baker-Colossus-112-M</p> <p>17 20 26 GET READY
Rare Earth-Rare Earth-5012-L</p> <p>18 18 21 HEY LAWDY MAMA
Steppenwolf-Dunhill-4234-N</p> <p>19 3 5 YOU ME AND MEXICO
Edward Bear-Capitol-72603-F</p> <p>20 21 25 A SONG OF JOY
Miguel Rios-A&M-301-W</p> <p>21 27 27 COME RUNNING
Van Morrison-Warner Bros-7383-P</p> <p>22 30 39 THE LETTER
Joe Cocker-A&M-1147-W</p> <p>23 32 42 LOVE ON A TWO WAY STREET
Moments-Trans World-1732-Y</p> <p>24 34 48 DAUGHTER OF DARKNESS
Tom Jones-Parrot-40048-K</p> <p>25 40 58 MY BABY LOVES LOVIN'
White Plains-Deram-85058-K</p> <p>26 45 66 HITCHIN' A RIDE
Vanity Fare-Page One-21029-N</p> <p>27 29 37 REACH OUT AND TOUCH
Diana Ross-Tamla Motown-1165-L</p> <p>28 43 59 SOULAIMON
Neil Diamond-UNI-55224-J</p> <p>29 35 41 THE SEEKER
The Who-Decca-32670-J</p> <p>30 31 40 LET ME GO TO HIM
Dionne Warwick-Scepter-12276-J</p> <p>31 12 13 TENNESSEE BIRD WALK
Blanchard/Morgan-Wayside-1-45021-K</p> <p>32 16 4 COME AND GET IT
Badfinger-Apple-1815-F</p> <p>33 13 7 ABC
Jackson 5-Tamla Motown-1163-L</p> | <p>34 36 36 AIRPORT THEME
Vincent Bell-Decca-32659-J</p> <p>35 37 47 PUPPET MAN
5th Dimension-Bell-880-M</p> <p>36 38 49 BITTERGREEN
Ronnie Hawkins-Hawk-IT 305-U</p> <p>37 51 55 IF YOU'RE LOOKIN'
Tranquillity Base-RCA-74-0330-N</p> <p>38 65 ... THE LONG WINDING ROAD
Beatles-Apple-2832-F</p> <p>39 41 51 COME SATURDAY MORNING
Sandpipers-A&M-1134-W</p> <p>40 9 6 LET IT BE
Beatles-Apple-2764-F</p> <p>41 42 43 YOU MAKE ME REAL
Doors-Elektra-45685-C</p> <p>42 24 15 UP THE LADDER TO THE ROOF
Supremes-Tamla Motown-1162-L</p> <p>43 50 52 LIVING ON A WISHBONE
Bobby G.Griffith-MTCC-MT 1001-U</p> <p>44 52 70 YOU'RE MY LIFE
David Jensen-Quality-1957-M</p> <p>45 46 65 IT'S ALL IN THE GAME
4 Tops-Tamla Motown-1164-L</p> <p>46 67 ... RIDE CAPTAIN RIDE
Blues Image-Atco-6746-P</p> <p>47 48 63 HUM A SONG
Lulu-Atco-6749-P</p> <p>48 39 46 THE CHANT
Lighthouse-RCA-479808-N</p> <p>49 60 72 GET BACK JOHN
Inner City Mission-Yorkville-45025-D</p> <p>50 66 78 I'M GONNA CAPTURE YOU
Terry Jacks-London-1781-K</p> <p>51 54 61 VIVA TIRADO
El Chicado-Kapp-2055-J</p> <p>52 53 64 UNITED WE STAND
Brotherhood Of Man-Deram-85059-K</p> <p>53 44 44 OH HAPPY DAY
Glen Campbell-Capitol-2787-F</p> <p>54 62 96 LAY DOWN (Candles In The Rain)
Melanie-Buddah-167-M</p> <p>55 55 68 OPEN UP MY HEART
Dells-Cadet-5667-T</p> <p>56 58 67 PATCH OF BLUE
Valli/Seasons-Philips-40662-K</p> <p>57 63 83 QUESTION
Moody Blues-Threshold-67004-K</p> <p>58 61 71 KILLER JOE
Quincy Jones-A&M-1163</p> <p>59 64 84 INTO THE MYSTIC
Johnny Rivers-Imperial-66448-K</p> <p>60 47 50 DON'T STOP NOW
Eddie Holman-ABC-11261-Q</p> <p>61 70 ... BABY HOLD ON
Grass Roots-Dunhill-4237-N</p> <p>62 98 ... THE WONDER OF YOU
Elvis Presley-RCA-9835-N</p> <p>63 79 ... CECILIA
Sweet Henry-Paramount-0018-M</p> <p>64 76 ... I CALL MY BABY CANDY
Jaggerz-Kama Sutra-509-M</p> <p>65 72 ... IF YOU BELIEVE IN LOVE
Tee Set-Colossus-114-M</p> <p>66 69 80 I WHO HAVE NOTHING
Liquid Smoke-Avco-Embassy-4522-N</p> | <p>67 73 77 UPON THE EARTH
Illustrations-Janus-108-T</p> <p>68 71 ... LOVE LIKE A MAN
Ten Years After-Deram-7529-K</p> <p>69 75 93 GO BACK
Crabby Appleton-Elektra-45687-C</p> <p>70 56 54 NOW THAT IT'S OVER
Sebastian-Apex-77106-J</p> <p>71 MISSISSIPPI QUEEN
Mountain-Windfall-532-M</p> <p>72 100 ... HEY MISTER SUN
Bobby Sherman-Metromedia-188-L</p> <p>73 LOVELAND
Watts 103rd-Warner Bros-7365-P</p> <p>74 78 79 GROVER HENSON... FORGOTTEN
Bill Cosby-Polydor-2001042-Q</p> <p>75 WESTBOUND #9
Flaming Ember-Hot Wax-7003-M</p> <p>76 77 82 EVERYBODY'S GOT THE RIGHT.....
Catherine McKinnon-Capitol-2781-F</p> <p>77 81 ... CAN'T TELL BOTTOM FROM TOP
Hollies-Epic-5-10613-H</p> <p>78 80 81 EV'RY MAN HEARS DIFFERENT MUSIC
Gainsborough Gallery-Reo-9030-M</p> <p>79 82 85 WE'RE ALL IN THIS TOGETHER
Cat-Nimbus 9-74-0331-N</p> <p>80 97 100 THE LIQUIDATORS
Harry J All Stars-A&M-1162-W</p> <p>81 68 74 AS FEELINGS GO
Spring-Coast-1970-K</p> <p>82 84 86 WHOEVER FINDS THIS I LOVE YOU
Mac Davis-Columbia-45117-H</p> <p>83 83 87 STRAWBERRY FIELDS
Life-Polydor-2065005-Q</p> <p>84 GOD BLESS
Arthur Canley-Atco-6747-P</p> <p>85 87 88 MAN OF CONSTANT SORROW
Ginger Baker-Polydor-2058015-Q</p> <p>86 85 92 MORNING NOON NIGHT TIME TOO
Brian Browne-Capitol-72609-F</p> <p>87 89 90 BIDIN' MY TIME
Anne Murray-Capitol-72663-F</p> <p>88 95 97 FARTHER ON DOWN THE ROAD
Joe Simon-Soundstage 7-2656-K</p> <p>89 THAT SAME OLD FEELING
Pickettywitch-Pye-17887-L</p> <p>90 93 99 DEAR OLD DADDY BILL
Motherlode-Revolver-005-J</p> <p>91 96 98 WE WILL FIND LOVE
Ann Attenbrow-Polydor-2065001-Q</p> <p>92 92 95 GINA BOLD
Vann-Elli-RCA-75-1019-N</p> <p>93 WHAT AM I GONNA DO
Smith-Dunhill-4238-N</p> <p>94 TOBACCO ROAD
Jamul-Lizard-21001-V</p> <p>95 99 ... GOODBYE
Mersey Bros-Columbia-C4-2913-H</p> <p>96 GIMME DAT DING
Pipkins-Capitol-2819-F</p> <p>97 COME TO ME
James/Shondells-Roulette-7074-C</p> <p>98 EVERYWHERE
Pepper Tree-Capitol-72612-F</p> <p>99 CINNAMON GIRL
Gentrys-Sun-1114-M</p> <p>100 SOMETIMES WE'RE UP
Collectors-London-17383-K</p> |
|--|---|---|

ALBUM REVIEW

LIVE CREAM

Polydor-2383 016-Q

They're disbanded but this set will be an immediate seller. "Lawdy Mama" the only studio cut. Free formers already leaning on most cuts. Very strong on "Sleepy Time Time", and "Rollin' And Tumblin'". Window display this hot package.

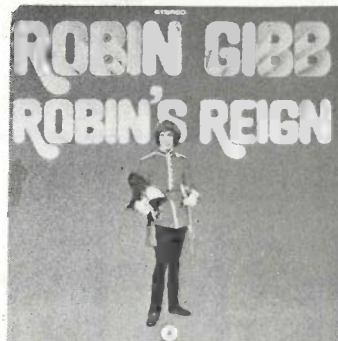


PURLIE

Original Broadway Cast
Ampex-A 40101-V
Could be the hottest show of the year. Melba Moore, already known on the charts, and Cleavon Little picked up Tony Awards this year. One play and you'll hear why. Lots of enjoyment in this package.

ROBIN'S REIGN

Robin Gibb-Atco-SD 33-323-P
Don't overlook solo bit of this talented Bee Gee. "August October", "Farmer Ferdinand Hudson" and "Lord Bless All" excellent attention grabbers for the young listeners. Counter display will sell.



BURRITO DELUXE

Flying Burrito Bros
A&M-SP 4258-W
Young group with much bubblegum appeal. Strong cuts "Older Guys" and "Down In The Churchyard" culled as single and now receiving nod from several U.S. markets. Could become solid seller and chart item.

COME SATURDAY MORNING

Liza Minnelli-A&M-SP 4164-W
Long awaited set won't disappoint. Tittler, a natural but don't overlook Wailing Of The Willow", "MacArthur Park - Didn't We". Showing of "Cuckoo" flick will bring much attention to album.

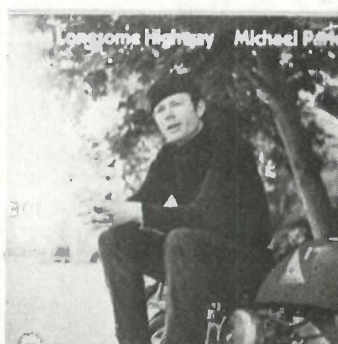


MA BELLE AMIE

Tee Set-Colossus-CS 1001-M
Quality readying push behind this talented Dutch group. Tittler culled as single now showing good gains. Lotsa Top 40 material here. Group member Peter Tetteroo writes most of the lyrics. "Magic Lantern" and "Here In My House" could catch.

JONATHAN SWIFT

Decca-DL 75190-J
"Down In Louisiana" already culled as single and showing early indications of becoming chart item. This set will also find favour with middle of the roaders. Bubblegummer with soul.



LONG LONESOME HIGHWAY

Michael Parks-MGM-SE 4662-M
"Then Came Bronson", the weekly TVer starring Parks will be all the aid you need in selling this album. Tittler culled as single and showing gains. Parks not restricted to one bag. Country and easy listening and Top 40 all fair game.

THE BEST SONGS OF OUR LIVES


The London Sound 70
Decca-DED 7-6-J
5 record set with biggies from 1920 "April Showers" through to the 60's "If I Were A Carpenter". Beautiful voices and lush orchestration makes for an immediate library addition.



IF I NEVER KNEW YOUR NAME

Vic Dana-Liberty-LST 8063-K
Middle of roaders currently programming heavily. Self penning "Another Dream Shot Down" receiving good play as is tittler. "Rebecca" our favourite.

