

# RPM WEEKLY

TWENTY-FIVE CENTS

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June 6th, 1970



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

- Pierre Juneau

## Mair Hustles Canadian Content In Europe

Alexander Mair, general manager Early Morning Productions, leaves shortly for London, Paris and Rome. Purpose of his trip is to discuss European representation of the catalogues of Early Morning Music (CAPAC), and Blythwood Music (BMI).

The last month has seen eighteen of their copyrights recorded with at least eleven guaranteed European releases on Reprise, RCA, and Polydor. Mair reports the other seven will receive airplay on the BBC through special arrangements with the Canadian Talent Library. Writers represented on these sessions are Gordon Lightfoot, Ivan Burgess and Dee Higgins.

The combined CAPAC and BMI catalogues now contain approximately sixty compositions, by the above, and Rolf Kempf.

Mair recently returned from Nashville where he was successful in negotiating recordings of his firm's copyrights.

## Modern Acquires Pressing Plant

Modern Tape Cartridge Corporation of Canada Ltd. (MTCC) have announced the acquisition of record pressing facilities in mid-town Toronto. The new set-up, containing a total of 16 presses, is located at 1244 Dufferin St. Pressing of Modern product will commence immediately. Plans are also underway to provide custom

pressing services.

In making the announcement, the label's vice president Bob Martin indicated that this was only a part of the firm's expansion plans which should be completed by the end of the year.

Product now being pressed and distributed by Modern include: MTCC, Hawk, Carnaby, Tonsil, Firebird, Steady, Bovina and others. Modern's president Gary Salter, has just returned from Europe and will be announcing distribution deals involving several major foreign labels.

## LaLonde Causes Near Riot At Hull Arena

Capitol recording artist Pierre Lalonde's appearance at the Hull Civic Arena created a near riot. Capitol's Quebec branch manager Jacques Amann became involved in a tug of war in an attempt to free LaLonde from the clutches of his hungry fans, who attempted to waylay him at the stage entrance.

What was scheduled as a 35 minute performance in both French and English ended in almost an hour of exhausting work by LaLonde to satisfy his shrieking audience. Leaving the arena was another experience and rather than cause difficulty by staying overnight, Amann and LaLonde returned to Montreal.

LaLonde is currently charted throughout the Province with his Capitol single "Love Looks So Good On You" and is experiencing top sales with his album release.

Much of LaLonde's success and popularity throughout the province is due the important exposure he receives each week as he hosts the CFPM-TV French program "Today's Youth". This Channel 10 show seen each Saturday from 7 to 8 pm is now rated as the top teen oriented television show in French Canada. He guests groups, solo artists and talks about problems besetting today's youth. The show is taped "live" before an audience of 300, which is the capacity seating of the television studio.

## Stevens Show To Bow On 19th

The first airing of the "Andy Williams presents the Ray Stevens Show???" will take place June 19th at 7:00 p.m. on the CTV network. The show, a co-production of Barnaby Productions and CTV,

is the summer replacement for the successful "Andy Williams Show". Singer-composer-comedian Ray Stevens, the star and host of the series, has had a number of chart successes including his recent smash "Everything's Beautiful". Along with Stevens, will be regular guest stars, Lulu and Mama Cass Elliot. Other regular members of the cast are Dick Curtis, Steve Martin, Tom Solari, Clark Carr, Carol Robinson and Billy Van, the last two, Canadians. The show is expected to be a valuable vehicle for exposure of domestic talent across North America. Skedded for guest appearances in the near future are a number of Canadian rock groups including the Guess Who.

## Ampex Bows Dealer Promo

During "May is Mantovani Month", latest promotion from Ampex Stereo Tapes and Records, a tape of Mantovani's newest release will be given free to dealers with each order for a pre-selected box of ten Mantovani tapes. To help promote the "May is Mantovani Month" idea the company is making available the British conductor's tapes in both eight track and cassette formats. A duplicate of "Mantovani Today" is included in the prepack which also contains, "The World of Mantovani", "Tangos", "The Mantovani Touch", "Mantovani's Golden Hits", "Mr. Music", "Mantovani Magic", "The Incomparable Mantovani", "Latin Rendezvous" and "Memories". Point of purchase material will be provided to accompany all orders placed during the month of May.

## London Endows Opera

The Manitoba Centennial Citizen's Campaign has announced the endowment of two seats in the Centennial Concert Hall in Winnipeg in the names of opera singer Joan Sutherland and her husband, Richard Bonyng. Endowment was made by London Records of Canada Ltd. The endowment commemorates Miss Sutherland's Centennial recital on Monday, May 25th, at the concert Hall, sponsored by the Manitoba Centennial Corporation's "Festival '70" programs committee. Seats have also been endowed in the names of Herb Alpert, Arthur Fiedler, Harry Belafonte, Omar Sharif and Leonard Bernstein. The presentation of the seats took place on the date of Miss Sutherland's recital.

# RPM

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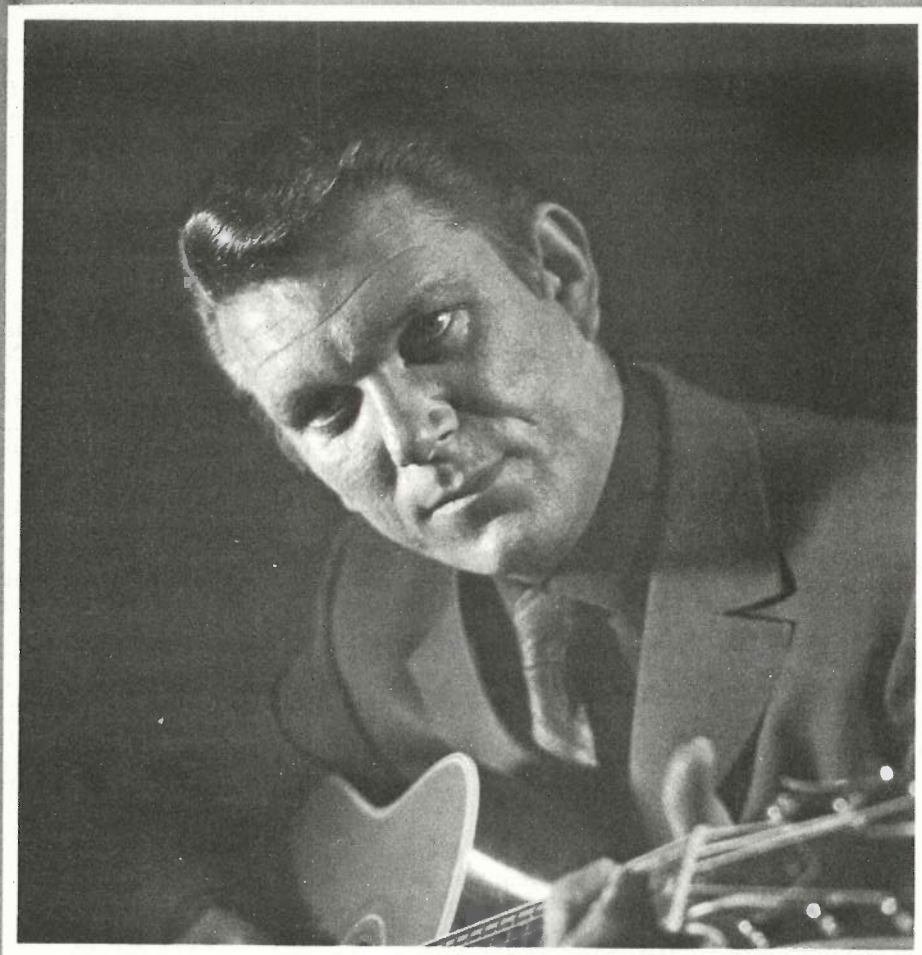
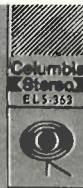
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## Students Talk Boycott Of Union Groups

In the Toronto area, a group of student council executives met recently to attempt to do something about the high prices being forced upon them by booking agencies for live music. For some time now, the Toronto gig scene has been slowly dying. The problems which confront the group musicians are many and the booking agents have also added to the grief of both the booking promoter and the gigging group.

Part of the rise in the cost has been caused by the high percentages that groups require to stay in business. The high schools have been the victims of the added costs being incurred. Because of their lack of knowledge of the business, the student councils have been easy prey to any unethical agency. The lack of competition among booking agencies is another factor. Too much control of the activities of groups is in the hands of too few. It has become easy to set prices that seem to imply "take it or leave it". Many good and honest agents and potential agents don't want to enter the area of booking because of the underhanded tactics that are being used by booker against booker and the problems that have been caused by a certain group which has brought hardship to some student promoters and turned them against booking agencies and groups in general.

Certain record companies have felt the pinch. They say there is a lack of groups to record. The truth seems to be that there is a lack of groups who are FREE to record because of contractual arrangements that groups have entered into that prevents them from choosing the record company they wish to record with.

Many months ago we warned the industry in this paper that this would happen. We outlined the power of threat that would be exercised within the music business if too much power was put into too few hands. Our predictions have materialized only to a small degree and already there is indication that this concentration of power and profit is going to have far reaching and serious repercussions.

In free enterprise, the power of competition is essential. Groups should be permitted to choose the booking agency which will do the best job for them. Schools should be able to choose any agency that will do a job for them as a go-between with the musician. Groups

should be free to record wherever they can get the contractual arrangements and the quality of product that would best assist them to success.

Over the past three years this area of the industry has been in the habit of eliminating anyone in their road. How they do it is quite apparent to this publication. Many of the "big wheels" in the industry have been used as pawns in this takeover. Above all it is important that the music business grow and grow through the spirit of competition.

Student councils will have to learn more about the business of booking acts or retain advisers who will act as intermediaries between themselves, the agents and the acts. It will be worth their while and, in the long run, save them money and misunderstandings if they pay the right price for known groups and a lesser sum for the new and unproven talents. This seems to be the only answer till the industry giants straighten out the mess they have allowed to develop.

## Five Man Electrical Band Sign With Webb

Ottawa's Five Man Electrical Band, off the disc scene for several months, have signed an exclusive production contract with Jim Webb's Canopy Productions in Hollywood.

Doug Spear, of Toronto's Fredric Lewis Artist Placement Bureau, who reported the signing, also reports the first single "Moonshine" will be distributed on the MGM label. Release date was skedded for May 15. The plug side was written by group member Les Emmerson, who received a Certificate of Honour Award, for "Riverboat", at the recent BMI (Canada) awards presentation. The single was produced by Canopy's Dallas Smith. The flip, "Forever Together" was penned by Mike Bell.

## Free Fridays Draw 700

The free concerts held each Friday in the main lounge of Toronto's O'Keefe Centre during lunch-time have been drawing an average of around seven hundred persons since they began April 10. The final four presentations, designed to give exposure to local musicians, will begin following a one week recess. Skedded to appear are: Chico Valle, May 22; William McCauley and the O'Keefe Centre Orchestra, May 29; Bert

Renka, June 5; and Clem Hanbourg plus Four, June 12. The free concerts, which are provided by grants from the centre and the Music Performance Trust Fund of the Recording Industries in cooperation with the Toronto Musicians Association, Local 149, AF of M, are each about two hours long. Due to the success of the Friday series, plans are being laid for a number of daily concerts, each an hour long, to commence June 15th. The schedule for these will be announced at a future date.

## Dylan Tapes Lightfoot "Rain"

Alexander Mair, general manager of Early Morning Productions, has learned of the taping by Columbia's Bob Dylan of the Gordon Lightfoot penning "Early Morning Rain". The selection will be included on Dylan's next album release, a two record set.

To date, Lightfoot's "Rain" has been recorded by 30 top name groups, artists and orchestras including: Peter Paul & Mary, Ian Tyson, George Hamilton IV, Judy Collins, Bobby Bare, Jerry Toth, and The Laurie Bower Singers.

There are now over 200 Lightfoot compositions, recorded by both Canadian and international recording artists, available on the market.