A&M
Allied
Amplex
Arc
CMS
Capital
Corvair
Columbia
Compo
GRT
London
MTC
Musmart
Phonodisc
Pickwick
Polydor
Quality
RCA
Trans World
WB/Atlantic

 GOLD LEAF AWARD FOR
OUTSTANDING RECORD SALES

- 1** 2 3 **AMERICAN WOMAN**
Guess Who-RCA-LPS-4266-N
PK 1518-N P8S 1518-N
- 2 1 2 **DEJA VU**
Crosby Stills Nash & Young-Atlantic-7200-P
AC 7200-P A8TC 7200-P
- 3 3 1 **BRIDGE OVER TROUBLED WATER**
Simon & Garfunkel-Columbia-KCS 9914-H
16 100750 18 100750
- 4 5 5 **CHICAGO**
Columbia-KGP-24-H
N/A N/A
- 5** 11 9 **MORRISON HOTEL**
Doors-Elektra-EKS-75007-C
5 5007-C 8 5007-C
- 6 6 24 **STEPPENWOLF LIVE**
Dunhill-DSD 50075-N
DHX 85075-N DHM 85075-N
- 7** 19 42 **BAND OF GYPSYS**
Jimi Hendrix-Reprise-RS 5195-P
CRX 5195-P 8RM 5195-P
- 8 7 6 **HEY JUDE**
Beatles-Apple-SD 385-F
N/A 8XT 385-F
- 9** 40 90 **MCCARTNEY**
Paul McCartney-Apple-STAO 3363-F
4XT 3363-F 8XT 3363-F
- 10 10 22 **HERE COMES BOBBY**
Bobby Sherman-Metromedia-1028-L
N/A N/A
- 11 4 4 **MUSIC FROM BUTCH CASSIDY/SUNDANCE KID**
Burt Bacharach-A&M-SP-4227-K-F
A&MC 227-K-F A&M8TC 227-K-F
- 12 12 28 **ON TOUR**
Delaney & Bonnie-Atco-SD 326-P
N/A N/A
- 13 8 8 **SANTANA**
Columbia-CS-9781-H
16 100692 18 100692-H
- 14 9 7 **EASY RIDER**
Original Soundtrack-Reprise-MS-2026-P
CRX 2026-P 8RM 2026-P
- 15 21 35 **TOM**
Tom Jones-Parrot-XP A 571037-K
N/A N/A
- 16** 33 36 **CRICKLEWOOD GREEN**
Ten Years After-Deram-DES 18038-K
N/A N/A
- 17 20 26 **SIT DOWN YOUNG STRANGER**
Gordon Lightfoot-Reprise-6392-P
CRX 6392-P 8RM 6392-P
- 18 17 10 **I WANT YOU BACK**
Jackson 5-Tamla Motown-MS 700-L
75700-L M8-1700-L
- 19 13 12 **RONNIE HAWKINS**
Hawk-HSD-9019-U
HSD 8019-U
- 20 24 27 **MOUNTAIN CLIMBING**
West/Pappalardi-Windfall-4501-M
N/A N/A
- 21 16 25 **LADIES OF THE CANYON**
Joni Mitchell-Reprise-RS 6376-P
CRX 6376-P 8RM 6376-P
- 22 15 15 **ABBEY ROAD**
Beatles-Apple-SD-383-F
4X383-F 8XT 383-F
- 23 14 14 **LED ZEPPELIN II**
Atlantic-SD-8236-P
AC 8236-P A8TC 8236-P
- 24 22 13 **SPIRIT IN THE SKY**
Norman Greenbaum-Reprise-6365-P
N/A N/A
- 25 30 31 **ONE TIN SOLDIER**
Original Caste-Bell-TA 5003-M
TAC 5003-M T A8TC 5003-M
- 26 18 11 **HELLO I'M JOHNNY CASH**
Columbia-KCS-9943-H
N/A 18 100826-H
- 27 25 18 **FRIJID PINK**
Parrot-PAS-71033-K
PKX 79633-K-V PEM 79833-K-V
- 28 28 19 **JOE COCKER**
A&M-SP-4224-K-F
A&MC 224-K-F A&M8TC 224-K-F
- 29 27 17 **EMPTY ROOMS**
John Mayall-Polydor-2425051-Q
N/A N/A
- 30 26 20 **WILLY AND THE POORBOYS**
Creedence Clearwater Revival-Fantasy-8397-R
M5 8397-V M8 8397-V
- 31 32 23 **HAIR**
Soundtrack-RCA-LSO 1150-N
OK 1038-N O8S 1038-N
- 32 23 16 **RAINDROPS KEEP FALLIN' ON MY HEAD**
B.J. Thomas-Scepter-SPS-580-J
SPS 73-580-J SPS 56-580-J
- 33 29 32 **GET READY**
Rare Earth-Rare Earth-RS-507-L
N/A N/A
- 34 31 21 **JOHN B. SEBASTIAN**
Reprise-RS 6379-P
CRX 6379-P 8RM 6379-P
- 35 39 43 **LET IT BLEED**
Rolling Stones-London-NP S-4-K
LXX 57167-K LEM 72167-K
- 36 36 29 **ENGELBERT HUMPERDINCK**
Parrot-PAS 71030-K
PKX 79630-K-V X 79030-K-V
- 37 34 37 **IN-A-GADDA-DA-VIDA**
Iron Butterfly-Atco-SD-33-250-P
AC 33-250-P A8TC 33-250-P
- 38 37 34 **ALPERT/BRASS GREATEST HITS**
A&M-SP 4245-F&K
CS 4245-F&K 8T 4245-F&K
- 39** 62 94 **THE ISAAC HAYES MOVEMENT**
Enterprise-ENS 1010-M
N/A N/A
- 40 38 33 **GRAND FUNK**
Grand Funk Railroad-Capitol-SKAO-406-F
4XT 406-F 8XT 406-F
- 41 35 30 **SWEET BABY JAMES**
James Taylor-Warner Bros-1843-P
N/A N/A
- 42** 64 97 **I'LL NEVER FALL IN LOVE AGAIN**
Dionne Warwick-Scepter-581-J
73-581-J 6-581-J
- 43 44 50 **PSYCHEDELIC SHACK**
Temptations-Tamla Motown-947-L
N/A N/A
- 44 45 45 **EDWARD BEAR BEARINGS**
Capitol-SKAO-6328-F
4XT 6328-F 8XT 6328-F
- 45 42 39 **MAGIC CHRISTIAN MUSIC**
Badfinger-Apple-ST 3364-F
N/A N/A
- 46 46 52 **MOONDANCE**
Van Morrison-Warner Bros-WS 1835-P
CWX 1835-P 8WM 1835-P
- 47** 63 98 **IT AIN'T EASY**
Three Dog Night-Dunhill-50078-N
- 48 41 38 **LIVE PEACE IN TORONTO 1969**
Plastic Ono Band-Apple-SW-3362-F
4XT 3362-F 8XT 3362-F
- 49 49 55 **RAINDROPS KEEP FALLIN' ON MY HEAD**
Johnny Mathis-Columbia-CS 1005-H
16 10 1005-H 18 10 1005-H
- 50** 87 ... **IRON BUTTERFLY LIVE**
Atco-SD 33 328-P
AC 33 318-P A8TC 33 318-P
- 51 52 59 **THE DEVIL MADE ME BUY THIS DRESS**
Flip Wilson-Little David-LD 1000-M
LDC 1000-M LD8TC 1000-M
- 52 43 44 **BLOOD SWEAT & TEARS**
Columbia-C-9720-H
16 100552-H 18 100552-H
- 53 61 92 **SOMETHING'S BURNING**
Kenny Rogers/1st Edition-Reprise-R 56385-P
CRX 6385-P 8RM 6385-P
- 54 50 56 **REAL FRIENDS**
Friends of Distinction-RCA-LPS 4313-N
PK 1555-N P8S 1555-N
- 55 48 49 **THIS GIRL'S IN LOVE WITH YOU**
Aretha Franklin-Atlantic-SD-8248-P
N/A N/A
- 56 47 53 **CAPTURED LIVE AT THE FORUM**
Three Dog Night-Dunhill-DS-50068-N
PK 55068-N DHM 55068-N
- 57 57 62 **GREAT SPECKLED BIRD**
Amplex-A 10103-V
N/A M81003-V
- 58 54 40 **WHICH WAY YOU GOIN' BILLY**
Poppy Family-London-PS-568-K
LXX 57180-K LEM 72180-K
- 59 51 57 **Z**
Soundtrack-Columbia-OS 3370-H
N/A 18 12 0046-H
- 60 53 60 **THE BAND**
Capitol-S TAO-132-F
4XT 132-F 8XT 132-F
- 61 59 77 **JUST PLAIN CHARLEY**
Charley Pride-RCA-LSP 4290-N
N/A N/A
- 62 56 47 **GINETTE RENO**
Parrot-PAS-71032-K
PKX 796-32-K PEM 798-32-K
- 63** 99 ... **GREATEST HITS**
5th Dimension-Soul City-SCS 33900-K
N/A N/A
- 64 65 66 **A GATHERING OF FLOWERS**
Mamas & Papas-Dunhill-DSY 50073-N
DHL 55073-N DHL 85073-N
- 65** 92 ... **JETHRO TULL BENEFIT**
Reprise-RS 6400-P
CRX 6400-P 8RM 6400-P
- 66 55 61 **NATURAL GAS**
Firebird-FB 18-U
FB 60018-U FB 80018-U
- 67 58 65 **TRAVELIN'**
James/Shondells-Roulette-42044-C
N/A N/A
- 68 60 64 **WATERTOWN**
Frank Sinatra-Reprise-RS 1031-P
CFX 1031-P 8FM 1031-P
- 69 68 41 **THE AGE OF AQUARIUS**
5th Dimension-Soul City-SCS-92005-K
C 951-K LTR 8951-K
- 70 70 54 **ARIZONA**
Mark Lindsay-Columbia-9986-H
N/A 18 100886-H
- 71 66 46 **TOM JONES LIVE IN LAS VEGAS**
Parrot-PAS 71031-K
PKX 79632-K-V 79031-K-V
- 72 72 63 **ANDY WILLIAMS GREATEST HITS**
Columbia-KCS 9979-H
16 100870-H 18 100870-H
- 73 78 91 **CREAM OF THE CREAM**
Various-A&M-414-W
CS 414-W 8T 414-W
- 74 71 51 **ONE DAY AT A TIME**
Joan Baez-Vanguard-79310-L
N/A N/A
- 75 79 81 **ANTHONY GREEN/BARRY STAGG**
Gamma-GS-504-K
N/A N/A
- 76 69 48 **HE AIN'T HEAVY HE'S MY BROTHER**
Hollies-Epic-BN 26538-H
N/A N/A
- 77 86 ... **MASHMAKHAN**
Columbia-ELS 3154-H
16 1E 0365-H 18 1E 0365-H
- 78 82 ... **PEACING IT ALL TOGETHER**
Lighthouse-RCA-LSP 1571-N
PK 1571-N P8S 1571-N
- 79** 96 ... **CUCUMBER CASTLE**
Bee Gees-Atco-SD 33 327-P
AC 33 327-P A8TC 33 327-P
- 80** 94 ... **FAREWELL**
Diana Ross/Supremes-Tamla Motown-MS 2708-L
N/A N/A
- 81 67 73 **CROSBY STILLS & NASH**
Atlantic-SD-8229-P
AC 8229-P A8TC 8229-P
- 82 81 79 **RAW SIENNA**
Savoy Brown-Parrot-PAS 71036-K
N/A N/A
- 83 83 84 **THIS WAY IS MY WAY**
Anne Murray-Capitol-6330-F
N/A 8XT 6330-F
- 84 84 87 **TROYKA**
Cotillion-SD 9020-P
N/A A8TC 9020-P
- 85 85 85 **THE LETTER**
Brian Browne-Capitol-SKAO 6305-F
4XT 6305-F 8XT 6305-F
- 86 89 95 **SOME OTHER KIND OF SOUL**
Dianne Brooks-Revolver-RLPS-503-J
N/A N/A
- 87 80 76 **STAND**
Sly & Family Stone-Epic-BN-26456-H
N16 10186-H N18 10186-H
- 88 77 70 **GOLDEN NON STOP DANCING 10**
James Last-Polydor-2371014-Q
N/A T8 2371014-Q
- 89 95 96 **EVERYBODY'S OUT OF TOWN**
B.J. Thomas-Scepter-SPS 582-J
SPS 73582-J SPS 6582-J
- 90 **LIVE CREAM**
Cream-Polydor-23830160-Q
N/A T8 23830160-Q
- 91 100 ... **BRUCE COCKBURN**
True North-TN 1-H
N/A N/A
- 92 93 93 **WINDMILLS OF YOUR MIND**
Jimmie Rodgers-A&M-SP 4187-W
CSO 187-W 8T 4187-W
- 93 97 100 **MOE'S CURRIED SOUL**
Moe Koffman-Revolver-RLPS-502-J
N/A N/A
- 94 98 99 **A BRAND NEW ME**
Liberace-Warner Bros-1847-P
CWX 184-P 8WM 1847-P
- 95 **ROBIN'S REIGN**
Robin Gibb-Atco-SD 33-323-P
AC 33-323-P A8TC 33-323-P
- 96 **COOL GREEN WATERS**
Donna Ramsay-Capitol-ST 6346-F
N/A N/A
- 97 **LONG LONESOME HIGHWAY**
Michael Parks-MGM-SE 662-M
EC 4662-M E8TC 4662-M
- 98 **THE ENGLISH EXPERIENCE**
Galt MacDermot-Kilmarnock-70001-K
N/A N/A
- 99 **GENE MACLELLAN**
Capitol-ST 6348-F
N/A N/A
- 100 **JONATHAN SWIFT**
Decca-DL 75190-J
73-5190-J 6-5190-J