## Compo Releases Lero Product

Allan Matthews, Compo promo head reports the simultaneous release of six albums on the Lero label by the International Festival Orchestra. All were recorded in Europe and feature music both new and old intended to aim at a variety of musical tastes. LS 776, "Extraits D'Operas et de Ballets Celebres", is an up-tempo rendering of music from well-known ballets and operas; LS 777, "Meditation" is a collec-

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tion of songs ranging from "Autumn Leaves" to "How Insensitive"; LS 778, "Tresors D'Hawaii" features modern orchestrations of familiar melodies from the island; LS 779, "Themes de Films Celebres" is a collection of popular movie themes including "A Man and a Woman", "Laura's Theme" from Doctor Zhivago and "Moon River"; LS 780, "L'Amour En Musique", is an album dedicated to love including such numbers as "A Man Without Love" and "Yesterday"; and finally; LS 781, "Hommage a Irving Berlin" is a tribute to the brilliant composer. Matthews expects wide acceptance of all six LP's at easy listening outlets across the country.

## George Hamilton Plugs Canadian Efforts

RCA's top country recording star, George Hamilton IV, returned to Toronto's Horseshoe Tavern for his, now looked forward to, annual engagement (21-23). While in Toronto, he took the time to make the rounds plugging Canadian talent, and in particular his favourite Canadian writer, Gordon Lightfoot. He appeared on the CBC radio network's "Gerussi Show", which recently received a professional boost with Ken Cavanagh filling in as host. Cavanagh gave Hamilton an opportunity to say "his thang" about Canadian talent which obviously pleased the packed house. He also sang a couple of songs. One, of course, being "Early Morning Rain", a Lightfoot composition and included on Hamilton's recent album release.

Hamilton also saw a little of what it used to be like in Canada when the white man began his assault on the ecology of Canada. RCA's promotion manager, Scott Richards, arranged for a tour of Upper Canada Village, a short distance from downtown Toronto. Here, they still make their own butter, cows have a somewhat contented look and.....it happens to be one of the biggest tourist attractions in Ontario, judging by all the garbage that missed the refuse cans.

The latest George Hamilton IV happening is "She's A Little Bit Country" already making good strides up the RPM Country Fifty. However, "Canadian Pacific" still remains his most popular recording which has been instrumental in chalking up good sales for his album under the same title. "Canadian Pacific" was penned by Ray Griff, former Calgarian, now heading up his own successful disc and publishing house in Nashville.

## Discery Enters Film Field

The Crewe Group of Companies, better known for its recording and music publishing activities has made a major move into the motion picture field, according to Rocco Sacromone, the group's prexy. Initial film release is to be "Apple Man", a co-production of Frank Weston and Jim Maniolas of Thirty Productions Ltd. Bob Crewe, chairman of the board of the companies is composing the entire score for the film and CGC Records, the disc subsid of the complex will issue sound track

material. "Apple Man" is an inter-racial effort combining the talents of Weston, who is black and Maniolas who is white. The picture, with screenplay by Weston and starring the author and Michael Dunn, Martin Sheen, and Johnny Brown, among others, deals with the ills of society. General release is skedded for late summer.

## RPM Designs MAPL Logo For Content

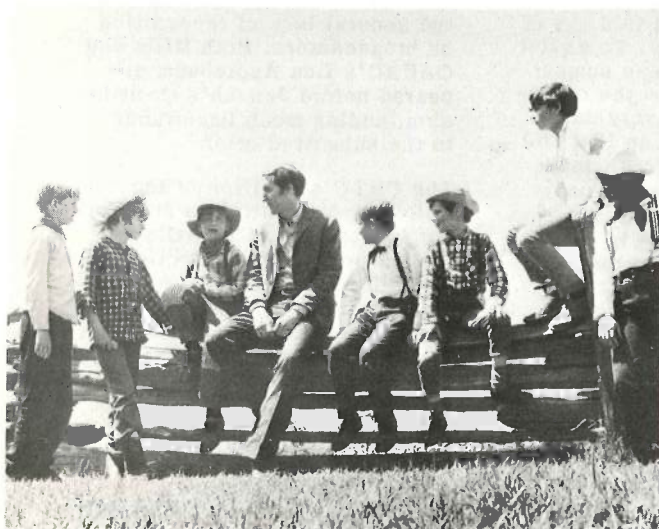
With the finalizing of the CRTC's ruling regarding 30% content on AM radio, RPM, this week, introduces the MAPL logo. This logo is designed to identify and define the Canadian content of each



selection or side, or listing of records that qualify to fulfil the quota of domestic product for AM stations.

The MAPL logo appears in this edition of RPM as part of the masthead of the RPM Canadian Content 50 Singles. It will be integrated into RPM over the next few weeks to make it easy for radio stations to not only know Canadian content immediately but also to know at a glance what parts of the record qualify under the CRTC ruling.

In the not too distant future, repros of this logo will be made available to the trade should they wish to adopt this system of identification for their Canadian product.



A few Upper Canada villagers are filled in on the Nashville scene by George Hamilton IV.



RCA's George Hamilton IV with friends at Toronto's tourist attraction - Upper Canada Village.

# CAPAC - High Level PR (Performing Rights)

By John Watts

The Composers, Authors and Publishers Association of Canada Limited, was established in Canada in 1925, to provide for the administration of the public performance rights of the works of composers, authors and publishers, in Canada. Basically CAPAC has two functions - - to administer the public performance rights of music assigned to the organization and to licence outlets for the performance of it. In regard to the former, CAPAC has no other function in the administration of a given copyright. The copyright owner and publisher must control all other aspects.

CAPAC, originally known as the Canadian Performing Right Society Limited (P.R.S) was formed by the Performing Right Society (PRS) of the United Kingdom, to administer, in Canada, the worldwide repertoire assigned to PRS. Shortly after, the American Society of Composers, Authors and Publishers, (ASCAP) arranged with PRS to have the new Canadian organization administer the ASCAP repertoire. In 1947, the Canadian Performing Right Society Ltd., underwent a name change to Composers, Authors & Publishers Association of Canada Limited and steps were initiated to bring control of the Association into Canadian hands. By 1962, under the presidency of Sir Ernest MacMillan, CAPAC was a wholly Canadian owned legal entity.

With over 200,000 composers, authors and publishers represented, CAPAC faces a job of immense proportion in collecting and equitably distributing monies for public performance of copyrights. In order to bring the job to workable size, CAPAC, issues blanket licenses to performance outlets. The blanket licence covers all copyrights administered by CAPAC and is issued on an annual basis for fees prescribed by the Copyright Appeal Board, which is appointed by the Federal Government. There are, at present, some 10,000 licensees in Canada.

Since a large proportion of total monies collected, is by way of the annual licence fees as opposed to a fixed amount for each performance by actual count, a fair and equitable system of distributing the fees was needed. The present method of determining distribution involves licensees

filing performance information with CAPAC. Through analysis of returns from some three hundred private broadcasting stations, television stations, the CBC, motion picture distributors and concert hall programming, CAPAC arrives at figures representing the dollar value of the public performance of a given copyright.

On the financial side, CAPAC is a non-profit organization, doing a gross dollar volume of some five and a half million dollars per year (1968). Approximately 88% of the total collected is passed on directly to the members. Overheads, hovering between 12 and 13%, are very favourable for the type of organization. Roughly 40% of the total collected remains in Canada by way of CAPAC's overhead, payments to Canadian authors, composers and publishers, and payments to Canadian sub-publishers of foreign copyrights. Between 2 and 3% of the total comes into Canada from CAPAC affiliates throughout the world for the use of Canadian copyrights internationally.

CAPAC's head offices on Bay St. in Toronto employ some 45 persons, all of whom are engaged in the administration of the public performance rights. The problems involved in the maintenance of the distribution information and the analyses of the performances of the weeks of the over 200,000 members worldwide represented by the association are huge. Simply keeping an up to date listing of the members is a job of almost staggering size. To assist in handling the immense number of entries necessary to the operation of the business every day, CAPAC has installed an IBM 360 computer which transfers punch coded tapes of information on songs publicly performed, information which is received via the logging previously described and eventually transfers them to magnetic tape. Following the complete run of loggings, the computer calculates each members' share of the association's receipts and prints out individual distribution statements.

A major function of CAPAC, one which doesn't really come under the title of a performing rights organization, but which is essential for the continuing value of that organization, is the promotion of

the works of its members. Not unexpectedly CAPAC is very actively involved in the promotion and production of Canadian music. CAPAC in cooperation with the Canada Council, supports, through grants, the Canadian Music Centre, an organization devoted to promoting and encouraging "serious music" among Canadians. To this end, the music centre acts as an information clearing house to spread information and promote the performance of Canadian serious music through the distribution of catalogues and its ten times yearly publication Musi-canada.

In addition, CAPAC, together with the Canadian Association of Broadcasters (CAB) makes available monies for the recording of Canadian works which would otherwise not be recorded. So far, as a result of the program, CAPAC has subsidized, either in whole or in part fourteen or fifteen LP's and a few singles. Among those whose works have been recorded through the plan are Greg Hambleton, Murray McLauchlan, Gilles Vigneault, Joe Hall, Robert Charlebois and Scott Cushnie. Among those albums which have resulted are a lavish \$15,000 production with the Toronto Symphony Orchestra, distributed by Capitol, a Rene Claude album which sold in excess of 20,000 in French Canada and as a point of interest an English cover of the Claude LP which has not yet been released in English Canada.

A prime example of CAPAC's continuing concern for the welfare of its members and, indeed, Canadian writers generally, is the recent battle for more recognition by Canadian broadcasters. CAPAC's general manager, John Mills, submitted a brief to the CRTC, pointing up the importance of Canadian composers and the general lack of recognition by broadcasters. Both Mills and CAPAC's Lou Applebaum appeared before Juneau's Commission, adding much importance to the submitted brief.

The CRTC's addition of the following stipulation is due, for the most part, to CAPAC's excellent presentation. Section 12 of the Regulations now includes "(4) After January 18, 1973, at least 5% of the musical compositions broadcast by a station or network operator between 6.00 a.m. and 12 midnight shall fulfil the condition set out in either (b) or (c) of subsection (5)."

These conditions are:  
 "(b) the music was composed by a Canadian,  
 (c) the lyrics were written by a Canadian."



CAPAC's general manager John V. Mills, Q.C. (r) with Mary Butterill and Lou Applebaum.



Prints of individual distribution statements are just a touch away with CAPAC's modern methods.



Much care is taken in gathering data to be transferred to newly installed IBM 360 computer.



Part of the elaborate equipment used by CAPAC in keeping tabs on use of members' compositions.



Charlie Matheson (seated), head of licensing department with Patrick Ritchie.



CAPAC's Mary Butterill and Lou Applebaum point out extensive list of compositions to John Watts.

# Juneau Criticizes "Prophets"

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

Other than the final decision by the CRTC, the statement above could be said to be the philosophy behind the CRTC ruling. Pierre Juneau's words must have touched the nerve ends of many broadcasters. He asked no question about quality. It was, indeed, unnecessary for the Commission to explain the degree of quality. He showed no concern about quantity because the Commission had decreed the quantity that would lead to the already available high quality Canadian-made recordings and television shows.

Juneau has stated that it is the younger element of the cultural arena who will be the salvation of the Canadian identity. He may have indicated that the establishment of TV and radio, and the music business had fallen behind the times. He may have meant that they had not been able to cope with the new technologies that are here, and coming. He has obviously asked the establishment to step aside, or make room for new imaginative thinking. Juneau's statement, which reflected the entire Commission's feeling, was directed at the "money machine philosophy" that broadcaster, broadcasters' associations and broadcasters' trade journals have spouted for forty years. He contrasted it with the feeling of the paying public. The public that

pays for their media culture and entertainment by their endurance of commercials and advertising.

The paragraph we have quoted here could become the philosophy of the new wave of creators who will take Canada into the world limelight as a nation of producers, songwriters, composers, composers, artists, technicians and world leaders in communications. The tired patterns of programming that are today being imported into Canada will become an export.

The evolution of Canadian culture and entertainment may be regionalized programming at the lower end, but must be high grade programming geared to the world market at the high end.

The legislation will make possible creative experimentation and cultural development in Canada by a few. There are still monumental problems about producing in Canada from the cost factor and particularly because of Federal and Provincial taxes. Someone will have to champion the cause that would permit production in Canada at less cost than taking the work outside of Canada. There is already a string of successes from Canada not getting international credit, because the principal work was done outside Canada. There must be incentives to keep production work in Canada. There should be no taxation on cultural creative works nor should there be any stigma of "manufacturing". The culprit is taxation and the ball will have to be thrown to Mr. Benson to give the "artisans", Mr. Juneau talked about, the climate and dignity to work and the additional speculative dollars which would lead to a great supply of quality Canadian creativity that the Commission is talking about.

Why any taxes on culture Mr. Benson? Why?

this is  
Sammy  
Jo



In view of the recent controversy about what groups charge for their appearances, I might refer you back to one of my earlier articles. But I prefer to bring up a very definite and valid point. The student councils complaining about being overcharged are really uninformed and inexperienced.

The business of hiring groups and attractions is a tough one, even for those who have been doing it for years. It is the booking agent's job to get as much money for an attraction as possible. The fact that the buyer is not aware of the existing prices doesn't influence many of the bookers who specialize in the specific area in which the problem exists.

How many student councils have really shopped for talent? How many have been willing to stick to the fair price or change agencies if they feel they are overcharged?

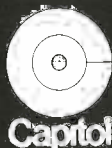
The real answer is either a good knowledge of the business or the help of an experienced expert that would act on your behalf and tell you, the buyer, what to buy and at what price and where to shop. There are people like this in many areas of the entertainment business. There should be one in Toronto. If the students are being "taken" or feel they are being "taken" it is a slur on the entire booking industry and every musician. The responsibility is really on the buyer - to inform himself and KNOW what the price should be....OR FIND OUT!

top  
10

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- |       |  |        |  |        |   |
|-------|--|--------|--|--------|---|
| 1 1   | <b>MR. MONDAY</b><br>Original Caste-Bell-192-M<br>(Lambert/Potter, Cents & Pence<br>Musique-BMI)                     | 17 23  | <b>GOODBYE</b><br>Mercey Brothers-Columbia-C4-2913-H   | 34 37  | <b>QUICKSILVER WOMAN</b><br>Chimo-Revolver-006-J  |
| 2 2   | <b>AMERICAN WOMAN</b><br>Guess Who-Nimbus 9-74-0325-N<br>(Bachman-Cummings-Peterson-Kale<br>Cirrus Music-BMI)        | 18 13  | <b>EV'RY MAN HEARS<br/>DIFFERENT MUSIC</b><br>Gainsborough Gallery-Reo-9030-M<br>(Robt Yeazel/Garry Pike,Dundee-BMI) | 35 16  | <b>NOW THAT IT'S OVER</b><br>Sebastian-Apex-77 106-J<br>(Sebastian Publications-CAPAC)                        |
| 3 5   | <b>IF YOU'RE LOOKIN'</b><br>Tranquillity Base-RCA-74-0330-N<br>(Ian Thomas,Dunbar-BMI)                               | 19 17  | <b>STRAWBERRY FIELDS</b><br>Life-Polydor-2065005-Q   | 36 31  | <b>WALK IN HIS MOCCASINS</b><br>Alan Moberg-6th Avenue-607-K<br>(Moberg,Jalada Music-BMI)                     |
| 4 3   | <b>YOU ME AND MEXICO</b><br>Edward Bear-Capitol-72603-F<br>(Larry Evoy-Eeyor Music-CAPAC)                            | 20 21  | <b>WE WILL FIND LOVE</b><br>Ann Attenborrow-Polydor-2065001-Q<br>(Tom Northcott)                                     | 37 38  | <b>INDIANA WANTS ME</b><br>R.Dean Taylor-Rare Earth-5013-L<br>(R.Dean Taylor,Jobete-BMI)                      |
| 5 6   | <b>LIVING ON A WISHBONE</b><br>Bobby G.Griffith-MTCC-1001-U<br>(Bobby G.Griffith,Berandol Music-BMI)                 | 21 ... | <b>I'VE GOT A FEELING</b><br>Sands Of Time-MTCC-1004-U<br>(Eric Baragar, Black & White-CAPAC)                        | 38 ... | <b>DOCTOR TOM</b><br>Freedom-Acquarius-5005-K<br>(Bill Hill-Rick St.Jean,Summerlea)                           |
| 6 7   | <b>YOU'RE MY LIFE</b><br>David Jensen-Quality-1957-M<br>(Greg Hambleton,BluenoseCAPAC)                               | 22 25  | <b>STARTING A NEW DAY</b><br>Mother Tucker's Yellow Duck<br>Capitol-72614-F<br>(Caldwell/McDougall/Low Al Sirat)     | 39 49  | <b>THE GIRL I LEFT BEHIND ME</b><br>Pierre Lalonde-Capitol-72613-F  |
| 7 8   | <b>I'M GONNA CAPTURE YOU</b><br>Terry Jacks-London-1781-K<br>(Terry Jacks,Gone Fishin'-BMI)                          | 23 26  | <b>JEAN</b><br>Bobby Curtola-Capitol-72615-F   | 40 27  | <b>AS FEELINGS GO</b><br>Spring-Coast-1970-K<br>(Terry Frewer-BMI)  |
| 8 9   | <b>OUR LOVE'S A CHAIN</b><br>Illustrations-Janus-108-T<br>(Donald Sanders,Interval-BMI)                              | 24 12  | <b>THE CHANT</b><br>Lighthouse-RCA-47-9808-N<br>(Prokop/Hoffert,Nivlet-BMI)  | 41 32  | <b>WORDS</b><br>Anvil Chorus-New Syndrome-103-J<br>(W.Wain-BMI)   |
| 9 11  | <b>DEAR OLD DADDY BILL</b><br>Motherlode-Revolver-005-J<br>(S.Kennedy/W.Smith/K.Marc,<br>Mode Music-BMI)             | 25 28  | <b>LET HER GO</b><br>Ed Evanko-Decca-732681-J  | 42 43  | <b>FEELIN' GOOD</b><br>Tommy Graham/Friends-Cap-72617-F<br>(Tommy Graham,Charas-CAPAC)                        |
| 10 4  | <b>BITTER GREEN</b><br>Ronnie Hawkins-Hawk-305-U<br>(Gordon Lightfoot)   | 26 30  | <b>THE CALL</b><br>Gene MacLellan-Capitol-72607-F<br>(Gene MacLellan,Beechwood Music)                                | 43 ... | <b>I NEED YOU</b><br>49th Parallel-Barry-3518-M<br>(Beattie-Bare-Lowe-Downey,D&L)                             |
| 11 15 | <b>EVERYWHERE</b><br>The Pepper Tree-Capitol-72612-F<br>(Billard/Quinn/Richmond/Brennan/<br>Saragon,Beechwood Music) | 27 29  | <b>LOOKIN' ROUND</b><br>Poor Souls-Quality-1959-M<br>(John Moran, Shediac Music-CAPAC)                               | 44 44  | <b>WHEREVER THERE'S A MAURICE</b><br>Martin Martin-Paragon-1025-C<br>(Martin Martin, Hillco-BMI)              |
| 12 20 | <b>GET BACK JOHN</b><br>Inner City Mission-Yorkville-45025-D<br>(Richard Gael/Patrick Riccio II<br>Canint-CAPAC)     | 28 ... | <b>BACK IN LOVE AGAIN</b><br>Sebastian-Apex-77 109-J<br>(Sebastian, Sebastian Publ-CAPAC)                            | 45 42  | <b>I'VE FORGOTTEN</b><br>Michael Scholl-London-17380-K<br>(J.Gregorash,Doliric-BMI)                           |
| 13 10 | <b>EVERYBODY'S GOT THE<br/>RIGHT TO LOVE</b><br>Catherine McKinnon-Capitol-2781-F                                    | 29 ... | <b>CRAZY JANE</b><br>Tom Northcott-New Syndrome-106-J<br>(Tom Northcott)   | 46 39  | <b>MARBLE HALL</b><br>Marble Hall-Aquarius-5003-K<br>(L.McKelvey/R.Gomez,<br>Storm Dew-BMI)                   |
| 14 24 | <b>SOMETIMES WE'RE UP</b><br>The Collectors-London-17383-K<br>(Collectors-Haida Music BMI)                           | 30 19  | <b>BIDIN' MY TIME</b><br>Anne Murray-Capitol-72603-F<br>(Gene MacLellan,Beechwood Capitol)                           | 47 ... | <b>SING TO MY LOVER</b><br>Marshmallow Soup -RCA-75-1028-N<br>(Vern Craig-Tim Eaton,Dunbar-BMI)               |
| 15 18 | <b>MORNING, NOON AND<br/>NIGHT TIME TOO</b><br>Brian Browne-Capitol-72609-F<br>(Brian Browne,Beechwood Music)        | 31 22  | <b>GINA BOLD</b><br>Vann-Elli-RCA-75-1019-N<br>(Vann-Elli,Sunbury Music-CAPAC)                                       | 48 47  | <b>WANDER BY</b><br>Mary Saxton-Quality-1966-M<br>(McAullay, Schwartz-BMI)                                    |
| 16 14 | <b>WE'RE ALL IN THIS TOGETHER</b><br>Cat-Nimbus 9-74-0331-N<br>(McQueen, Sunspot-BMI)                                | 32 34  | <b>HELP ME DOWN</b><br>Pops Merrily-Aquarius-5004-K<br>(P.Sutherland)  | 49 48  | <b>WASTING YOUR TIME</b><br>Ronnie Fray-Quality-1967-M<br>(Ronnie Fray,Qualrec-BMI)                           |
|       |  | 33 35  | <b>STILL HILL</b><br>Happy Feeling-Quality-3517-M<br>(Danny Ferguson,Dundee-BMI)                                     | 50 33  | <b>TO LOVE MEANS TO BE FREE</b><br>Anthony Green & Barry Stagg<br>Gamma-5001-K<br>(Anthony Green-Barry Stagg) |

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

## A New Concept In Theatre Arts

It is incredible how much one can do on a shoestring with just the right amount of ambition and imagination. Take for example, Robert Swerdlow, director of Toronto's Global Village.

One year ago, equipped with a degree from the Vienna State Conservatory of Music and experience as music director of Les Ballets Contemporaires of Paris, 31-year-old Robert Swerdlow settled himself in a nondescript warehouse on St. Nicholas St. where he and his wife, Elizabeth, began turning out experimental theatrical productions.

These presentations range from satirical musicals (BlueSA) and dance-dramas (Transmission) to children's plays (Copper Mountain) and poetry reading (Irving Layton has pulled in capacity crowds of 500). Outside directors have presented traditional works like Ionesco's *Exit the King*, and Peer Gynt.

Around the witching hour Friday and Saturday nights jam sessions take place and continue till the sun rises. Members are sustained by sandwiches, soft drinks, and coffee from the makeshift "bar".

Yet, among the dust and bleachers there is a magnetic force that attracts both audience and performer. Mike Rutland, young managing director of the Village explains: "Those that come here are not hired as such. They come here because they like the idea of working here. There's total freedom of expression. You are not allocated to any certain job, though you eventually end up in a position that fits you best. However, you still have room to expand."

When not answering the phone, writing letters, or working on ways to revamp the Village, Mike

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# PAUL

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# CRAIG

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designs sets and lighting for most shows.

What's in the future for the Village and its troop of ten (Inner Stage Performing Company)?

"We're hoping *Justine* (the next production) will last a long time. We would like to get some outside material as well. We are planning to sell some of our productions, and take the company on tour. *Transmission* was made into a full-length movie and now we'd like to go into film more." Later this summer, Elizabeth Ward is presenting an "... allegory with songs" for children - "*Just-Past-Here-Not-Quite-There*" by children - Les Enfants de Ville.

With continuing support the Global Village is quickly becoming a centre of experimental culture for all ages; unique in Toronto.

Claire Louise LaLonde

## CMS/CBC Albums Finding Market

Jury Krytiuk, of Canadian Music Sales, reports a favourable market for their recently released albums, a joint effort by CMS and the CBC. Initial response to "Mr. Dress-Up" and "The Friendly Giant", both shows having been taken from the network productions seen daily, has been encouraging. Much of the success of the albums has been due the popularity of the shows, with the young fry.

"One Child" has received such a great response it has been culled as a single from the new Barbara Gryfe album. This cut has also been covered by the Johnny Cowell Singers on their new CTL album. Krytiuk also reports several U.S. covers pending.

The set "Funny You Should Say That", made up of cuts taken from the show of the same handle has also shown sales action. Cuts on Mayor Drapeau and The First Ecumenical Sermon are shaping up as favourites.

## Green & Stagg Released Worldwide

Gamma's top English recording artists, Anthony Green and Barry Stagg continue to crop up as successful recording stars around the world. Daniel Lazare, who has been negotiating for world markets on behalf of the Montreal pair, has just completed a distribution deal for release of their deck, "To Love Means To Be Free", in

### BAYVIEW HOME FOR SALE

## GORGEOUS GARDEN SWIMMING POOL FOUNTAIN

Immaculate ranch style home. Bayview-Old Colony. 2 bedrooms, 3rd. bedroom den is panelled, with built-in library shelves. Surprising recreation room-Paris motif. 2-car garage. Architect: Henry Fleiss. Reasonably priced. Mortgage arranged. Telephone: 487-5346 and 444-8393 (Toronto).

the United Kingdom, Japan and South America. The single will be released on the Decca label.