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

Compiled from record company,
radio station and record store reports

AMPEX

STEREO TAPES AND RECORDS

Most businesses, record or otherwise, usually blow their horn with the unveiling of their shingle or save it until they've become established, which sometimes takes five years. Ampex of Canada have made so many gains in the past two years, they were virtually busting at the seams with excitement and scheduled this issue of RPM to blast out their success story to the world.

Miss Joanne Messham, better known as Joni, is director of advertising and promotion for Ampex of Canada. She is a pert, young and knowledgeable "lady of the industry", who wears this heavy cloak of responsibility with as much care as any proud parent with a two year old baby. Jonni has actually been associated with Ampex for the past eleven years. Her easy rapport with customers led to her being the first saleslady hustling reel-to-reel tape throughout Ontario and Quebec. Her big lines were London, Verve and MGM and her customers - HiFi dealers. Her particular sales unit was then known as United Stereo Tapes, later changed to Ampex Stereo Tapes. It was a great challenge, particularly for a gal, for the marketing of tapes, and was somewhat unique in its operation. Masters were obtained from England, the tapes were manufactured by Dollard of Winnipeg, the graphics were sent in from the U.S. and the complete package was marketed through the Toronto office.

With the industry growing in leaps and bounds and Ampex taking a leading part in the introduction of tape configurations to a much wider buying market, it was found necessary to make the big move into the Canadian market. A sales and promotion office was set up with Joe Pariselli heading up the national sales force and, with the acquisition of dozens of lines, a modern tape duplicating, warehousing and shipping complex created a hub of activity for the Canadian operation.

Ampex is not just a tape factory. There is an obvious and enthusiastic feeling of warmth and excitement generated throughout the operation, from the gals on the assembly line, to the shipper and warehouse staff through to the sales and promotion executives. There is also a difference of opinion between some of the execs with regard to what's going to be the winner - cassette or 8 track. Most important, of course, is the company spirit that prevails. No matter what configuration comes out on top, "Ampex will be the leader."

From a small office filled only with enthusiasm and a token work force, Ampex Stereo Tapes have now expanded to a point where they have a full complement of professional and non-professional employees, numbering 200. They have just purchased eight acres in the beautiful setting of Bramalea which will shortly house their complete tape and disc operation.

Putting together an article that would do justice to Ampex and yet keep the technical descriptions at a minimum - therefore allowing for mass communication could only be done from within the framework of the company. RPM is known for its parochial approach to the industry, making it unique and perhaps contributing more than any one factor to its growth and acceptance. Jonni is well aware of this approach and, indeed the acceptance of RPM throughout the industry, and conspired with Allan Walker, editor of Toronto Life, to come up with the following comprehensive report. Ampex is an exceedingly aggressive company and now that they have entered the record business they will, no doubt, be highly influential in the prospering Canadian tape and disc industry.

We at RPM are most grateful to Ampex of Canada, and in particular, to Miss Joanne Messham for allowing us to take part in their 2nd anniversary celebrations - and extend our best wishes for continued growth and success. We would also like to acknowledge the assistance extended to us by Dick de Man, of Harrison Marketing Counsel Ltd.

Two years in the making ...AMPEX Stereo Tapes

By JOANNE MESSHAM

Mr. Thomas A. Edison recently came into this office, placed a little machine on our desk, turned a crank, and the machine inquired as to our health, asked how we liked the phonograph, informed us that it was very well, and bid us a cordial good night.

Scientific American, 1877

In the beginning, there was the word - - and if you listened carefully enough, you could hear the faint and barely human message that lay within the grooves of Edison's invention. But today . . . today . . . Dick and Jane are off to the beach with Engelbert and The Rolling Stones in stereo . . . and at home, Mother puts her feet up, slips a cassette into a slot, and surrounds herself with Mantovani . . . and in his car, Dad deafens himself with Don Messer - - or he can play back the cassette recording he made at the morning sales conference. All a far cry indeed from the dear, dead days when the ultimate in portable recorded sound was a box of Amberols and a 25 pound, wind-up Edison.

The phonograph is with us yet, and probably always will be. But the thrust of the recording industry in recent years has increasingly been towards tape - - and today prerecorded tape sales account for no less than 25 percent of the

Canadian canned music market, compared to a scant 1.5 percent two years ago. Most responsible for that remarkable rise is a single company - - one whose name has been virtually synonymous with tape recording since the tape age began. It is Ampex, whose Ampex Stereo Tape Division this month celebrates its second anniversary in Canada.

Music men with whom Ampex deals in Canada are astonishingly unanimous in believing that Ampex does things right. It says a lot for Ampex's production quality, for instance, that no fewer than 35 record companies have licensed Ampex to produce tape versions of their releases - - and the list of companies includes such prestigious organizations as London and Capitol. "Ampex is high among the best," says London's assistant general manager David Doucette. "The original deal we struck with Ampex was for our Phase 4 material, but we've gone far beyond that

now. They're handling all our French Canadian market too. It's a great success."

Distributor Norman Bornstein, president of Toronto's Stereo Tape Products, says he is "well satisfied" with Ampex. "They treat us certainly as well, and often better, than anyone else does." Sam ("The Record Man") Sniderman finds Ampex "conscientious and eager" and notes that his customers return far fewer faulty Ampex tapes than any other kind.

KUDOS FOR MICRO 52

As for Ampex's recording and playback systems, a recent issue of Audio magazine praised the Ampex Micro 52 stereo cassette deck's "attractive features of convenience, portability and performance," and the lengthy review, dabbled with words like "excellent" and "remarkably constant," summed up: "The Micro 52 does a great job." CFRB's music librarian Art Collins got so excited when he heard his Ampex cassette unit that he phoned Sam Sniderman to sing its praises. And no less a pop music expert than Ritchie Yorke has lugged a treasured Ampex half way around the world.

Where it all comes together, as today's pop musicians would phrase it, is a grey-brick and red-fieldstone building in Slough Industrial Estates north of Malton, Ontario, and in another handsome building farther south, in Rexdale. Inside both, a sprightly group of Ampex employees carries out the wondrous array of tasks involved in the planning, production and distribution of



DUPLICATING FACILITIES WITH AMPEX MODELS BLM-100 and BLM-200.



AMPEX 8 TRACK CARTRIDGE PRODUCTION LINE (FRONT SHOT).

cassettes, cartridges and open-reel tape.

DUGGAN FINALIZES RELEASES

Deciding what LP releases should also appear on tape is the thorny problem for Robin Duggan, Ampex's head of product planning and scheduling. Some LPs, as a blackboard in Duggan's office puts it, are "automatic hits," so the problem with them is to know how hot they will be - - and how many cassettes and cartridges, and sometimes open reels, should be produced. Current "auto hits" include Tom Jones, Engelbert Humperdinck, and Creedence Clearwater Revival (and other big names Ampex controls in Canadian tape include The Rolling Stones, Joan Baez, the earlier Beatles - - and the London Symphony Orchestra). "We attempt to plot the future from history," says Duggan, by which he means mainly what is happening in the U.S., "except in the case of purely Canadian releases like Don Messer."

If a record company presses more LPs than it can sell, the tragedy is minor - - the records just go back into the melting pot. No such thing is possible with pre-recorded tapes, however, so Duggan must tread the fine line between over-producing (which would mean bulging warehouses and red faces) and under-supplying (which would mean angry customers and red faces). Duggan and his computers, and his helpfully guiding representatives, modestly admit to doing rather well. "Our fill rate is pretty good - - about 95 percent," Duggan says, "and our over-stocking is so minor as to be almost negligible. But you can get caught in the music business - usually when something takes off, becomes a hit, and you didn't see it coming. We held Creedence Clearwater on the books for a year, and the demand was small, and then suddenly it exploded."

TEAM SPIRIT PREVAILS

When planner Duggan says "Go", he triggers off all manner of other Ampex departments. Sales representatives spin off to plug the product and take advance orders. The product expediter begins to worry about whether or not he has enough supplies - - and he doesn't want to have too many - - for production. Joni Messham scurries to arrange advertising and sales promotion. John Cartwright wrestles with contract negotiations. Eric Pusch is keeping tabs on royalties that must be paid to some 300 copyright holders whose files are stored in the Ampex

computer memory banks. And, in the most arresting part of the operation, production manager Bob Dawson begins tooling up the complex equipment in two huge rooms at Slough where the products are manufactured.

Women do virtually all of the production work, from initial mastering right through to packing the product, and Ampex's Canadian Vice-President James Detlor is amused when he hears a male stereo lover telling his wife to keep her hands off his precious equipment. Detlor says, with a genial wave: "There, in there, is a little blonde running a \$25,000 tape machine with utter efficiency in fact, with more care than most men would use."

STRINGENT QUALITY CONTROL

Tape production begins with the arrival of the "mother master" from the recording studio. This "mother master," a 1/4" 2-track recording of the album, must first be transferred to a 1" multiple track "working master" that will be used in actual production. The working master used on the 8-track production line has, as it says, eight tracks, while the others, open reel and cassette, will have four tracks.

Customarily cautious about quality control, Ampex policy decrees that the making of the

master must be done at listening speed, to ensure absolutely perfect fidelity in the transfer process. "We could double, triple the speed, or make it even faster," says Bob Dawson, "but it just isn't in our books to be allowed to do that, we're just not prepared to sacrifice quality in that way."

BLM AND ITS SLAVES

Not far away, two pretty young women are operating the highly sophisticated BLM units (Ampex Models BLM-100 and BLM-200) which handle the completed master tape. The endless loop is sucked up on the right side of a bin by vacuum pressure, passes over the playback head, and spills casually back into the left side of the bin. The signal from the BLM is fed into 10 slave recorders, each holding a large tape "pancake" that can hold, on an average, 38 programs equivalent to 38 LPs. With 10 slaves on the go, an operator can produce, therefore, 380 loads for a cartridge by pressing one button. Meanwhile, while another BLM and 10 slaves loaded with narrower tape another operator will be recording for cassettes.

Spot checks are made for quality control at various points, and often, along the production line. Ampex employees in Canada treat their plant more as a comfortable environment than merely



Ampex is not just an 8 to 5 job for Joni Messham. She often puts in a 12 and 14 hour day. When she relaxes, it's just a matter of change. Her hobby of painting and sculpting is mind relaxing but still very much a physical happening. She is highly regarded as a sculptress and was recently commissioned to execute a piece for Toronto's new Toronto Dominion Centre. Between canvasses and granite she manages to keep up her equestrian skills.

as a place to plod through an eight-hour shift. Some of the people have even decorated the grey concrete walls with eye-boggling pop art in some places, restful designs in pastels elsewhere.

Production manager Dawson, a Copenhagen-born Briton who served with the British paratroops in the Second World War before joining Ampex audio-video in 1967, led his visitor into the manufacturing area where rows of women perform the complex and rather fussy operation of putting pre-recorded tape into cassettes and cartridges. One reason manufacturers have found it difficult to bring the price of tape recordings down to that of discs is the physical difficulty of manufacture. To make an LP, you merely have to press a piece of

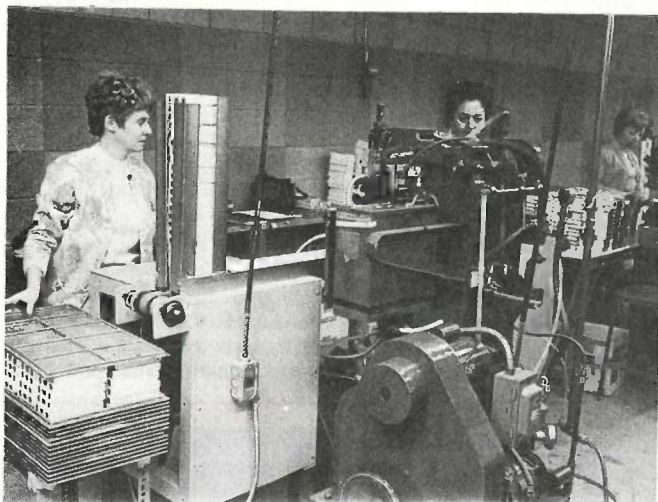
vinyl between two stampers; assembling a cassette or cartridge is a good deal more involved.

CONTINUOUS LOOP CARTRIDGE

To make a continuous-loop cartridge, the Ampex girls must thread the program tape into the unit around a hub, then join the ends of the tape at the proper point (automation helps here: high-frequency signals, that cannot be heard by human ears, have been recorded onto the pancake full of programs at the end of each program. The assembler of the cartridge feeds tape into each unit at high speed, and the signal automatically stops the process and cuts the tape at the right spot.) At the join point, a piece of metallic tape is inserted which will signal the playback

unit to change tracks. Then the girl clamps on the lid, and the product moves on to be labelled and wrapped. A fast assembly girl ("... and they are fast," says Dawson, "you better believe it,") can load two cartridges in a minute. Cassette assemblers take about 50 percent longer, because more, and tinier, moving parts are involved - not to mention two splices, one at each end of the tape between tape and leader.

Quality control foreman John Franklin is justifiably proud that Ampex tapes returned because of defects are well under one percent of ones sold, and, he says, "about half of those aren't really defective at all. Often tapes which come back that really are defective have in fact been ruined by improper equipment - - the tapes were fine when they left us in



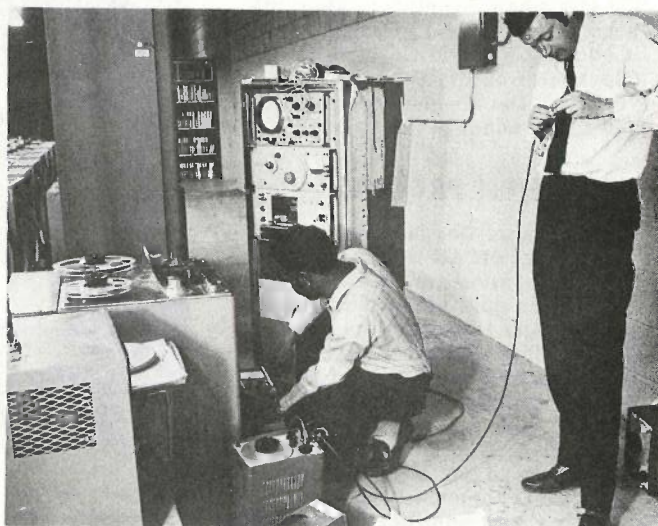
8 TRACK LABELLING FACILITIES AT THE MODERN AMPEX PLANT.



SAM THE RECORD MAN (SAM SNIDERMAN) TALKS UP TAPE BUSINESS WITH CUSTOMERS.



AMPEX MAINTAINS RIGID QUALITY CONTROL AT FINAL CHECKOUT.



AMPEX ENGINEERING SETTING UP OPEN-REEL DUPLICATING LINE.

the first place."

Such a high standard of excellence in the marketplace is not easily achieved. Besides the test samples at several points along the production run, every single cartridge and cassette is "exercised" by being run through a full sequence to ensure continuous and smooth-running play. Even after the products are packaged and sealed in plastic, a full two percent of the production run is opened up and given a full audit test.

MAN FRIDAY - BOB DAWSON

Bob Dawson could hardly have a larger role in it all, with his quiet modesty, efficiency and insistence on perfection. He can, and occasionally does, operate every piece of equipment on the assembly line, and he constantly broods about better ways to get things done. In his pocket, for luck and encouragement, he carries an 1837 copper coin from New York's Bowery, with the legend: "Time is money." "We're putting in a little doo-hickey at that point soon," he is apt to say. "It will speed things up a bit." And he even takes his work home with him in a literal way. Every night he picks up a cartridge which has been returned for alleged defects, and he plays it on his car stereo on the way home.

Even before the handsomely wrapped products spill off the assembly lines at Slough, national sales manager Joe Pariselli and his sales rep force of 24 (there are about 100 people across Canada involved with sales and promotion of Ampex tapes to retailers) have been hard at work selling. Knowing the product and knowing the market are naturally

prime requisites. Pariselli, and reps like Clay Killackey and Joe Caco in Toronto for instance, can, and do at the drop of a hat, spout statistics. "Two years ago we started with roughly 100 eight-tracks in the catalogue on 12 labels," says Pariselli. "Now we have about 600 on 35 labels. We moved between 18 and 20 percent of all tape sold in Canada last year. We're the largest independent distributor of pre-recorded tape in Canada. And we can produce more than 50,000 units a week." Small wonder that if you buy tape music in Canada, it's hard not to buy Ampex.

The sales crew also knows what specific artists are likely to sell to what kind of audience. The older adults will buy Mantovani, and maybe Tom Jones. The younger adults will buy Tom Jones. The older teen-agers will buy The Rolling Stones. The younger, teeny teenies, whom salesman Killackey affectionately terms "The bubble gum set," will buy the Doors. (Not to say that it is all that cut and dried, but general patterns inevitably emerge.) Ampex sales reps are also singularly good at guessing how many of a particular record will sell, which is a huge help to planner Robin Duggan.

PARISELLI LOGIC

Follow-through is all-important for the Ampex sales team. "Selling the product is only 50 percent of the sale," Pariselli likes to say. "You've got to hit the disc jockeys, remind them what's good and what ought to be played on the air. You have to work with distributors and retailers to help them display the products properly.

After all, we're all in the same business - - to sell music. When you've made a big sale, you can't afford to take the next day off to play golf. You have to make sure the retailer makes his sales too.

So that distributors and retailers all can have an equal chance at selling tapes, particularly in the case of a popular item in which first-week, and even first-day, sales are substantial, Pariselli's men strive to ensure that everybody gets their orders at the same time. That is particularly important when there is still competition between distributors or retailers in the same sales area.

BEST POSSIBLE EQUIPMENT

So concerned is Ampex about the quality of its pre-recorded tape, that it is understandable for Ampex to want tapes played on the best possible equipment - - which they believe they offer (and most high fidelity experts readily agree) in a range from the \$29.95 Micro I for the youngsters right through to the gutsy \$1029.95 Ampex Home Music Centre, built around one of the finest and most sophisticated open-reel systems in the world. Listening to Ampex Canadian Consumer Audio Products manager Paul Moores is the best way to appreciate the kind of ingenious, advanced and specialized thinking that has put Ampex into the lead.

"Ampex looked at the home market in the U.S.," recalls Moores, "and all the units looked about the same. And they sounded about the same. So we designed ours to look better, and to look unique." Now, in any sound store's cluttered display, there is no mistaking the sleek lines, and the handsome walnut, smoked plastic



FINISHED GOODS WAITING FOR SHIPMENT IN MODERN WAREHOUSE FACILITIES.



CARTRIDGE TAILORING.

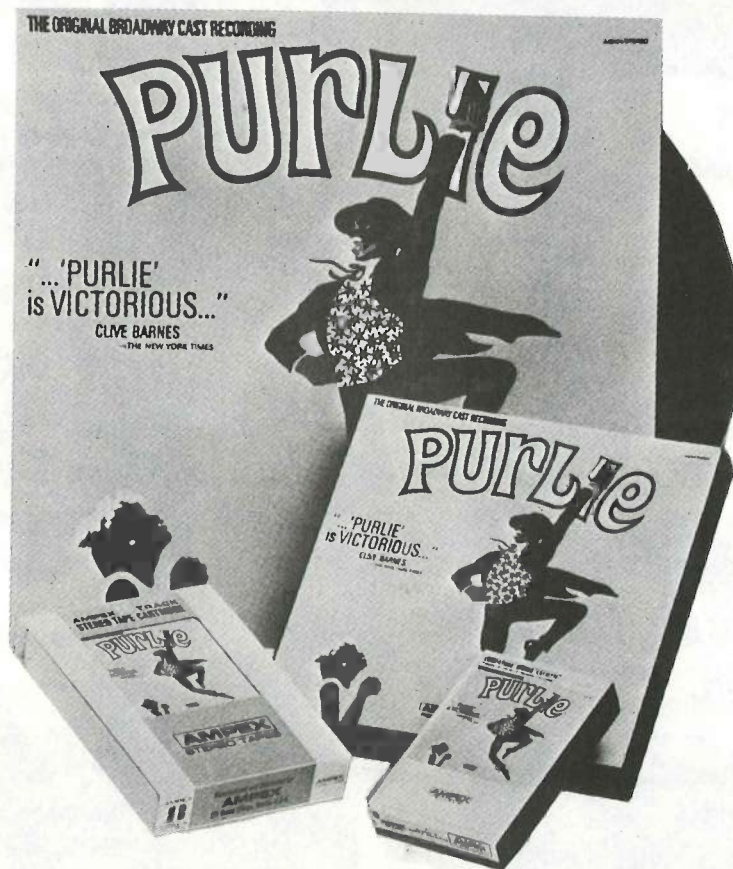
Joe Pariselli would like you to meet the team at

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“Purlie is victorious”

(CLIVE BARNES—THE NEW YORK TIMES)



The music makes it! Rave notices from the critics and a guaranteed long run on Broadway... Purlie has everything it takes to be a winner!

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and gleaming aluminum of the stand-up Ampex cassette module. "And," Moores continues, "we naturally tried to get the best sound possible out of the unit. We tried to umbrella the thing - - to improve all of the features on all the other machines, plus add a few things of our own. We one-bettered everyone, and now we don't have to take our hats off to anybody." So it was that Audio magazine was able to marvel that "the basic response of the Micro 52 is essentially flat to at least 10,000 Hz, which has to be considered excellent at a tape speed of 1-7/8 i.p.s." (overall frequency response is from 40 to 12,000 Hz). Audio also noted that signal-to-noise ratio was highly creditable 45.5 db in one test, the wow and flutter a mere .25 percent in another.