Now cooling off in Canada, Green and Stagg have made good gains in the U.S. where they were released on United Artists; in Australia and New Zealand on EMI; Mexico on Gamma; South Africa on Trutone; France, Germany and Holland on Barclay; Singapore, Indonesia and Malaysia on Phonogram Far East Private Co; Italy on RCA; and for Scandinavia on Metronome Records AB.

Their Gamma album, from which the single was culled, has been consistent in its climb up the RPM 100 Albums Chart.

# Molten

Premiere release

## "WEDNESDAY IN YOUR GARDEN"

## BARRY ALLEN

MM2

Produced by Randy Bachman

Manufactured & Distributed

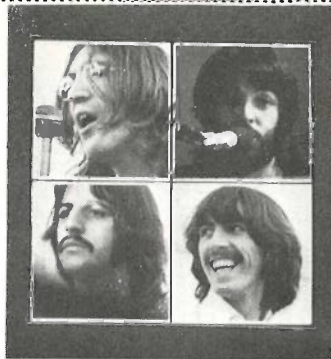
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# ALBUM REVIEW

## LET IT BE

Beatles-Apple-SOAL 6351-F  
Don't fight it. Stock heavy. As if disc wasn't enough, Apple includes 164 pge beautifully coloured booklet containing shots of famous four in recording studio. Phil Spector touch adds that extra finesse that should bring this fine producer back where he belongs.



## AIRPORT LOVE THEME

Vincent Bell  
Decca-DL 75212-J  
Tittler has become a top favourite with MOR programmers. Rest of set points up Bell's unique "water sound". "Love Theme From Romeo & Juliet" will also find much favour with programmers. In-store play will attract buyers.

## SHAZAM

Move-A&M-SP 4259-W  
Keep your eye on this British group. Currently happening in UK with "Bron-tosaurus" soon to be released here. Label will be launching promo campaign. No more destruction. Beautiful 3 part harmony with excellent 12 string guitar work.



## IT'S GOTTA BE LOVE

Johnny Cowell Orchestra & Chorus-Scope-477-5700-Z  
One of the first sets from the newly bowed World Records. Tittler excellent for MOR and Top 40. Lotsa communication. Also dig "High On A Flagpole". This is 100% Canadian content and worthy of top exposure.

## BOBBY GOLDSBORO'S GREATEST HITS

United Artists-UAS-5502-J  
"Honey", "See The Funny Little Clown", "Autumn Of My Life" and all the big ones that made chanter a top international recording star. Display this set on counter and window. A natural for top sales. MOR and MOT programmers already leaning on this powerhouse.



## GENTLE IN THE WIND

Six People-Birchmount-BM549-M  
Excellent MOR material. Top 40 outlets will dig "Here Comes The Sun" already big with major CTL subscribers. Cliff Jones presents an impressive first for Canadian production and several self pennings that should become national favourites. This is a product of CTL.

## LIFE IS A SONG

Gainsborough Gallery  
Reo-RLPS 703-M  
Their recent chart item leads this set off which should appeal to the sissy rockers. Group well established in the West, particularly their hometown Calgary. Norman Petty does the production honours

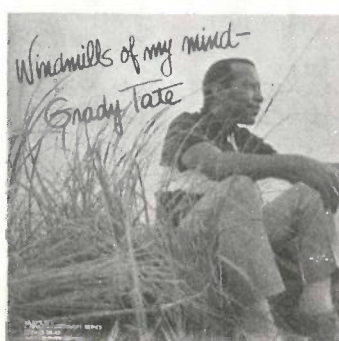


## TENNESSEE BIRDWALK

The Rhythm Pals  
Canadian Talent Library  
477/25128-Z  
This popular CBC-TV trio ("Tommy Hunter Show") proves they are as aggressive and listenable with the pop bag as with country. "The Mess I'm In", "Over You" and "Bitter Green", Canadian compositions.

## J.B. LENOIR

Polydor-2425 009-Q  
"Possibly J.B.Lenoir is the first blues artist who has included and incorporated the social and political situation of the contemporary negro into his work". So says the liner notes. This is a powerful blues package with a beautiful and sustaining message.



## WINDMILLS OF MY MIND

Grady Tate-Skye-SK-4D-Y  
Tate delivers that looked for easy listening sound made for late night programming. Back-up group represents top talent available. Lush, but blending beautifully in the background allowing Tate talent all the front necessary.

**GOLD LEAF AWARD FOR OUTSTANDING RECORD SALES**

A&M  
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Phonodisc  
Pickwick  
Polydor  
Quality  
RCA  
Trans World  
WB Atlantic

1	2	9	<b>McCartney</b> Paul McCartney-Apple-STAO 3363-F 4XT 3363-F 8XT 3363-F	34	27	26	<b>HELLO I'M JOHNNY CASH</b> Columbia-KCS-9943-H N/A 18 100826-H	67	64	58	<b>WHICH WAY YOU GOIN' BILLY</b> Poppy Family-London-PS-568-K LXX 57180-K LEM 72180-K			
2	1	1	<b>AMERICAN WOMAN</b> Guess Who-RCA-LPS-4266-N PK 1518-N P8S 1518-N	35	35	32	<b>RAINDROPS KEEP FALLIN' ON MY HEAD</b> B.J. Thomas-Scepter-SPS-580-J SPS 73-580-J SPS 56-580-J	68	59	69	<b>THE AGE OF AQUARIUS</b> 5th Dimension-Soul City-SCS-92005-K C 951-K LTR 8951-K			
3	3	2	<b>DEJA VU</b> Crosby Stills Nash & Young-Atlantic-7200-P AC 7200-P A8TC 7200-P	36	42	44	<b>EDWARD BEAR BEARINGS</b> Capitol-SKAO-6328-F 4XT 6328-F 8XT 6328-F	69	99	...	<b>PORTRAIT</b> 5th Dimension-Bell-6045-M M 56045-M M8 6045-M			
4	4	3	<b>BRIDGE OVER TROUBLED WATER</b> Simon & Garfunkel-Columbia-KCS 9914-H 16 100750 18 100750	37	28	31	<b>HAIR</b> Soundtrack-RCA-LSO 1150-N OK 1038-N O8S 1038-N	70	...	...	<b>SENTIMENTAL JOURNEY</b> Ringo Starr-Apple-SW 3365-F 4XT 3365-F 8XT 3365-F			
5	6	7	<b>BAND OF GYPSYS</b> Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P 8RM 5195-P	38	31	42	<b>I'LL NEVER FALL IN LOVE AGAIN</b> Dionne Warwick-Scepter-581-J 73-581-J 6-581-J	71	74	77	<b>MASHMAKHAN</b> Columbia-ELS 3154-H 16 1E 0365-H 18 1E 0365-H			
6	8	15	<b>TOM</b> Tom Jones-Parrot-XPA 571037-K N/A N/A	39	34	39	<b>JOHN B. SEBASTIAN</b> Reprise-RS 6379-P CRX 6379-P 8RM 6379-P	72	...	...	<b>FIREWORKS</b> Jose Feliciano-RCA-LSP 4370-N PK 1595-N P8 51583-N			
7	18	47	<b>IT AIN'T EASY</b> Three Dog Night-Dunhill-50078-N	40	37	35	<b>LET IT BLEED</b> Rolling Stones-London-NP S-4-K LXX 57167-K LEM 72167-K	73	75	78	<b>PEACING IT ALL TOGETHER</b> Lighthouse-RCA-LSP 1571-N PK 1571-N P8S 1571-N			
8	5	5	<b>MORRISON HOTEL</b> Doors-Elektra-EKS-75007-C 5 5007-C 8 5007-C	41	50	51	<b>THE DEVIL MADE ME BUY THIS DRESS</b> Flip Wilson-Little David-LD 1000-M LDC 1000-M LD8TC 1000-M	74	73	60	<b>THE BAND</b> Capitol-STAO-132-F 4XT 132-F 8XT 132-F			
9	7	4	<b>CHICAGO</b> Columbia-KGP-24-H N/A N/A	42	38	28	<b>JOE COCKER</b> A&M-SP-4224-K-F A&MC 224-K-F A&M8TC 224-K-F	75	77	82	<b>RAW SIENNA</b> Savoy Brown-Parrot-PAS 71036-K N/A N/A			
10	52	...	<b>LET IT BE</b> Beatles-Apple-SOAL 6351-F 4X06351-F 8X06351-F	43	39	36	<b>ENGELBERT HUMPERDINCK</b> Parrot-PAS 71030-K PKX 79630-K-V X 79030-K-V	76	66	61	<b>JUST PLAIN CHARLEY</b> Charley Pride-RCA-LSP 4290-N N/A N/A			
11	9	8	<b>HEY JUDE</b> Beatles-Apple-SD 385-F N/A 8XT 385-F	44	69	90	<b>LIVE CREAM</b> Cream-Polydor-23830160-Q N/A T8 23830160-Q	77	65	55	<b>THIS GIRL'S IN LOVE WITH YOU</b> Aretha Franklin-Atlantic-SD-8248-P N/A N/A			
12	10	10	<b>HERE COMES BOBBY</b> Bobby Sherman-Metromedia-1028-L N/A N/A	45	36	27	<b>FRIJD PINK</b> Parrot-PAS-71033-K PKX 79633-K-V PEM 79833-K-V	78	81	85	<b>THE LETTER</b> Brian Brown-Capitol-SKAO 6305-F 4XT 6305-F 8XT 6305-F			
13	11	16	<b>CRICKLEWOOD GREEN</b> Ten Years After-Deram-DES 18038-K N/A N/A	46	43	29	<b>EMPTY ROOMS</b> John Mayall-Polydor-2425051-Q N/A N/A	79	76	71	<b>TOM JONES LIVE IN LAS VEGAS</b> Parrot-PAS 71031-K PKX 79632-K-V 79031-K-V			
14	17	6	<b>STEPPENWOLF LIVE</b> Dunhill-DSD 50075-N DHX 85075-N DHM 85075-N	47	47	53	<b>SOMETHING'S BURNING</b> Kenny Rogers/1st Edition-Reprise-R 56385-P CRX 6385-P 8RM 6385-P	80	97	...	<b>FIRST STEP</b> Small Faces-Warner Bros-WS 1851-P N/A N/A			
15	13	14	<b>EASY RIDER</b> Original Soundtrack-Reprise-MS-2026-P CRX 2026-P 8RM 2026-P	48	24	18	<b>I WANT YOU BACK</b> Jackson5-Tamla Motown-MS 700-L 75700-L M8-1700-L	81	83	84	<b>TROYKA</b> Cotillion-SD 9020-P N/A A8TC 9020-P			
16	16	17	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	49	41	30	<b>WILLY AND THE POORBOYS</b> Creedence Clearwater Revival-Fantasy-8397-R M5 8397-V M8 8397-V	82	84	83	<b>THIS WAY IS MY WAY</b> Anne Murray-Capitol-6330-F N/A 8XT 6330-F			
17	15	13	<b>SANTANA</b> Columbia-CS-9781-H 16 100692 18 100692-H	50	49	38	<b>ALPERT/BRASS GREATEST HITS</b> A&M-SP 4245-F&K CS 4245-F&K 8T 4245-F&K	83	85	86	<b>SOME OTHER KIND OF SOUL</b> Dianne Brooks-Revolver-RLPS-503-J N/A N/A			
18	19	25	<b>ONE TIN SOLDIER</b> Original Caste-Bell-TA 5003-M TAC 5003-M T A8TC 5003-M	51	40	37	<b>IN-A-GADDA-DA-VIDA</b> Iron Butterfly-Atco-SD-33-250-P AC 33-250-P A8TC 33-250-P	84	87	95	<b>ROBIN'S REIGN</b> Robin Gibb-Atco-SD 33-323-P AC 33-323-P A8TC 33-323-P			
19	12	11	<b>MUSIC FROM BUTCH CASSIDY/SUNDANCE KID</b> Burt Bacharach-A&M-SP-4227-K-F A&MC 227-K-F A&M8TC 227-K-F	52	70	97	<b>LONG LONESOME HIGHWAY</b> Michael Parks-MGM-SE 662-M EC 4662-M E8TC 4662-M	85	82	89	<b>EVERYBODY'S OUT OF TOWN</b> B.J. Thomas-Scepter-SPS 582-J SPS 73582-J SPS 6582-J			
20	26	39	<b>THE ISAAC HAYES MOVEMENT</b> Enterprise-ENS 1010-M ENSC 1010-M ENS8 1010-M	53	93	...	<b>LIVE AT LEEDS</b> Who-Decca-DL 79175-J 739175-J 69175-J	86	78	88	<b>GOLDEN NON STOP DANCING 10</b> James Last-Polydor-2371014-Q N/A T8 2371014-Q			
21	21	23	<b>LED ZEPPELIN II</b> Atlantic-SD-8236-P AC 8236-P A8TC 8236-P	54	51	41	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-1843-P N/A N/A	87	88	91	<b>BRUCE COCKBURN</b> True North-TN 1-H N/A N/A			
22	79	...	<b>WOODSTOCK</b> Soundtrack-Cotillion-SD 3500-P CS 3500-P TP 3500-P	55	44	49	<b>RAINDROPS KEEP FALLIN' ON MY HEAD</b> Johnny Mathis-Columbia-CS 1005-H 16 10 1005-H 18 10 1005-H	88	91	100	<b>JONATHAN SWIFT</b> Decca-DL 75190-J 73-5190-J 6-5190-J			
23	30	65	<b>JETHRO TULL BENEFIT</b> Reprise-RS 6400-P CRX 6400-P 8RM 6400-P	56	54	50	<b>REAL FRIENDS</b> Friends of Distinction-RCA-LPS 4313-N PK 1555-N P8S 1555-N	89	96	98	<b>THE ENGLISH EXPERIENCE</b> Galt MacDermot-Kilmarnock-70001-K N/A N/A			
24	32	50	<b>IRON BUTTERFLY LIVE</b> Atco-SD 33 328-P AC 33 318-P A8TC 33 318-P	57	57	40	<b>GRAND FUNK</b> Grand Funk Railroad-Capitol-SKAO-406-F 4XT 406-F 8XT 406-F	90	...	...	<b>THE WORLD OF JOHNNY CASH</b> Columbia-GP 29-H 16 BO 0906-H 18 BO 0906-H			
25	14	12	<b>ON TOUR</b> Delaney & Bonnie-Atco-SD 326-P N/A N/A	58	46	43	<b>PSYCHEDELIC SHACK</b> Temptations-Tamla Motown-947-L N/A N/A	91	92	93	<b>MOE'S CURRIED SOUL</b> Moe Koffman-Revolver-RLPS-502-J N/A N/A			
26	23	21	<b>LADIES OF THE CANYON</b> Joni Mitchell-Reprise-RS 6376-P CRX 6376-P 8RM 6376-P	59	48	46	<b>MOONDANCE</b> Van Morrison-Warner Bros-WS 1835-P CWX 1835-P 8WM 1835-P	92	...	...	<b>CANDLES IN THE RAIN</b> Melanie-Buddah-BD 55060-M 55061-M 85061-M			
27	20	20	<b>MOUNTAIN CLIMBING</b> West/Pappalardi-Windfall-4501-M WF6 4501-M WF8 4501-M	60	63	56	<b>CAPTURED LIVE AT THE FORUM</b> Three Dog Night-Dunhill-D S-50068-N PK 55068-N DHM 55068-N	93	90	96	<b>COOL GREEN WATERS</b> Donna Ramsay-Capitol-ST 6346-F N/A N/A			
28	22	22	<b>ABBEY ROAD</b> Beatles-Apple-SD-383-F 4X383-F 8XT 383-F	61	56	45	<b>MAGIC CHRISTIAN MUSIC</b> Badfinger-Apple-ST 3364-F N/A N/A	94	...	...	<b>WALKING IN SPACE</b> Quincy Jones-A&M-SP 3023-W C 53023-W 8T 3023-W			
29	25	24	<b>SPIRIT IN THE SKY</b> Norman Greenbaum-Reprise-6365-P N/A N/A	62	58	52	<b>BLOOD SWEAT &amp; TEARS</b> Columbia-C S-9720-H 16 100552-H 18 100552-H	95	95	99	<b>GENE MACLELLAN</b> Capitol-ST 6348-F N/A N/A			
30	45	63	<b>GREATEST HITS</b> 5th Dimension-Soul City-SCS 33900-K N/A N/A	63	61	59	<b>Z</b> Soundtrack-Columbia-OS 3370-H N/A 18 12 0046-H	96	100	...	<b>COLOUR IT CALYPSO</b> Merrymen-Caravan-MMS 014-G N/A N/A			
31	33	33	<b>GET READY</b> Rare Earth-Rare Earth-RS-507-L N/A N/A	64	62	57	<b>GREAT SPECKLED BIRD</b> Ampex-A 10103-V N/A M8 1003-V	97	...	...	<b>BEIM KLANG DE BALALAIKA</b> Ivan Rebroff-Columbia-GS 20096-H 161G 0096-H 181G 0096-H			
32	55	80	<b>FAREWELL</b> Diana Ross/Supremes-Tamla Motown-MS 2708-L N/A N/A	65	60	79	<b>CUCUMBER CASTLE</b> Bee Gees-Atco-SD 33 327-P AC 33 327-P A8TC 33 327-P	98	...	...	<b>FANCY</b> Bobbie Gentry-Capitol-ST 428-F 4XT 428-F 8XT 428-F			
33	29	19	<b>RONNIE HAWKINS</b> Hawk-HSD-9019-U HSD 6019-U HSD 8019-U	66	98	...	<b>AIR FORCE</b> Ginger Baker-Polydor-266 209-Q 317 0014-Q 38 20011-Q	99	...	...	<b>THEME FROM "Z"</b> Henry Mancini-RCA-LSP 4350-N PK 1583-N P8 51583-N			
			<b>Key: TITLE OF ALBUM Artist - Label - Record # - Distributor Code Cassette # 8 Track #</b>				<b>Compiled from record company, radio station and record store reports</b>				100	...	...	<b>OLIVER (Again)</b> Crewe-CR 1344-M CRC 1344-M CR8TC 1344-M

# WORDS and MUSIC

BY

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ON



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- CHANGE YOUR MIND
- MAN OF A THOUSAND FACES
- SPRING SONG
- KEEP IT OPEN





# Bruce Cockburn



2

TRUE NORTH

STEREO  
TN-1

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BRUCE COCKBURN

Litho in Canada



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June 6th, 1970

Compiled from record company, radio station and record store reports

- |  |   |   |
|--|---|---|
| <p>1 1 4 <b>UP AROUND THE BEND</b><br/>Creedence-Fantasy-641-R</p> <p>2 2 2 <b>CECILIA</b><br/>Simon/Garfunkel-Columbia-45133-H</p> <p>3 5 13 <b>EVERYTHING'S BEAUTIFUL</b><br/>Ray Stevens-Barnaby-72011-H</p> <p>4 6 25 <b>MY BABY LOVES LOVIN'</b><br/>White Plains-Deram-85058-K</p> <p>5 12 26 <b>HITCHIN' A RIDE</b><br/>Vanity Fare-Paee One-21029-K</p> <p>6 22 38 <b>THE LONG WINDING ROAD</b><br/>Beatles-Apple-2832-F</p> <p>7 4 7 <b>MR MONDAY</b><br/>Original Caste-Bell-192-M</p> <p>8 9 10 <b>FOR THE LOVE OF HIM</b><br/>Bebbi Martin-UA-50602-J</p> <p>9 10 20 <b>A SONG OF JOY</b><br/>Miguel Rios-A&amp;M-301-W</p> <p>10 3 5 <b>WOODSTOCK</b><br/>Crosby Stills Nash Young-Atlantic-2723-P</p> <p>11 8 3 <b>VEHICLE</b><br/>Ides Of March-Warner Bros-7378-P</p> <p>12 24 28 <b>SOOLAIMON</b><br/>Neil Diamond-UNI-55224-J</p> <p>13 16 24 <b>DAUGHTER OF DARKNESS</b><br/>Tom Jones-Parrot-40048-K</p> <p>14 14 17 <b>GET READY</b><br/>Rare Earth-Rare Earth-5012-L</p> <p>15 17 23 <b>LOVE ON A TWO WAY STREET</b><br/>Moments-Trans World-1732-Y</p> <p>16 19 22 <b>THE LETTER</b><br/>Joe Cocker-A&amp;M-1147-W</p> <p>17 27 57 <b>QUESTION</b><br/>Moody Blues-Threshold-67004-K</p> <p>18 11 14 <b>MAKE ME SMILE</b><br/>Chicago-Columbia-45127-H</p> <p>19 15 6 <b>REFLECTIONS OF MY LIFE</b><br/>Marmalade-London-20058-K</p> <p>20 7 1 <b>AMERICAN WOMAN I/s</b><br/>Guess Who-Nimbus 9-7-4-0325-N</p> <p>21 23 29 <b>THE SEEKER</b><br/>The Who-Decca-32670-J</p> <p>22 37 46 <b>RIDE CAPTAIN RIDE</b><br/>Blues Image-Atco-6746-P</p> <p>23 20 11 <b>TURN BACK HANDS OF TIME</b><br/>Tyrone Davis-Dakar-616-P</p> <p>24 25 27 <b>REACH OUT AND TOUCH</b><br/>Diana Ross-Tamla Motown-1165-L</p> <p>25 13 8 <b>SOMETHING'S BURNING</b><br/>Kenny Rogers/1st Edition-Reprise-0888-P</p> <p>26 18 9 <b>WHAT IS TRUTH</b><br/>Johnny Cash-Columbia-45134-H</p> <p>27 44 54 <b>LAY DOWN (Candles In The Rain)</b><br/>Melanie-Buddah-167-M</p> <p>28 38 45 <b>IT'S ALL IN THE GAME</b><br/>4 Tops-Tamla Motown-1164-L</p> <p>29 34 37 <b>IF YOU'RE LOOKIN'</b><br/>Tranquillity Base-RCA-74-0330-N</p> <p>30 35 39 <b>COME SATURDAY MORNING</b><br/>Sandpipers-A&amp;M-1134-W</p> <p>31 28 21 <b>COME RUNNING</b><br/>Van Morrison-Warner Bros-7383-P</p> <p>32 26 19 <b>YOU ME AND MEXICO</b><br/>Edward Bear-Capitol-72603-F</p> <p>33 39 62 <b>THE WONDER OF YOU</b><br/>Elvis Presley-RCA-9835-N</p> | <p>34 29 15 <b>LOVE OR LET ME BE LONELY</b><br/>Friends of Distinction-RCA-0319-M</p> <p>35 42 61 <b>BABY HOLD ON</b><br/>Grass Roots-Dunhill-4237-N</p> <p>36 49 71 <b>MISSISSIPPI QUEEN</b><br/>Mountain-Windfall-532-M</p> <p>37 40 43 <b>LIVING ON A WISHBONE</b><br/>Bobby G.Griffith-MTCC-MT 1001-U</p> <p>38 54 72 <b>HEY MISTER SUN</b><br/>Bobby Sherman-Metromedia-188-L</p> <p>39 31 35 <b>PUPPET MAN</b><br/>5th Dimension-Bell-880-M</p> <p>40 41 44 <b>YOU'RE MY LIFE</b><br/>David Jensen-Quality-1957-M</p> <p>41 57 75 <b>WESTBOUND #9</b><br/>Flaming Ember-Hot Wax-7003-M</p> <p>42 43 50 <b>I'M GONNA CAPTURE YOU</b><br/>Terry Jacks-London-1781-K</p> <p>43 73 ... <b>WANT TO TAKE YOU HIGHER</b><br/>Sly/Stone-Columbia-5-10450-H</p> <p>44 46 52 <b>UNITED WE STAND</b><br/>Brotherhood Of Man-Deram-85059-K</p> <p>45 65 73 <b>LOVELAND</b><br/>Watts 103rd-Warner Bros-7365-P</p> <p>46 67 89 <b>THAT SAME OLD FEELING</b><br/>Pickettywitch-Pye-17887-L</p> <p>47 52 55 <b>OPEN UP MY HEART</b><br/>Dells-Cadet-5667-T</p> <p>48 48 67 <b>OUR LOVE'S A CHAIN</b><br/>Illustrations-Janus-108-T</p> <p>49 51 63 <b>CECILIA</b><br/>Sweet Henry-Paramount-0018-M</p> <p>50 50 59 <b>INTO THE MYSTIC</b><br/>Johnny Rivers-Imperial-66448-K</p> <p>51 55 65 <b>IF YOU BELIEVE IN LOVE</b><br/>Tee Set-Colossus-114-M</p> <p>52 30 16 <b>LITTLE GREEN BAG</b><br/>George Baker-Colossus-112-M</p> <p>53 53 16 <b>I CALL MY BABY CANDY</b><br/>Jaggerz-Kama Sutra-509-M</p> <p>54 45 51 <b>VIVA TIRADO</b><br/>El Chicado-Kapp-2055-J</p> <p>55 56 58 <b>KILLER JOE</b><br/>Quincy Jones-A&amp;M-1163</p> <p>56 63 80 <b>THE LIQUIDATORS</b><br/>Harry J All Stars-A&amp;M-1162-W</p> <p>57 61 77 <b>CAN'T TELL BOTTOM FROM TOP</b><br/>Hollies-Epic-5-10613-H</p> <p>58 59 68 <b>LOVE LIKE A MAN</b><br/>Ten Years After-Deram-7529-K</p> <p>59 60 69 <b>GO BACK</b><br/>Crabby Appleton-Elektra-45687-C</p> <p>60 75 ... <b>DANGLING ON A STRING</b><br/>Chairmen of Board-Invictus-9078-F</p> <p>61 66 96 <b>GIMME DAT DING</b><br/>Pipkins-Capitol-2819-F</p> <p>62 80 ... <b>ARE YOU READY</b><br/>Pacific Gas/Elec-Columbia-4-45158-H</p> <p>63 93 ... <b>BROTHER RAPP (Pt II)</b><br/>James Brown-King-4-6310-H</p> <p>64 71 99 <b>CINNAMON GIRL</b><br/>Gentrys-Sun-1114-M</p> <p>65 ... ... <b>SAME OLD FEELING</b><br/>Fortunes-UA-35122-J</p> <p>66 85 85 <b>MAN OF CONSTANT SORROW</b><br/>Ginger Baker-Polydor-2058015-Q</p> | <p>67 98 ... <b>SUGAR SUGAR</b><br/>Wilson Pickett-Atlantic-2722-P</p> <p>68 ... ... <b>THE ONE YOU SAVE</b><br/>Jackson 5-Tamla Motown-1166-L</p> <p>69 75 90 <b>DEAR OLD DADDY BILL</b><br/>Motherlode-Revolver-005-J</p> <p>70 72 88 <b>FARTHER ON DOWN THE ROAD</b><br/>Joe Simon-Soundstage 7-2656-K</p> <p>71 36 36 <b>BITTERGREEN</b><br/>Ronnie Hawkins-Hawk-IT 305-U</p> <p>72 74 82 <b>WHOEVER FINDS THIS I LOVE YOU</b><br/>Mac Davis-Columbia-45117-H</p> <p>73 97 ... <b>BAND OF GOLD</b><br/>Freda Payne-Invictus-9075-F</p> <p>74 ... ... <b>BALL OF CONFUSION</b><br/>Temptations-Tamla Motown-7099-L</p> <p>75 81 98 <b>EVERYWHERE</b><br/>Pepper Tree-Capitol-72612-F</p> <p>76 70 76 <b>EVERYBODY'S GOT THE RIGHT.....</b><br/>Catherine McKinnon-Capitol-2781-F</p> <p>77 83 97 <b>COME TO ME</b><br/>James/Shondells-Roulette-7074-C</p> <p>78 97 100 <b>SOMETIMES WE'RE UP</b><br/>Collectors-London-17383-K</p> <p>79 86 86 <b>MORNING NOON NIGHT TIME TOO</b><br/>Brian Browne-Capitol-72609-F</p> <p>80 90 93 <b>WHAT AM I GONNA DO</b><br/>Smith-Dunhill-4238-N</p> <p>81 ... ... <b>I'VE GOT A FEELING</b><br/>Sands Of Time-MTCC-1004-U</p> <p>82 78 79 <b>WE'RE ALL IN THIS TOGETHER</b><br/>Cat-Nimbus 9-7-4-0331-N</p> <p>83 89 94 <b>TOBACCO ROAD</b><br/>Janul-Lizard-21001-V</p> <p>84 95 95 <b>GOODBYE</b><br/>Mercey Bros-Columbia-C4-2913-H</p> <p>85 ... ... <b>BACK IN LOVE AGAIN</b><br/>Sebastian-Apex-77109-J</p> <p>86 96 ... <b>BOYS IN THE BAND</b><br/>Boys In The Band-Spring-103-Q</p> <p>87 78 78 <b>EV'RY MAN HEARS DIFFERENT MUSIC</b><br/>Gainsborough Gallery-Reo-9030-M</p> <p>88 88 49 <b>GET BACK JOHN</b><br/>Inner City Mission-Yorkville-45025-D</p> <p>89 84 83 <b>STRAWBERRY FIELDS</b><br/>Life-Polydor-2065005-Q</p> <p>90 91 91 <b>WE WILL FIND LOVE</b><br/>Ann Attenborrow-Polydor-2065001-Q</p> <p>91 ... ... <b>SPIRIT IN THE DARK</b><br/>Aretha Franklin-Atlantic-2731-P</p> <p>92 94 ... <b>SYMPATHY</b><br/>Rare Bird-ABC-477-Q</p> <p>93 ... ... <b>MISSISSIPPI</b><br/>John Phillips-Dunhill-4236-N</p> <p>94 ... ... <b>CRAZY JANE</b><br/>Tom Northcott-New Syn drome-106-J</p> <p>95 ... ... <b>SHE DIDN'T KNOW</b><br/>Dee Dee Warwick-Atco-6754-P</p> <p>96 ... ... <b>MAKE YOU WANNA GO HOME</b><br/>Brook Benton-Cotillion-44078-P</p> <p>97 ... ... <b>DOCTOR TOM</b><br/>Freedom-Acquarius-5005-K</p> <p>98 ... ... <b>SPILL THE WINE</b><br/>Burdon &amp; War-MGM-14118-M</p> <p>99 ... ... <b>LET HER GO</b><br/>Ed Evanko-Decca-732681-J</p> <p>100 ... ... <b>TEACH YOUR CHILDREN</b><br/>Crosby-Stills-Nash-Young-Atlantic-2735-P</p> |