The Micro 52 deck, at \$159.95, is sweeping the trade now. Ampex is also proud of its Model 87 cassette stereo system, with amplifier and speakers; the 87R, which includes AM/FM; and the automobile cassette models 40, a player, and 42, with additional mono record capabilities for businessmen on the move.

BEGINNING OF TAPE

The history of Ampex is virtually the history of tape recording, which in turn goes back, as far as the world at large is concerned, to a specific day. Before the Second World War, no tape recorder had gone much beyond the capabilities of the early Edison phonographs - past the dictaphone stage. But as war waged, Allied radio monitors were puzzled at the fidelity and continuity of sound, without surface noise, of many German broadcasts which they know could

not have been live broadcasts. On September 11, 1944, the mystery was explained when the Allies captured Radio Luxembourg from the Nazis. The Germans had refined tape recording to a fantastic degree, and had achieved a then-amazing frequency response of 10,000 Hz (at 30 i.p.s.).

Back in the United States, a perceptive engineer named Alexander M. Poniatoff was quick to realize tape's new possibilities. Taking his own initials, plus the first two letters of the word "excellence", he established Ampex on November 1, 1944. Ampex went on to produce the first professional tape recorder for broadcast and commercial use in 1947, introduced professional videotape recording in 1956, color VTR in 1958, and along the way has also managed to star in such fields as rocket ships, computers - - and even a retrieval system for the RCMP's fingerprint files.

GAMBLING SPIRIT

"I've worked for four corporations now," says Ampex's VP James Detlor, "and Ampex has something special and different about it. Its top executives have always followed the lead of Ampex's founder in the healthy tendency to say 'Yes, go ahead, try it'. They've said 'Yes' many times, when it took great courage and imagination, but they've been right so often. They're still saying 'Yes'. This advanced thinking penetrates right down the line, and has made Ampex the power that it is today. They want advanced thinking, even though it can cost a lot of money. The research budget is high, but they aren't conservative - - they don't ask for guarantees."

"Ampex took an idea and made it into an industry. In the days when there were only three or four commercial stereo tapes in existence, we used to take our equipment around to high fidelity shows, and we'd put it behind drapes. Then we'd play something dramatic, and people would think we had a whole orchestra back there. Then we'd show them an Ampex and a couple of speakers.

Ampex Stereo Tapes moved physically into the Canadian market in May, 1968, after a couple of months of hectic preparations. It was production manager Bob Dawson's unenviable task to start Ampex's AST manufacturing program from scratch. With typical thoroughness, Dawson did not merely duplicate methods and facilities in Ampex's parent AST plant in Elk Grove Village, Illinois. Seeking faster and more efficient ways of producing his products, while maintaining Ampex's rigid standards of quality, Dawson logically began by breaking open a cassette and a cartridge to see how they might be put together better. He stared at their innards, pushed and prodded, and thought. "I read a lot, too," he says, "and I cried a lot. And then we started in. It was most definitely a case of making a lot of silk purses out of a sow's ear."

When AST began in Canada, few knew how fast and how far it would travel in two years. "AST has grown by a factor of 10," Detlor says. "I've been wrong on the pessimistic side quite often. Tape now makes up a quarter of the music business, and that's 10 times what I thought it would be by now." When experts first heard Ampex stereo sound, when it was open-reel only, and two-track at



CASSETTE TAILORING.



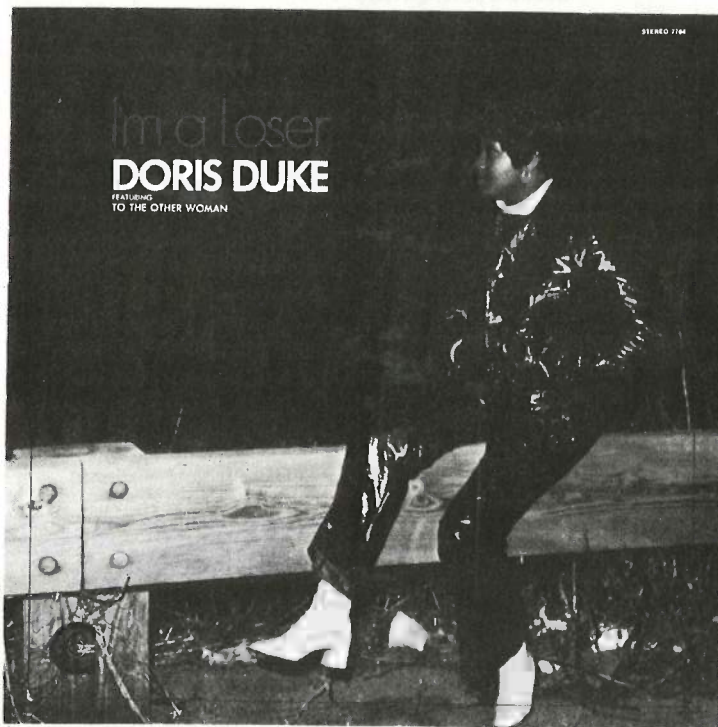
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From Her Hit Album ...



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that, many predicted that stereo tape would eventually replace discs altogether. "In my heart, I knew they were wrong," Detlor says, and history has borne him out. Although the demise of records still is predicted from time to time, the swing from disc to tape has been relatively minor despite tape's vastly increased sales. "People are buying both," says Sam the Record Man, who reckons that of the 25 percent share of the music market that tape now has, less than five percent has swung from discs. But, in anticipation of tape's continuing growth pattern, Sam recently turned into Sam The Tape Man as well. He opened Canada's first tape-only store in Toronto because "the market looked so valid, and the profits so enticing."



MASTERING WITH AMPEX MODELS MM-1000 AND AG-440.

Ampex head office certainly agrees with James Detlor's early opinion that records will survive. In fact, in what some erroneously think is a retrogressive step, Ampex has just gone into the LP business, with the Canadian group Great Speckled Bird on its first release. "Why not? We have the distribution structure, and we'll naturally have second rights for tape distribution," says Detlor. "We might as well have the profits from the record sales too."

Beyond records, Ampex in the U.S. has even gone directly into Broadway musicals, allowing them to pick up profits from just about every conceivable aspect of music. Ampex invested in the stage version of "Purlie," then signed Andy Wisell to produce the original cast album (he has done albums for "Hello Dolly", "Music Man" and



CARTRIDGE & CASSETTE DUPLICATION WITH 20 SLAVES.

"Hair", which are considerable credentials). So Ampex is involved all the way from the box office through record sales to tape sales.

Besides helping Ampex move up the Fortune magazine ranking of industrial corporations, Ampex Canada has an impressive record of physical moves over the years - every time galloping success

called for more space. Cheerfully facing their seventh move in 13 years, Ampex manufacturing manager Keith McCloskey declares that "flexible walls make us more efficient." And then, with one word, he underlined the open secret of Ampex's efficiency and success. A visitor had noted a

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and distributing
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for their cooperation and assistance
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**George Taylor
Rodeo Records**

seemingly chaotic heap of equipment that was to become the production line for Ampex's duplicating of reel-to-reel tape for Capitol. The visitor, expecting a reply in weeks - - if not in months - - asked: "When will all that start operating?" McCloskey smiled firmly, and said: "Tuesday."

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June 27th.

Who cares
about
Canadian Talent?
Capitol Cares!



TOP 50 CANADIAN CONTENT

Compiled from record company, radio station and record store reports

- | | | |
|---|---|--|
| 1 1 AMERICAN WOMAN
Guess Who-Nimbus 9-74-0325-N
(Bachman-Cummings-Peterson-Kale
Cirrus Music-BMI) | 17 17 STRAWBERRY FIELDS
Life-Polydor-2065005-Q | 34 44 LOOKIN' ROUND
Poor Souls-Quality-1959-M
(John Moran, Shediac Music-CAPAC) |
| 2 3 MR. MONDAY
Original Caste-Bell-192-M
(Lambert/Potter, Cents & Pence
Musique-BMI) | 18 18 MORNING, NOON AND
NIGHT TIME TOO
Brian Browne-Capitol-72609-F
(Brian Browne, Beechwood Music) | 35 30 I'VE FORGOTTEN
Michael Scholl-London-17380-K
(J.Gregorash,Doliric-BMI) |
| 3 2 YOU ME AND MEXICO
Edward Bear-Capitol-72603-F
(Larry Evoy-Eeyor Music-CAPAC) | 19 20 BIDIN' MY TIME
Anne Murray-Capitol-72603-F
(Gene MacLellan, Beechwood Capitol) | 36 39 WORDS
Anvil Chorus-New Syndrome-103-J
(W.Wain-BMI) |
| 4 4 BITTER GREEN
Ronnie Hawkins-Hawk-305-U
(Gordon Lightfoot) | 20 23 DEAR OLD DADDY BILL
Motherlode-Revolver-005-J
(S.Kennedy/W.Smith/K.Marc,
Mode Music-BMI) | 37 31 THE NEXT SOUND YOU HEAR
Natalie Baron-Capitol-72610-F
(Chad Allen, Berandol Music-BMI) |
| 5 7 IF YOU'RE LOOKIN'
Tranquillity Base-RCA-74-0330-N
(Ian Thomas, Dunbar-BMI) | 21 25 WE WILL FIND LOVE
Ann Attenborrow-Polydor-2065001-Q
(Tom Northcott) | 38 32 YOU DON'T SEEM TO CARE
The Fifth-Franklin-635-K
(The Fifth, Sobalora Music) |
| 6 6 LIVING ON A WISHBONE
Bobby G.Griffith-MTCC-1001-U
(Bobby G.Griffith, Berandol Music-BMI) | 22 22 GINA BOLD
Vann-Elli-RCA-75-1019-N
(Vann-Elli, Sunbury Music-CAPAC) | 39 40 MARBLE HALL
Marble Hall-Aquarius-5003-K
(L.McKelvey/R.Gomez,
Storm Dew-BMI) |
| 7 8 YOU'RE MY LIFE
David Jensen-Quality-1957-M
(Greg Hambleton, BluenoseCAPAC) | 23 27 GOODBYE
Mercury Brothers-Columbia-C4-2913-H | 40 ... HELP ME DOWN
Pops Merrily-Aquarius-5004-K
(P.Sutherland) |
| 8 5 THE CHANT
Lighthouse-RCA-47-9808-N
(Prokop/Hoffert, Nivlet-BMI) | 24 28 EVERYWHERE
The Pepper Tree-Capitol-72612-F
(Billard/Quinn/Richmond/Brennan/
Saragon, Beechwood Music) | 41 36 HE ALWAYS LETS ME
DOWN SO EASY
Rock Harding-Capitol-72611-F
(J.Warren, Beechwood Music) |
| 9 9 GET BACK JOHN
Inner City Mission-Yorkville-45025-D
(Richard Gael/Patrick Riccio II
Canint-CAPAC) | 25 29 SOMETIMES WE'RE UP
The Collectors-London-17383-K
(Collectors-Haida Music BMI) | 42 42 THE GIRL I LEFT BEHIND ME
Pierre Lalonde-Capitol-72613-F |
| 10 11 I'M GONNA CAPTURE YOU
Terry Jacks-London-1781-K
(Terry Jacks, Gone Fishin'-BMI) | 26 24 TO LOVE MEANS TO BE FREE
Anthony Green & Barry Stagg
Gamma-5001-K
(Anthony Green-Barry Stagg) | 43 45 FEELIN' GOOD
Tommy Graham/Friends-Cap-72617-F
(Tommy Graham, Charas-CAPAC) |
| 11 13 OUR LOVE'S A CHAIN
Illustrations-Janus-108-T
(Donald Sanders, Interval-BMI) | 27 34 STARTING A NEW DAY
Mother Tucker's Yellow Duck
Capitol-72614-F
(Caldwell/McDougal/Low Al Sirat) | 44 46 WHEREVER THERE'S A MAURICE
Martin Martin-Paragon-1025-C
(Martin Martin, Hillco-BMI) |
| 12 10 NOW THAT IT'S OVER
Sebastian-Apex-77106-J
(Sebastian Publications-CAPAC) | 28 26 THE CALL
Gene MacLellan-Capitol-72607-F
(Gene MacLellan, Beechwood Music) | 45 50 STOP ME FROM FALLING.....
Beau Hannon-Quality-1965-M |
| 13 14 EVERYBODY'S GOT THE
RIGHT TO LOVE
Catherine McKinnon-Capitol-2781-F | 29 35 JEAN
Bobby Curtola-Capitol-72615-F | 46 ... STILL HILL
Happy Feeling-Quality-3517-M
(Danny Ferguson, Dundee-BMI) |
| 14 15 EV'RY MAN HEARS
DIFFERENT MUSIC
Gainsborough Gallery-Reo-9030-M
(Robt Yeazel/Garry Pike, Dundee-BMI) | 30 19 ALL POWERFUL MAN
Natural Gas-Firebird-1806-U
(George Oliver, Unknown Music
Firebird Music-BMI) | 47 ... QUICKSILVER WOMAN
Chimo-Revolver-006-J |
| 15 16 WE'RE ALL IN THIS TOGETHER
Cat-Nimbus 9-74-0331-N
(McQueen, Sunspot-BMI) | 31 21 ROSSIGNOL
Francois Jourdan-Columbia-4-7100-H
(Francois Jourdan-CAPAC) | 48 48 WANDER BY
Mary Saxton-Quality-1966-M
(McAullay, Schwartz-BMI) |
| 16 12 AS FEELINGS GO
Spring-Coast-1970-K
(Terry Frewer-BMI) | 32 33 WALK IN HIS MOCCASIN
Alan Moberg-6th Avenue-607-K
(Moberg, Jalada Music-BMI) | 49 ... INDIANA WANTS ME
R.Dean Taylor-Rare Earth-5013-L
(R.Dean Taylor, Jobete-BMI) |
| | 33 43 LET HER GO
Ed Evanko-Decca-732681-J | 50 ... WASTING YOUR TIME
Ronnie Fray-Quality-1967-M
(Ronnie Fray, Qualrec-BMI) |

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

Revolution/Compo Intro Koffman LP

Results from the recent distrib deal between Revolution Records and The Compo Company have paid off handsomely. Leading the way for album sales is the Revolver set "Moe's Curried Soul" by Moe Koffman, now registering a No. 93 on the RPM 100 albums chart.

To kick off the album release, The Compo Company held a press reception at Castle George, in Toronto (April 23). Guests were served with "Curried Soul", made from the recipe that appears on the back of Koffman's album jacket. Needless to say the reception was a hot success with press, radio and television VIPs, along with

key dealers.

Koffman's album has crashed the Top 40 barrier and has become top fare for underground programmers as well as middle of the roaders.

Shown below in the photo on the right is (l to r) Allan Matthews, field promotion manager for The Compo Company, Sheila Conner, librarian at CKFM (Toronto) and Sam Bornstein, of A&A Records. The photo at the left (l to r) shows Duff Roman, music director and morning man at CKFH (Toronto), Moe Koffman, and Koffman's producer, Mort Ross, president of Revolution Records.



CMS CMS CMS CMS CMS HITS HITS HITS HITS HITS

DOMINION RECORDS

<p>111 THE GREAT PRETENDER f/s THE WEDDING JULIE LYNN</p>	<p>112 TRIBUTE TO NEWFOUNDLAND f/s THE FISHY MERMAID SONS OF ERIN</p>	<p>113 ONE CHILD f/s PEOPLE SUCH AS I BARBARA GRYPF</p>	<p>114 THERE'S NO PRICE TAG ON THE DOORS IN NEWFOUNDLAND f/s NOBODY'S FOOLIN' ME CLINT CURTISS</p>
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RK 8400 - THE WEDDING f/s MY CANADA - NORMA GAYLE
RK 8401 - KINGDOM OF MY MIND f/s DREAMS ARE BEST - JOHNNY BURKE

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Tall Man Instrumental Loudspeakers open a new dimension of excitement with the treble punch and bass power demanded by professionals. Epoxy bonding for permanent voice coil operation... soft latex free edge cone suspension... large aluminum dust cap. All models 75 watts r.m.s., 150 watts music power.

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Tall Man Bass 12
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(suggested user net \$75.95)



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(for rhythm guitars, etc.)
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Tarlton Heads Up Confederation Group

Don Tarlton, general manager of Donald K. Donald Productions, will head up the newly formed Music Confederation, a group of licensed booking agents from coast to coast. Purpose of the organization will be "to work together to develop, promote and help Canadian entertainers to get engagements and be represented across Canada."

Executives of Music Confederation are Tarlton/president; Wes Dakus (Spang International, Edmonton),



first vice president; Dave Tkachuk (Actron Agencies, Saskatoon), second vice president; Doug Miller (G.E.C. Vancouver), secretary; Frank Weiner (Hungry I, Winnipeg), treasurer; Tom Wilson (Concept 376, Toronto), union liaison; and Don Hunter (Manager of the Guess Who), chairman.

Tarlton explained that "where geography permits (i.e. Quebec-Ontario) there will be group exchanges between agencies, however, he emphasized that the association was inaugurated to allow Canadian acts with national hit records to set up organized land routed tours across the country."

It was also pointed out that groups with hit records wishing to benefit from the new booking setup must negotiate directly with the territorial rep from their respective areas. All dates must be cleared by the home office of each territory and is responsible for all obligations of any act using the new system to tour outside of its normal performing area.

In announcing the new national tie-in Tarlton noted "Music Confederation will ultimately be judged by the standards it operates by and the results it obtains." He also forecast "a

lot of negative thinking and opposition to Music Confederation — especially by competitive agents and regular Canadian music scene skeptics." It's expected that Music Confederation will take a year to achieve its full potential.

Heintje A Regional Hit

A few months ago, CJGX, Yorkton Saskatchewan, began airing "I'm Your Little Boy" by Heintje, on Polydor Records. Response to the young German recording star was reported by GX as being unbelievable. The station was swamped with enquires about the record and as a result, the deck was assured of a long-lasting spot on the station's playlist. The GX activity stirred plays at other centres in Saskatchewan and in a few weeks a Heintje fan club had been established under the authority of the German club. CJGX was instrumental in the formation, promoting it extensively. The latest release by Heintje, long a star in Germany is "Wenn Der Sommer Kommt" (When Summer Comes), and although in German, has the "summer" sound and is receiving tremendous listener acceptance.



Pepper Tree

Latest Single
Everywhere
f/s Mr. Pride

72612



'FH Laying On Heavy Promo Schedule

Toronto's ever changing contemporary music outlet, CKFH, is continuing its numerous promotion campaigns in high style. The station is now working on Tanya Hawaiian Sun Tan, Dairy Queen, Odeon Theatres, Hires, Chrysler and many other promos. The station recently completed a highly successful "Woodstock" promotion coinciding with the opening of the Warner Brothers movie across Canada and U.S.

Ron Hewat, Marketing and Retail Sales head of 'FH has beefed up the station's retail staff. He now has eleven account executives out drumming up business. The OML traffic reports, with Pat Curran, have returned to CKFH and the Duff Roman morning show as well as the Tom Fulton dinner-time slot.

In accordance with the new programming policy of the station, an attempt to get away from the Drake-like format, FH is now including a good number of album cuts in its format throughout the day. To bring its playlist as up-to-date as possible, the station is basing it on the RPM 100 Albums Chart with particular emphasis on Canadian album product, which is making up an ever-increasing percentage of the listing.

The on-air schedule is as follows: weekdays, 6:00-6:30 AM, religious; 6:30-10:00 AM, Duff Roman; 10:00AM-1:00PM, John Donachie; 1:00-4:00PM, Scott Morgan; 4:00-7:00PM, Tom Fulton; 7:00-10:00PM, Mike Williams; 10:00PM-1:00AM, the Open Lid, Keith Elshaw; 1:00-6:00AM, Bob Baker. Sundays see the station programming religious shows from 6:30AM to 12 noon.

Caco Appointed Sales Rep

Joe Pariselli, general manager Ampex Stereo Tapes and Records, has announced the appointment

of Joe Caco as the firm's sales rep for western Ontario. Prior to joining Ampex, Caco was major accounts representative for Arc Sound Limited of Toronto for five years. He has also been a sales and service representative for Minnesota Mining and Manufacturing in the Toronto area. Caco will be headquartered at 100 Skyway Avenue in Rexdale, Ontario. Caco is expected to further boost the company's ever-increasing tape and record sales in the area.

Unitarians Hold Folk Night

Traditional and contemporary folk music came to the aid of the Elizabeth Fry Society recently, with Tom Kines, Klaas Van Graft, and Beverlie Robertson entertaining in the First Unitarian Church of Toronto auditorium.

Klaas Van Graft presented a wide variety of songs in Dutch, French, German and English. (He sings in 8 languages) Van Graft, who now makes his home in Toronto, has appeared in Mariposa Festivals, City Parks Folk Concerts, Expo '67, radio and TV programs, and tours Holland and Belgium annually. He is currently appearing at the Safari Lounge in Toronto.

Spanish-Canadian Beverlie Robertson, accompanying herself on guitar and dulcimer, sang contemporary songs by Joni Mitchell, Leonard Cohen, and Bob Dylan.

The second half of the program was devoted to Tom Kines, well-known folk artist whose quick wit and lusty voice add originality to Elizabethan folk-songs, sea shanties, and modern folk songs.

He is adept on lute, dulcimer and guitar. Kines, who has appeared almost everywhere and on every radio and TV network is due back in Toronto in June.

Claire Louise Lalonde



YOU

can win a
Gold Leaf
AWARD
for naming
our

ANNUAL GOLD LEAF AWARD

PLUS OTHER PRIZES

We would like you to nickname our ANNUAL GOLD LEAF AWARD. We require a shorter name to be used for this group of Awards that are presented each February to the outstanding artists of the Canadian music industry.

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

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

YOUR SUGGESTED NICKNAME:

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

NAME

ADDRESS

CITY

PROV.

Deadline For Entries:

June 30th., 1970

WHO SAYS ORIGINALITY DOESN'T PAY?

This week - No. 1 - BIG JOE MUFFERAW

(Dominion 109)

Coming soon

THE KETCHUP SONG f/s POOR, POOR FARMER

(Dominion 115)

STOMPIN' TOM DOESN'T!

Mckinnon To Bow On Summer Series

The CTV Network has announced plans for a new summer series entitled "The Catherine McKinnon Show". The series, skedded for Wednesdays at 10:30 pm, will feature, as guest artists, pop and folk singers from the Canadian scene. The first show will see Montrealer Joel Dennis and singer/actor Brian Russell perform. Slated for appearances later on in the series, Tommy Common, Doug Crosley, Dave Bradstreet, Allan Bruce and Dave Higgins. This marks Miss McKinnon's second venture in the television series department for CTV. She formerly appeared on the network's "River Inn" in addition to a radio series, "That McKinnon Girl" and a colour television special, "Christmas Eve With Catherine". She is currently happening on the trade charts with her Capitol discing of "Everybody's Got The Right". Miss McKinnon has twice received the RPM Gold Leaf Award for Canada's Top Recording Female Vocalist.

Onrot And Aura To Co-produce

It was announced this week that Martin Onrot Associates and Aura Productions would associate themselves to produce concerts in Canada. The Onrot organization has been operational in Canada for the past two years presenting such acts as Led Zeppelin, Bill Cosby, the Band, Moody Blues, Judy Collins, Herb Alpert and many others. Aura Productions, recently formed, is headed by Paul Lane, Saul Mimran and Kye Tobin. Aura recently presented the very successful Chicago concerts at the O'Keefe Centre. First joint venture for the companies was the Santana/Mashmakhan performance at Massey Hall.