|--|---|---|

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

## CHART LISTINGS (Alphabetically)

American Woman	20
Are You Ready	62
Baby Hold On	35
Back In Love Again	85
Band Of Gold	73
Bitter Green	71
Ball Of Confusion	74
Boys In The Band	86
Brother Rapp (Pt II)	63
Can't Tell Bottom From Top	57
Cecilia	49
Cecilia	57
Cinnamon Girl	64
Come Running	31
Come Saturday Morning	30
Come To Me	77
Crazy Jane	94
Dangling On A String	60
Daughter Of Darkness	13
Dear Old Daddy Bill	69
Doctor Tom	97
Don't It Make You Wanna Go Home	96
Everybody's Got The Right	76
Ev'ry Man Hears Different Music	87
Everything's Beautiful	3
Everywhere	75
Farther On Down The Road	70
For The Love Of Him	8
Get Back John	88
Get Ready	14
Gimme Dat Ding	61
Go Back	59
Goodbye	84
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Hitchin' A Ride	5
I Call My Baby Candy	53
If You Believe In Love	51
If You're Lookin'	29
I'm Gonna Capture You	42
Into The Mystic	50
It's All In The Game	28
I've Got A Feeling	81
Killer Joe	55
Lay Down (Candles In The Rain)	27
The Letter	18
Let Her Go	99
The Liquidators	56
Little Green Bag	52
Living On A Wishbone	37
The Long Winding Road	6
Love Like A Man	58
Love On A Two Way Street	15
Loveland	45
Love Or Let Me Be Lonely	34
Make Me Smile	18
Man Of Constant Sorrow	66
Mississippi Queen	36
Mississippi	93
Mr. Monday	7
Morning Noon Night Time Too	79
My Baby Loves Lovin'	4
The One You Save	68
Open Up My Heart	47
Our Love's A Chain	48
Puppet Man	39
Question	17
Reach Out And Touch	14
Reflections Of My Life	19
Ride Captain Ride	22
Same Old Feeling	65
The Seeker	21
She Didn't Know	95
Something's Burning	25
Sometimes We're Up	78
A Song Of Joy	9
Soolaimon	12
Spill The Wine	98
Strawberry Fields	89
Sugar Sugar	67
Sympathy	92
Teach Your Children	100
That Same Old Feeling	46
Tobacco Road	83
Turn Back Hands Of Time	28
United We Stand	44
Up Around The Bend	1
Vehicle	11
Viva Tirado	54
I Want To Take You Higher	43
We Will Find Love	90
We're All In This Together	82
Westbound #9	41
What Am I Gonna Do	80
What Is Truth	29
Whoever Finds This I Love You	72
The Wonder Of You	33
Woodstock	10
You Me And Mexico	32
You're My Life	40

# The Theme is Canadian ... But The Theme Isn't

CTV's W5 (a title that should be reappraised) begins with its weekly theme music, "Classical Gas" by Mason Williams. The theme of the show is Canadian and the first thing you hear is a theme that isn't. That, to begin with, is what we call "Canadian content". Then the Canadian content might begin.

The particular show that I am about to be very critical of, began with a report on the suggested "Americanization" of our Canadian police and (or) students.

Later in the show, the CTV network took time to make an "accurate" report on the feelings of the radio industry versus the music industry in Canada. The result was a trite string of platitudes and stupid philosophies which the broadcasters have clung to for years, and a long list of apologies and explanations by music industry authorities on what the 30% proposed ruling is and what it may do.

For a few minutes I thought the whole thing was being taken out of the hands of the CRTC and was going to be decided right there on W5 by the researcher of the piece and the film editor.

Senator Keith Daveys! Where are you when we need you? The Senator might look into viewing some of the articles that the radio station-owned network does on the media that he is investigating. Mr. Daveys has stated that he doesn't expect to dig up anything earth-shaking from the media investigations. It might be interesting if he investigated the situation that has been developing in the music industry.

While radio types talk about quality, they seldom define what they mean by quality. They talk about a lack of technicians and facilities, yet one of the biggest critics of this "lack" has gone into Canadian production when they might have built a studio to fulfil a greater need and possibly show a greater profit. Apparently there is a lack of female vocalists in Canada or we haven't discovered any. Female vocalists are usually considered a dirty word with most entrepreneurs. Need I say more?

30% Canadian content on AM radio has been proposed and the CRTC has given the broadcasters an opportunity to say their piece in front of the commission. The broadcasters took the opportunity to recite their rhetoric at the public

expense. Why can't it be treated by the media like the media investigations? Why isn't it just slightly reported on at the time and then forgotten?

In the case of the record companies" the CRTC heard very little if anything pro or con. The record companies obviously didn't care to comment. This only proves that if we go back to the first piece on W5, we might find the answer to why the police and students are becoming "Americanized". We then return to the piece on the 30% AM content and get another answer, but then we close the show with the theme and the Canadian theme of the show suddenly becomes as Americanized as the police and the students and the performance royalties for a theme are pretty high. Another financial contribution to further Americanization!

## Rare Earth Catching

Former Torontonion, R. Dean Taylor, who first broke into the international scene with his initial discing for Tamla Motown, has bounced back onto the scene with his first Rare Earth discing "Indiana Wants Me". A self penning, the single has picked up good exposure on several MOR stations and could break nationally on the Top 40 outlets. Phonodisc, who distribute Rare Earth, are readying a national promotion on this single which comes under the conditions of Canadian content as set down by the CRTC.

Taylor was in Toronto for the recent BMI (Canada) Awards presentation where he picked up an Award for his penning of "I'm Livin' In Shame".

Who cares  
about  
Canadian Talent?  
Capitol Cares!



# MLS Alive And Well In Vancouver

Amid the great moves to guarantee a record industry in Canada and a hit making media, the Maple Leaf System continues with headquarters in Vancouver. Herewith, Roy Hennessy reports on the achievements of the System after close to one year of operation. Reports and results will become a regular feature in RPM. —Editor

I would like to thank Mr. Grealis for his generously allowing the Maple Leaf System to publish its bi-weekly newsletter in his publication. It is hoped that the increase in communication between our organization and all other interested parties in the Canadian music scene will result in a better understanding of our organization and what it has done in the past, is doing currently and hopes to do in the future. In the following weeks readers will have the opportunity to follow the developments within the MLS which is proving to be one of the most influential music associations in Canada today. As the first installment of our regular newsletter, I would like to briefly review what the MLS has accomplished in its first ten months of operation.