Maurice To Montreal

Bob Maurice, producer of Warner Brothers' Woodstock flick, was given the tour of Montreal by the company's promo man in the bi-town, Robert Nickford, this past week. Maurice flew in from New York city to attend a showing of the rockumentary at the York Theatre in downtown Montreal. Maurice is a thirty two year old graduate of CCNY who studied, of all things, linguistics, anthropology and comparative religion,

before meeting the film's director, Michael Wadleigh, and turning to the celluloid media. Nickford arranged for Maurice to be interviewed by representatives of the Montreal press including, CFCF radio and TV, the CBC, CJAD, CKGM-FM, CKUL-FM, Photo Vedettes, the Montreal Star, the Montreal Gazette, Side One, the newest underground mag and Canada's Variety, Stage Door. Woodstock, which has opened to rave reviews across North America, drew three thousand to a free preview showing sponsored by CKGM and the York Theatre. Nickford is now set to push the soundtrack LP release, a three record set, in the next few weeks.

Who cares about Canadian Talent?

Capitol Cares!



SANDS OF TIME



'I'VE GOT A FEELING'

f/s

'LONELINESS'

MT 1004



BRASS

UNION

'IT WONT BE LONG'

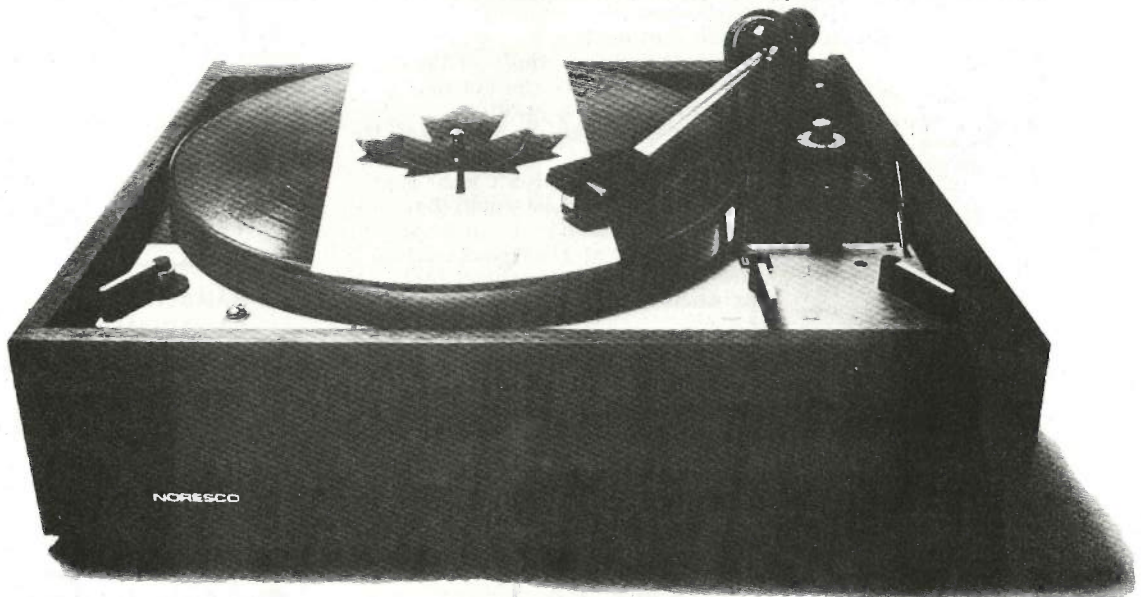
f/s

'RESTAURANT ENCOUNTER' MT 1003

MTCC

MODERN TAPE CARTRIDGE CORPORATION LIMITED
1179 FINCH AVENUE WEST
TORONTO, ONTARIO - TELEPHONE (416) 630-8494

Sounds like **SOUNDS CANADIAN** has come through loud and clear.



Zounds! There is a big market for Canadian talent; Capitol has just proven that. Our current "SOUNDS CANADIAN" talent promotion is one of the most successful we've had in many years. It's been well received right across the entire country. So it would seem that it's caught a lot of ears!

So what's all the shouting about?

For those few people who may not yet have heard, "SOUNDS CANADIAN" concerns the release of 10 new Canadian L.P.'s.

They're performed by some of the finest Canadian recording artists anyone in this country's ever heard: Gary Buck; Gene MacLellan; Edward Bear; and Anne Murray. Bobby Curtola, and Mother Tuckers Yellow Duck. And Claude Valade; Donna Ramsay; Pierre Lalonde; and Brian Browne. How's that for some great-sounding names?

Listen here.

All 10 "SOUNDS CANADIAN" releases are presently doing very well. They're receiving considerable air play

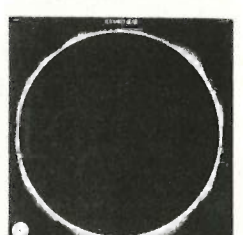
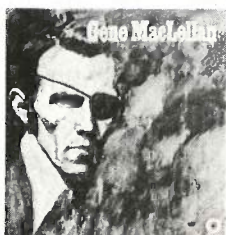
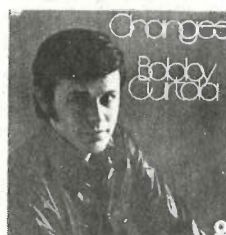
around the country, and experiencing a lot of chart action, too. Retail record outlets have been reporting extremely brisk sales.

The "SOUNDS CANADIAN" sampler has also been moving quickly off the shelves.

As a result of all the favourable publicity and response that the promotion has so far received, radio commercials promoting each artist will continue through the middle of June. The promotion itself will last just as long as people's interest continues to climb. Judging from the way things are going right now, that could be an awfully long time.

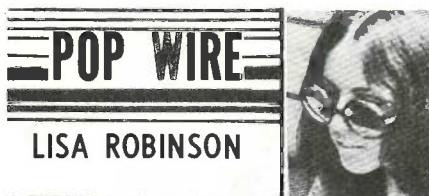
The next sound you hear will be our Sales Manager's voice.

If you have any questions, please feel free to pick up the phone and give our Sales Manager a call. His name is Taylor Campbell, and he'll accept your call collect. The number is 677-5050. Area Code 416.



Lisa Looks At Beatles' Latest Film

"Let It Be" is not a particularly good film. What it is, is a great closeup view of the Beatles in action - and after one and a half hours of this it's a bit tiresome and self indulgent. Are there really that many people who still want to see their faces so much???



I would rather listen to the album, I'm sure the sound is far better than what was in the film. There probably wasn't a final take in the film anyway, and we all know that Phil Spector re-did the LP, so

Of course, it's not the Beatles' fault that their management decided to hold this film for so long. We have all probably seen enough of it and heard enough about it that it was bound to be anti-climactic. But why did they think that such a film would be interesting? The shots of the boys in the studio-recording, clowning around, arguing . . . George tells Paul in an especially sticky sequence "I don't have to play at all if you don't want me to", are honest and good. But there's too much of it, and not enough of it at all to base a film around, and that is what I feel is dishonest.

What is embarrassing as well is Yoko's CONSTANT presence in the film. She is by John's side every minute, perhaps his greatest inspiration (how did he ever record without her there?) but

became a running joke with the audience. (Think of the music those boys could make if Patti, Maureen and Linda sat there all the time . . .) Perhaps it's petty, or unimportant, but she certainly adds nothing to the film.

George Harrison comes off as being calm and together, Paul seems to be leading most of the time, Ringo is either bored, tired or confused, and John is pleasant, and in love. That's about it. Oh, and there are some nice songs, especially the rock and roll jamming that they do with Billy Preston. But it all adds up to a minor film contribution.

NAME THE CANADIAN MUSIC INDUSTRY'S ANNUAL AWARD

— See Page 27



- | | | |
|--|---|---|
| <p>1 2 BIG JOE MUFFERAW
Tom Connors-Dominion-109-E</p> <p>2 3 MY SONG FOR YOU
Mersey Bros-Columbia-C4-2913-H</p> <p>3 7 WHAT IS TRUTH
Johnny Cash-Columbia-45134-H</p> <p>4 9 THE POOL SHARK
Dave Dudley-Mercury-73029-K</p> <p>5 8 RUNNIN' BARE
Jim Nesbitt-Chart-5052-L</p> <p>6 1 THE WAY YOU PLAY
Merv Smith-Big Chief-6908-E</p> <p>7 17 MY LOVE
Sonny James-Capitol-2782-F</p> <p>8 4 ANYBODY GOIN' TO
SAN ANTOINE?
Charley Pride-RCA-9806-N</p> <p>9 5 MY WOMAN MY WIFE
Marty Robbins-Columbia-45091-H</p> <p>10 20 STREET SINGER
Merle Haggard-Capitol-2778-F</p> <p>11 13 OH HAPPY DAY
Glen Campbell-Capitol-2787-F</p> <p>12 12 DON'T IT MAKE YOU
WANNA GO HOME
Terry Roberts-Edmar-1109-G</p> <p>13 14 IF I'D ONLY COME & GONE
Clay Hart-Metromedia-172-L</p> | <p>14 15 DO MY SWINGING AT HOME
David Houston-Epic-10596-H</p> <p>15 16 YOU WOULDN'T KNOW LOVE
Ray Price-Columbia-45095-H</p> <p>16 19 SHOESHINE MAN
Tom T.Hall-Mercury-73039-K</p> <p>17 21 SINGER OF SAD SONGS
Waylon Jennings-RCA-9819-N</p> <p>18 6 GONNA GET TOGETHER
Owens/Raye-Capitol-2731-F</p> <p>19 24 WAIT FOR SUNDAY
Tommy Hunter-Columbia-4-2920-H</p> <p>20 25 RISE AND SHINE
Tommy Cash-Epic-10590-H</p> <p>21 11 ALL I HAVE TO DO IS DREAM
Gentry/Campbell-Capitol-2745-F</p> <p>22 31 STAY TILL I GET THERE
Lynn Anderson-Columbia-45101-H</p> <p>23 23 LOVE HUNGRY
Warner Mack-Decca-32646-J</p> <p>24 29 TO-MA-RAY TOM-O-RAY
Billy Charne-RCA-47-9836-N</p> <p>25 27 THE CALL
Gene MacLellan-Capitol-72607-F</p> <p>26 26 DON'T TAKE ALL YOUR LOVIN'
Don Gibson-Hickory-1559-L</p> <p>27 38 SHE'S A LITTLE BIT COUNTRY
George Hamilton IV-RCA-9829-N</p> <p>28 45 CAN'T SEEM TO SAY GOODBYE
Jerry Lee Lewis-Sun-1115-M</p> <p>29 30 WALK IN HIS MOCASSINS
Alan Moberg-6th Ave-607-K</p> <p>30 34 HELLO DARLIN'
Conway Twitty-Decca-32661-J</p> <p>31 37 WHERE GRASS WON'T GROW
George Jones-Musicor-1392-J</p> <p>32 35 ONE FOR THE ROAD
Anthony A.Jones-Chart-5064-L</p> | <p>33 22 LORD IS THAT ME
Jack Greene-Decca-32631-J</p> <p>34 50 BIG WHEEL CANNONBALL
Dick Curless-Capitol-2780-F</p> <p>35 ... HEAVENLY SUNSHINE
Ferlin Husky-Capitol-2793-F</p> <p>36 40 LITTLE ROSA
Harry Rusk-Dominion-107-E</p> <p>37 32 TENNESSEE BIRD WALK
Blanchard/Morgan-Wayside-45010-K</p> <p>38 36 I WALKED OUT ON HEAVEN
Hank Williams Jr-MGM-14107-M</p> <p>39 ... LOVIN' MAN
Arlene Harden-Columbia-45120-H</p> <p>40 ... I'M LEAVING IT UP TO YOU
Johnny/Jonie Mosby-Capitol-2796-F</p> <p>41 ... HE LOVES ME ALL THE WAY
Tammy Wynette-Epic-10612-H</p> <p>42 43 MY CANADA
Doc Williams-Quality-1964-M</p> <p>43 44 I WANNA BE WITH YOU
H.Wm.Caffery II-Rodeo-54-K</p> <p>44 39 CRAZY TRICKS
Angus Walker-Big Chief-6907-E</p> <p>45 49 NOBODY'S FOOLIN' ME
Curtiss/Clintmen-Dominion-114-E</p> <p>46 41 HE ALWAYS LETS ME
DOWN SO EASY
Rock Harding-Capitol-72611-F</p> <p>47 47 THE GREAT PRETENDER
Julie Lynn-Dominion-111-E</p> <p>48 48 BIDIN' MY TIME
Anne Murray-Capitol-2738-F</p> <p>49 ... MORGEN
Hank Smith-Quality-1963-M</p> <p>50 ... BENEATH STILL WATERS
Diana Trask-Dot-17342-M</p> |
|--|---|---|