## INTERNATIONAL HITS

The following records were picked by the MLS members and given national exposure on all stations within the system and from that point developed into national and then international hits.

1. "Which Way You Goin' Billy?" — The Poppy Family — after becoming the biggest national hit in Canadian history, this giant has now gone on to become a giant U.S. hit as indicated by all the trades and music programmers in the U.S. indications are it could be a million seller in the U.S.
2. "That's Where I Went Wrong" — The Poppy Family — the follow up to "Billy", which did very well nationally and is now getting action in the U.S. in markets where "Billy" has been a hit.
3. "You, Me & Mexico" — Edward Bear — a pick by the MLS which became a top ten hit right across the country and through the newsletter information sent to individuals like Bill Gavin, Ted Randal etc., the key U.S. stations became aware of this potential giant and according to Cashbox of May 9, 1970, 51% of the station reporting to Cashbox across the U.S. are now programming this Canadian made hit.
4. "I'm Gonna Capture You" — Terry Jacks — because of strong reaction with most MLS members and the fact that CHUM and CKOC reported this action directly to Bill Gavin, it is one of his Significant regionals and

starting to gain favorable reaction in the states.

Along with these MLS made international hits we have also been strongly behind the other Canadian groups that are now getting U.S. hit action, such as;

The Guess Who — MLS exposure has assured them national exposure on all their hit product so that their home country leads the way in making their success even greater. MLS members picked "American Woman" to be a single months before the single was released and we were very pleased to see our belief in the cut to be right.

The Original Caste — "One Tin Soldier" — a national Canadian hit and then a U.S. hit as well — this single through the efforts and belief of a lot of people introduced this great Canadian group to the mass audiences of North America.

— "Mr. Monday" — their second success in the MLS which got good initial reaction in the U.S.

Andy Kim — this Canadian artist has had a series of national and international hits which were predicted by the MLS members and through their national exposure the hit potential of this Montreal artist was proven.

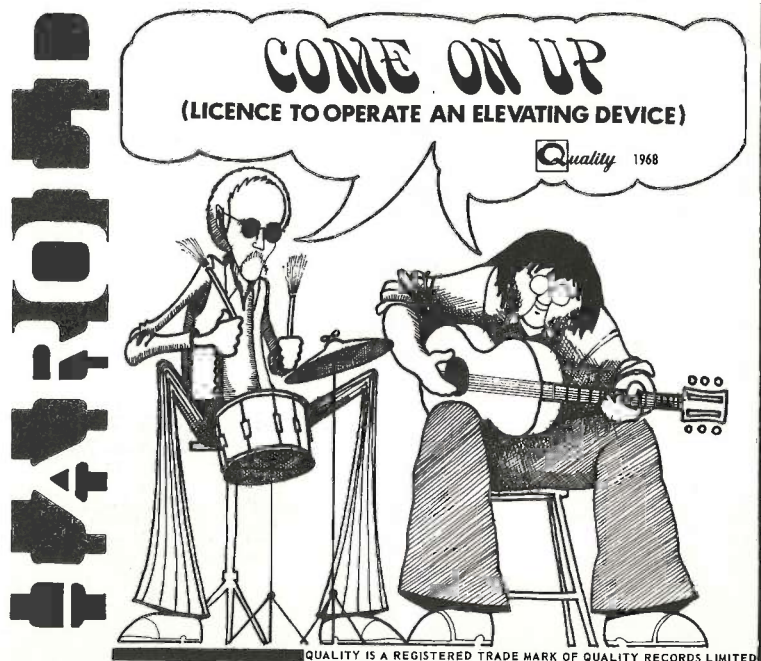
Motherlode — "When I Die" —

began with MLS and became a Canadian hit and then a giant U.S. hit.

I have mentioned only those groups which are receiving international recognition as a result of the efforts of the MLS stations. There are many other examples of national hits for Canadian talent which have shown up on the National Thirty but with relatively limited space it should be sufficient to mention those accomplishments of which the MLS is most proud.

The MLS is endeavouring to expose as much Canadian talent as possible — this is why there is no limit to the number of singles which the system will pick — the only requirement being that the Music Directors of the MLS member's station must agree by vote that the material has definite hit potential. This is resulting in a great deal of national exposure for Canadian artists on a scale never before possible in Canada.

The members, in addition to programming the selections made on a national basis, are encouraged to program local releases of merit and also material which they believe in but other members of the system do not. In this way they can test a release in their market and pass the information on to the other members during the conference call. As a result of this sort of thing — last week the system was programming twenty-two different singles on at least one of the members stations



and several cuts from three different long plays.

That is the major story of the MLS to date. It is a very young organization but the members believe in its value - without or with a content law - without or with support from publications and critics. It is the first organization in Canada to successfully produce national hits and national sales without going outside of the country for support in any way. We are constantly refining our method to produce the most efficient method possible of continuing and expanding our work. We hope that this first newsletter to appear in RPM will serve to show that the MLS is not a thing of the past but

is definitely alive - we just haven't been screaming about it too much.

Roy Hennessy  
Chairman



### A PLUG FOR MACLELLAN

In the past few years, Canadian country music has started to make an impression on the world with

the help of Canadian artists like Gary Buck, Tommy Hunter, Jerry Warren, Billy Charne and many more. Of course there were the pioneers like Hank Snow, Wilf Carter and many more whom I'm sorry to say most of us have forgotten. What we really need is a Canadian Johnny Cash or Glen Campbell. No, copies never seem to really make it and last. What we really need is an all Canadian artist with a sound of his own that has the appeal, talent, and magic of the Cash or Campbell stories.

Have you ever thought along these lines? Well Canada has come up with just the guy we've been looking for, Gene MacLellan. Here is a guy that could put a very large impression on today's Country music scene with a tremendous album of his own compositions on Capitol Records. The album is simply called "Gene MacLellan" and no other name could have fit it better. It is an album of originality, talent, appeal, and the magic that made John Cash and Glen Campbell hits; it is Gene MacLellan. A single, taken from the album, "The Call" is already starting to catch nationally. It is number 24 this week at CJGX, Yorkton, Saskatchewan, on the Country survey, and also getting airplay on the MOR shows, which adds up to the CJGX 24 hour treatment. All Gene MacLellan needs is the airplay and support that his record deserves and demands, and the doors will open for more Canadian country talent everywhere.

Ron Waddell,  
Promotion Manager  
CJGX, Yorkton,

# It's caps off at Capitol to Gene MacLellan and Don McDougall!

Capitol Records (Canada) Ltd. would like to take this opportunity to congratulate both Gene MacLellan and Don McDougall for having been presented with BMI Certificates of Honour in recognition of their having penned two great songs. Gene's outstanding contribution to the Canadian musical scene was the lovely ballad "Snowbird", while Don's was "One Ring Jane". Both artists are currently being featured on two great sounding new Capitol L.P.'s. Gene's is called simply "Gene MacLellan". Mother Tucker's Yellow Duck, of which Don is a part, has a winner called "Starting A New Day". Congratulations once more fellows, and may you have more of the same.



### UP WITH "SONG OF JOY"

To the Editor of RPM

Just a note in bewilderment.

I find it hard to understand why some Canadian radio stations seem to lack a progressive attitude towards up-grading music and programming, in short, to keep up with the segment of the population they serve.

We in the broadcasting business have the power and the ability to educate the listener regardless what format we are in. We can still be damn entertaining and informative. Are there no creative people left in the business? Why are we carbon copies of U.S. radio? The stations in Canada have a chance to make a hit out of "A Song of Joy", an absolutely FINE molding of the classic's

LETTERS continued on page 25

## Tuesday Signs Steel River

Greg Hambleton's production firm, Tuesday Music Productions, have signed the rock/blues group Steel River. The signing encompasses both recording and writing, with Belsize Music handling all material.

Group members Ray Angrove, John Dudgeon, Bob Forrester, Rob



Cockell and Tony Dunning all contribute material making their repertoire predominantly original. However, their first single, "Ten Pound Note" was written by Jay Telfer. The group's album, to follow, will contain a good representation of Steel River's writing capabilities.

With Tuesday Music experiencing excellent growth over the past few months it has been necessary to take on extra hands. Dave Beckett and Gary Weeks will handle promotion and coordinate Tuesday's artist activities and appearances.

The big Tuesday action is currently centred around David Jensen, who has broken nationally with his Quality lid "You're My Life".

## Cordy Produces Someone

Michel Cordy, promotion director Musimart Limited, has put the finishing touches on the production of his latest discovery, Someone. This Montreal based group will bow their initial disc on Cordy's own Canama label. The disc will be released in French first and a cover in English will follow.

Cordy recently bowed his first album production on his Panorama label, a budget line, now chalking up good sales throughout Quebec Province. Both labels are distributed by Musimart.

## Festival Express Confirms Acts

David Williams, talent director of Eaton-Walker Associates Ltd., reports the following acts confirmed for the company's four city pop festival to be held in June and July of this year; the Band, Janis Joplin, Delaney & Bonnie & Friends, Greatful Dead, Traffic, Ten Years After, Buddy Guy, Ian and Sylvia & the Great Speckled Bird, Eric Andersen, Tom Rush, Sea Train, Cat, Sha Na Na, Mountain, Charlebois and James and the Good Brothers. The cross-country festival, skedded to travel via a chartered CN train, is

being financed by Eaton-Walker in association with publishing giants, Maclean-Hunter. The train will be stopping in Montreal, June 24th; Toronto, June 27th and 28th; Winnipeg, July 1st; and Calgary, July 4th and 5th.

In view of a pending postal strike last week, we held back on publishing until the situation was resolved. There was no May 30th issue published - therefore this issue is numbered Volume 13, Numbers 15 & 16. It would have been a disservice to our readers and advertisers to have published editions that would not be current - when and if they arrived. Please accept our apologies. -Ed.

# 'GOLF IS MY GAME'



## Two Part Invention

QUALITY - 1966

*Written by  
Allan Thicke*

**PUBLISHED BY TROIKA MUSIC**

1262 Don Mills Road,  
Don Mills, Ontario

## Original Caste - Sounds Of The Seventies

By Claire Louise LaLonde

In the midst of the mass of pop groups comes the Original Caste,

**RPM**  
Canadian Artist's  
**BIO**

quickly moving up as top Canadian folk group.

### Mashmakhan Considered Musically

**Better** By Claire Louise LaLonde

Two extreme tastes were catered to Saturday night (May 16) - the listeners' and the participators' - at the Santana/Mashmakhan concert at Toronto's Massey Hall.

Santana, underground sextet from the U.S. presented a performance of opium in the form of hypnotic beats on congas, tambales and modern drums; in one case for 15 minutes without vocal or instrumental accompaniment. There was the occasional burst of song, lyrics obscure, which kept the group from being totally boring.

Mashmakhan proved to be musically better. The foursome from Montreal put all their knowledge, experience (at least 10 years through various phases of music development), and talent into five incredible numbers; written in the individualistic style of Pierre Senecal (who also plays flute, horn, organ and piano). Brian Edwards provides colourful vocals and string work as does Rayburn Blake. Drummer Jerry Mercer completes the dynamic group. Their encore - "Comin' Home" - was reminiscent of the power play they gave as the Phantoms years ago.

Mashmakhan takes getting used to if you're not in the habit of listening to music. Its classical form (each member written in 3 movements) and intricate harmony tests your intelligence and understanding of music, be it underground or classical. Santana's good grooving, if that is your bag.

All was not in vain Saturday, as both groups drew a full house and standing ovations. But, while Santana has reached its peak, Mashmakhan has more to take it to where it's going.

The Original Caste, comprises five young people whose roots go deep in experience and folk music. The combination results in the sounds of the seventies...bright...aware.

Albertan Bruce Innes, founder (North Country Singers) previously worked with Maury Wills and Josh White. As group composer, he turns out satirical numbers like "Country Song".

Other members: Graham Bruce (bassist) from Alberta, Bliss Mackie (rhythm guitarist) from Nova Scotia, and Joe Cavender (drummer) from the States, followed Innes through the U.S. on club and campus dates leading to two Dot Label recordings "Can't Make It Anymore" and "Snakes and Ladders".