RPM 100

ALBUMS

GOLD LEAF AWARD FOR OUTSTANDING RECORD SALES

A&M
 Allied
 Amstar
 Arc
 Arista
 Capitol
 Caravan
 Columbia
 Compo
 London
 MCA
 Mercury
 Musicraft
 Phonodisc
 Pickwick
 Polydor
 Quality
 RCA
 Trans World
 WB Atlantic

May 18th 1970

- 1 2 3 AMERICAN WOMAN
Guns N' Roses-LPS-4266-N
PK 1518-N
- 2 1 2 DEJA VU
Crosby Stills Nash & Young-Atlantic-7200-P
AC 7200-P
- 3 3 1 BRIDGE OVER TROUBLED WATER
Simon & Garfunkel-Columbia-KCS 9914-H
16 100750
- 4 5 5 CHICAGO
Columbia-KGP-24-H
N/A
- 5 11 9 MORRISON HOTEL
Doors-Elektra-EKS-79007-C
5 5007-C
- 6 6 24 STEPPENWOLF LIVE
Doors-LPS-5075-N
DHM 85075-N
- 7 19 42 BAND OF GYPSYS
Jimi Hendrix-Reprise-RS 5195-P
CRX 5195-P
- 8 7 6 HEY JUDE
Beatles-Apple-SD 385-F
N/A
- 9 40 90 MCCARTNEY
Paul McCartney-Apple-STAO 3363-F
4XT 3363-F
- 10 10 22 HERE COMES BOBBY
Bobby Sherman-Metromedia-1028-L
N/A
- 11 4 4 MUSIC FROM BUTCH CASSIDY/SUNDANCE KID
Burt Bacharach-A&M-SP-4227-K-F
A&M 227-K-F
- 12 12 28 ON TOUR
Delaney & Bonnie-Alco-SD 32-P
N/A
- 13 8 8 SANTANA
Columbia-CS-9781-H
18 10069-2-H
- 14 9 7 EASY RIDER
Original Soundtrack-Reprise-MS-2026-P
CRX 2026-P
- 15 21 35 TOM
Tom Jones-Parrot-XPA 571037-K
N/A
- 16 33 26 CRICKLEWOOD GREEN
Fairport Convention-Desire-18038-K
N/A
- 17 20 26 SIT DOWN YOUNG STRANGER
Garden Lightfoot-Reprise-6392-P
CRX 6392-P
- 18 17 10 I WANT YOU BACK
Jackson 5-Tamla Motown-MS 700-L
75700-L
- 19 13 12 RONNIE HAWKINS
Hawk-HSD-9019-U
HSD 9019-U
- 20 24 27 MOUNTAIN CLIMBING
West/Pappalardi-Windfall-4501-M
N/A
- 21 16 25 LADIES OF THE CANYON
Janis Mitchell-Reprise-RS 6376-P
CRX 6376-P
- 22 15 15 ABBEY ROAD
Beatles-Apple-SD-383-F
4X383-F
- 23 14 11 LED ZEPPELIN II
Atlantic-SD-8236-P
AC 8236-P
- 24 12 13 SPIRIT IN THE SKY
Norman Greenbaum-Reprise-6365-P
N/A
- 25 30 31 ONE TIN SOLDIER
Original Cast-Bell-TA 5003-M
TAC 5003-M
- 26 18 11 HELLO I'M JOHNNY
Columbia-KCS
N/A
- 27 25 19
- 28 28
- 29 31 21 JOHN B. SEBASTIAN
Reprise-RS 6379-P
CRX 6379-P
- 30 39 43 LET IT BE
Rolling Stones-London-NP-5-4-K
LKK 57167-K
- 31 36 29 ENGELBERT HUMPERDINCK
Decca-DAS-21030-K
PKX 79630-K-V
- 32 34 37 IN-A-GADDA-DA-VIDA
Iron Butterfly-Alco-SD-33-250-P
N/A
- 33 38 37 ALPERT/BRASS GREATEST HITS
A&M-SP 4245-F&K
CS 4245-F&K
- 34 62 94 THE ISAAC HAYES MOVEMENT
Enterprise-ENS 1010-M
N/A
- 35 40 38 33 GRAND FUNK
Grand Funk Railroad-Capitol-SKAO-406-F
4XT 406-F
- 36 41 35 30 SWEET BABY JAMES
James Taylor-Warner Bros-1843-P
N/A
- 37 64 97 I'LL NEVER FALL IN LOVE AGAIN
Diana Warwick-Scepter-581-J
73-581-J
- 38 43 44 50 PSYCHEDELIC SHACK
Temptations-Tamla Motown-947-L
N/A
- 39 44 45 45 EDWARD BEAR BEARINGS
Capitol-SKAO-6328-F
4XT 6328-F
- 40 45 42 39 MAGIC CHRISTIAN MUSIC
Bodley-Apple-ST 3364-F
N/A
- 41 46 46 52 MOONDANCE
Van Morrison-Warner Bros-WS 1835-P
BWM 1835-P
- 42 63 98 IT AIN'T EASY
Three Dog Night-Dunhill-50078-N
N/A
- 43 48 41 38 LIVE PEACE IN TORONTO 1969
Plastic Ono Band-Apple-SW-3362-F
4XT 3362-F
- 44 49 49 55 RAINDROPS KEEP FALLIN' ON MY HEAD
Johnny Mathis-Columbia-CS 985-H
16 10 1005-H
- 45 50 87 IRON BUTTERFLY LIVE
Alco-SD 33 328-P
AC 33 318-P
- 46 51 52 59 THE DEVIL MADE ME BUY THIS DRESS
Flip Wilson-Little David-LD 1000-M
LDC 1000-M
- 47 52 43 44 BLOOD SWEAT & TEARS
Columbia-SD-16 10055-H
16 10055-H
- 48 53 61 92 SOMETHING'S BURNING
Kenny Rogers/1st Edition-Reprise-R 5638-P
CRX 6385-P
- 49 54 50 56 REAL FRIENDS
PK 1555-N
- 50 48 49 THIS GIRL'S IN LOVE WITH YOU
Aretha Franklin-Atlantic-SD-8248-P
N/A
- 51 56 47 53 CAPTURED LIVE AT THE FORUM
Three Dog Night-Dunhill-DS-50068-N
PK 50068-N
- 52 57 52 62 GREAT SPECKLED BIRD
America-10275-P
- 53 67 58 65 TRAVELIN'
James/Shondells-Roulette-42044-C
N/A
- 54 68 60 64 WATERTOWN
Frank Sinatra-Reprise-RS 1031-P
CFX 1031-P
- 55 69 68 41 THE AGE OF AQUARIUS
5th Dimension-Soul City-SS-92005-K
CS 951-K
- 56 70 70 54 ARIZONA
Mark Lindsay-Columbia-9986-H
N/A
- 57 71 66 46 TOM JONES LIVE IN LAS VEGAS
Parrot-PAS 71031-K
PKX 79632-K-V
- 58 72 72 63 ANDY WILLIAMS GREATEST HITS
Columbia-KCS 9979-H
16 100870-H
- 59 73 78 91 CREAM OF THE CREAM
Various-A&M-414-W
CS 414-W
- 60 74 71 51 ONE DAY AT A TIME
Joan Baez-Vanguard-79310-L
N/A
- 61 75 79 81 ANTHONY GREEN/BARRY STAGG
Gamma-GS-504-K
N/A
- 62 76 69 48 HE AIN'T HEAVY HE'S MY BROTHER
Hallies-Epic-BN 26538-H
N/A
- 63 77 86 MASHMAKHAN
Columbia-ELS 3154-H
16 1E 0365-H
- 64 78 82 PEACING IT ALL TOGETHER
Laurie R King-SP 1571-N
PK 1571-N
- 65 91 96 CUCUMBER CASTLE
Bee Gees-Alco-SD 33 377-P
AC 33 377-P
- 66 80 94 FAREWELL
Diana Ross/Supremes-Tamla Motown-MS 2708-L
N/A
- 67 67 73 CROSBY STILLS & NASH
Atlantic-SD-8229-P
AC 8229-P
- 68 82 81 79 RAW SIENNA
Savoy Brown-Parrot-PAS 71036-K
N/A
- 69 83 83 84 THIS WAY IS MY WAY
J. J. Money-Capitol-6330-F
N/A
- 70 84 84 87 TROYKA
Cotillion-SD 9020-P
N/A
- 71 85 85 85 THE LETTER
Brian Browne-Capitol-SKAO 6305-F
4XT 6305-F
- 72 86 89 95 SOME OTHER KIND OF SOUL
Dianne Brooks-Revolver-RLP-503-J
N/A
- 73 87 80 76 STAND
Sly & Family Stone-Epic-BN-26456-H
116 10186-H
- 74 88 77 70 GOLDEN NON STOP DANCING 10
James Last-Polydor-2371014-Q
N/A
- 75 89 95 96 EVERYBODY'S OUT OF TOWN
B.J. Thomas-Scepter-SPS 582-J
SPS 73582-J
- 76 90 LIVE CREAM
Cream-Polydor-23830160-Q
N/A
- 77 100 BRUCE COCKBURN
True North-TN 1-H
N/A
- 78 93 93 WINDMILLS OF YOUR MIND
Jimmie Rodgers-A&M-SP 4187-W
CSO 187-W
- 79 93 97 100 MOE'S CURRIED SOUL
Moe Koffman-Revolver-RLP-502-J
N/A
- 80 98 99 A BRAND NEW ME
Liberace-Warner Bros-1847-P
CWX 1847-P
- 81 ROBIN'S REIGN
Robin Gibb-Alco-SD 33-323-P
AC 33-323-P
- 82 COOL GREEN WATERS
Donna Ramsay-Capitol-ST 6346-F
N/A
- 83 LONG LONESOME HIGHWAY
Michael Parks-MGM-SE 662-M
EC 4662-M
- 84 THE ENGLISH EXPERIENCE
Galt MacDermot-Kilmarnock-70001-K
N/A
- 85 GENE MACLELLAN
Capitol-ST 6348-F
N/A
- 86 A GATHERING OF FLOWERS
Various-Pages-Dunhill-DSY 50073-N
DHL 50073-N
- 87 JETHRO TULL BENEFIT
Reprise-RS 6400-P
CRX 6400-P
- 88 NATURAL GAS
Firebird-FB 18-U
FB 60018-U

Maybe we should change our name to Warner Brothers

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MIGUEL RIOS



AMX

301

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VANCOUVER, B.C.

CAPITOL RECORDS
CALGARY, ALBERTA

CAPITOL RECORDS
TORONTO, ONTARIO

LONDON RECORDS
MONTREAL, QUEBEC

CANADIAN ASSEMBLIES
AMHERST, NOVA SCOTIA