Then - Dixie Lee Stone (now Innes) - dynamic native of Saskat-

chewan, already a pro; with a hit record and voted 1964 Finest Young Talent on Television.

In '66, the Original Caste adopted the new name and its female vocalist. They've accumulated a strong following coast to coast, here and south of the border, winning a gold record for "One Tin Soldier", their first for Quality. Their second - "Mr. Monday" - seems headed in the same direction.

The Original Caste's album is indicative of their fresh approach to life and music. With the Caste, its heavy lyrics that count; from "Nothing Can Touch Me" through "Live for Tomorrow" to "Sweet Chicago", without sacrificing the rest. In fact, up-front vocals of Dixie Lee, unusual arrangements, superb production, and contemporary folk compositions complement and reinforce the delivery of the lyrics.

The Caste has something solid to say. Have a listen.



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# About The Production Thing

The CRTC hearings regarding Canadian content on radio and Television have come and gone and the whole thing reads like an exercise in apathy.

As the Commission sat before the media, the tone of the briefs from broadcasters became quite obvious. The broadcasters wanted to be left alone. They failed to see that the CRTC was acting on their behalf. In the years to come, they may thank the CRTC for their forward look at an industry that only has a few years to survive under the old rules.

One thing that wasn't drummed into the heads of the broadcasters is that broadcasting as a technology has been progressing and the power of television grows everyday with new ideas that will bounce any signal off a satellite into your living room. The future of television is in production. The future of television is in originating product of local and regional interest and in case of the networks, national interest.

Cable and microwave will soon be able to retransmit any program in the world to your set. There will be little use for the local station as a distributor of programs. The licences for television stations will be useful only to originate programs of local interest and productions of national interest. At that time, production will be the keynote. Whether you make available foreign programs by way of your tower will be of no importance.

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Are programmers so dense that they think regulations will curtail the wholesale availability of any signal that exists via satellite, cable and microwave? Are programmers attempting to take what they can out of television until there is no more to take and then walk away from the business.

There is still a great future in the television industry for those who are willing to familiarize themselves with origination and production. The industry is ready for anything new and different.

Each year the foreign fare of television entertainments sinks lower and lower. Giving the public what they want before you really assess what they want isn't making the world beat a path to your door. Viewers are pretty well saddled with the programming that is available and try to pick the best.

It would be a tired cliché to say that television is becoming "plastic". A few years ago, it was impossible to tell anyone what would happen to the movie industry. The result of the lack of awareness of the movie industry is apparent today, as less and less is being spent in production and more and more stress is being put on the quality of content of motion pictures. Low budget movies are luring the crowds to the box office while the monied spectacles have driven studios into the ground.

Naturally the establishment isn't willing to look toward change as the answer.

Is it possible that the new CRTC rulings are going to create an atmosphere wherein Canada can start to produce programs of high quality at reasonable cost? Is the added production, which is required by the forward-looking CRTC, going to open the door to Canada as a country where productions can originate for world consumption.

Throughout the hearings there was no stress put on the fact that the CRTC was not limiting the productions which would be undertaken to Canadian circulation only. Why aren't high quality programs done in Canada which could be sold to the U.S. networks or for foreign syndication? Is the problem quality, or our ability to sell Canadian productions, or, is it that no one has really tried?

Do the Canadian broadcasters not realize that the jackpot in production is very high compared to

what they are doing now? To originate a successful program in Canada and make it available to the world market opens a dozen new areas of creativity. All of them command high fees and royalties.

Something big may come of all this. The world is waiting for some new and different ideas in television. The world is waiting for new stars.

Canada is right now putting itself in a position to end the "wasteland" that television has become. Don't look to dollars or copies of what is presently being done. The record industry in Canada is today as inventive as any industry in the world. The Canadian break-out of recordings proves that you don't have to copy what the U.S. is doing and they will be the first to tell you that they don't have all the answers.

Produce a good show in Canada, publicize it and create national interest. You will then have something to sell to the foreign market.

It may sound impossible to do, but there are two reasons to try. One of them is the profit motive. The other one can be explained better by Pierre Juneau or the members of the CRTC or even a quick look at the new Broadcast Act.

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LETTERS continued from page 21

and the contemporary form. Yet in my area CFMQ is the only station programming the record, as of this time, it's not a shame, it's a crime. Come Canada get into it, give "Song of Joy" a chance. There are two reasons to do it, (1) because of music, and (2)

because of the message. If you are programming the record, good, if you're not, your A&M distributor can help you.

Let your listeners have peace and joy.

David Warren  
CFMQ Regina

**WHILE BROWSING THROUGH MY MEMOIRS . . .** I came across my predictions for this year, which I wrote last year and if you have that issue... may I suggest that you take a look at this article...AGAIN. (Ed: Thousands have!!!)/// **I DON'T KNOW IF I'M ALLOWED TO SAY THIS ...** but I would like to predict that MOST of the big hits in 70 will come from Vancouver. It just looks like the west is going to compete with the eastern sound VERY HEAVILY!!! VANCOUVER is becoming the strong-hold of "pop music manipulation". (Ed: I was hoping you wouldn't say THAT!!!) /// **WATCH FOR ...** a rating scandal!!! (Ed: OH SHUT YOUR MOUTH!!!) /// **THE RECORD INDUSTRY IS WAITING ...** for some record company to "blow its brains out" on Canadian talent and then say "I told you so"/// **ONE OF THE BIGGEST CRITICS** of Canadian recordings ... has gone into (guess what) Canadian recording. (Ed: ONE???? My dear the line forms on the left and you will know them all by the clothespins on their mouths. Wait till they get thrown out of a few stations - or don't they do that anymore!/// **I WANT TO MENTION ...** that it's like being in the shoe business...(That's an inside gag among us local female journalists). Canadians in Hollywood feel that they are "in the shoe business". /// **MY ABSENCE FROM THESE PAGES...is** because of the mountains of research I am doing on "conflicts of interest in the music industry in Canada" which I hope will be a 32 part series that names all the people and what they own and how they have hidden it over the years. The series promises to be very revealing. (Ed: And will probably never be printable in this publication.)/// **A GIANT BOOKING AGENCY** (international) is eyeing the Canadian scene ready to step in with an elaborate complex because of "all the talent in Canada". We NEED them to show us how!!! (Ed: How to WHAT???) ///



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**Bleakney Breaks Horn**

David Bleakney, A&R for Quality Records, has launched a promotion campaign to bring national attention to his latest production "Fat Prayer" by Horn, a Montreal-based group.

The group are currently playing concerts and dances at French and English high schools and colleges throughout Quebec and Ontario. They are comprised of Dave de Launey, keyboard instruments; Bruce Burron, guitar and alto sax; Bill Bryans, drums; Les Clackett, vocals; Tim Moxam, bass guitar; and Gary Hines, guitar and clarinet.

As soon as college is out, Horn will get together to complete their album which is skedded for mid-summer release. All material for the album was written by group members.

**GOOD THINGS  
HAPPEN  
WHEN YOU HELP  
RED CROSS**



# Sebastian - The Joy of Rock & Roll

John B. Sebastian is absolutely one of the great joys of rock and roll. He filled the Fillmore stage last night with his presence, accompanying himself on acoustic



and electric guitar, and the result was magical. He is thoroughly charming, witty, talented and self-assured. The audience, who had come to see him I am sure, although Jethro Tull was billed first, begged him to "play all

night"! Sebastian sang "You're A Big Boy Now", "Red Eye Express", "Cocoanut Grove", "Daydream", "Jug Band Music", and others, and involved himself in a repartee with the rude Fillmore audience that clearly left him in full command of the situation.

It is more obvious than ever that he was the guiding force behind the Lovin' Spoonful, and his romantic songs are very much in the style of his friend and fellow musician, Steve Stills. Dressed all in tie dye and a big smile, it was great to have John Sebastian back in New York again.

Crosby, Stills and Nash and Young have not broken up, according to Ahmet Ertegun and Atlantic Records. They have merely missed a few dates which they will pick up at the end of their tour, and will be working with a new bass

player and drummer - Taylor and Reeves have left due to "personal differences" with the group. The group will still play their week at Fillmore East, already sold out. It is entirely possible that Bill Graham had something to do with persuading the group to remain together . . . . .

Michael Butler has announced that the casts of "Hair" will donate the proceeds of one performance to the United Nations to support their Youth Conference this summer. If the money accumulated is not enough, then Butler, the producer of "Hair" and a millionaire, will donate the rest. The United Nations is extremely happy about this, as they were afraid that it would turn out to be just another dull conference - if it would be held at all, due to the lack of funds. Now, with "Hair" behind it, they feel that it will "turn



- 1 **1 BIG JOE MUFFERAW**  
Tom Connors-Dominion-109-E
- 2 **2 MY SONG FOR YOU**  
Mercey Bros-Columbia-C4-2913-H
- 3 **3 WHAT IS TRUTH**  
Johnny Cash-Columbia-45134-H
- 4 **5 RUNNIN' BARE**  
Jim Nesbitt-Chart-5052-L
- 5 **7 MY LOVE**  
Sonny James-Capitol-2782-F
- 6 **4 THE POOL SHARK**  
Dave Dudley-Mercury-73029-K
- 7 **10 STREET SINGER**  
Merle Haggard-Capitol-2778-F
- 8 **11 OH HAPPY DAY**  
Glen Campbell-Capitol-2787-F
- 9 **14 I DO MY SWINGING AT HOME**  
David Houston-Epic-10596-H
- 10 **27 SHE'S A LITTLE BIT COUNTRY**  
George Hamilton IV-RCA-9829-N
- 11 **16 SHOESHINE MAN**  
Tom T. Hall-Mercury-73029-K
- 12 **17 SINGER OF SAD SONGS**  
Waylon Jennings-RCA-9819-N
- 13 **28 CAN'T SEEM TO SAY GOODBYE**  
Jerry Lee Lewis-Sun-1115-M
- 14 **19 WAIT FOR SUNDAY**  
Tommy Hunter-Columbia-4-2920-H

- 15 **8 ANYBODY GOIN' TO SAN ANTOINE?**  
Charley Pride-RCA-9806-N
- 16 **6 THE WAY YOU PLAY**  
Merv Smith-Big Chief-6908-E
- 17 **12 DON'T IT MAKE YOU WANNA GO HOME**  
Terry Roberts-Edmar-1109-G
- 18 **13 IF I'D ONLY COME & GONE**  
Clay Hart-Metromedia-172-L
- 19 **20 RISE AND SHINE**  
Tommy Cash-Epic-10590-H
- 20 **15 YOU WOULDN'T KNOW LOVE**  
Ray Price-Columbia-45095-H
- 21 **9 MY WOMAN MY WIFE**  
Marty Robbins-Columbia-45091-H
- 22 **22 STAY TILL I GET THERE**  
Lynn Anderson-Columbia-45101-H
- 23 **24 TO-MA-RAY TOM-O-RAY**  
Billy Charné-RCA-47-9836-N
- 24 **29 WALK IN HIS MOCCASINS**  
Alan Moberg-6th Ave.-607-K
- 25 **25 THE CALL**  
Gene MacLellan-Capitol-72607-F
- 26 **26 DON'T TAKE ALL YOUR LOVIN'**  
Don Gibson-Hickory-1559-L
- 27 **23 LOVE HUNGRY**  
Warner Mack-Decca-32646-J
- 28 **30 HELLO DARLIN'**  
Conway Twitty-Decca-32661-J
- 29 **34 BIG WHEEL CANNONBALL**  
Dick Curless-Capitol-2780-F
- 30 **35 HEAVENLY SUNSHINE**  
Ferlin Husky-Capitol-2793-F
- 31 **31 WHERE GRASS WON'T GROW**  
George Jones-Musicor-1392-J
- 32 **32 ONE FOR THE ROAD**  
Anthony A. Jones-Chart-5064-L

- 33 **18 GONNA GET TOGETHER**  
Owens/Raye-Capitol-2731-F
- 34 **21 ALL I HAVE TO DO IS DREAM**  
Gentry/Campbell-Capitol-2745-F
- 35 **36 LITTLE ROSA**  
Harry Rusk-Dominion-107-E
- 36 **39 LOVIN' MAN**  
Arlene Harden-Columbia-45120-H
- 37 **40 I'M LEAVING IT UP TO YOU**  
Johnny/Jonie Mosby-Capitol-2796-F
- 38 **41 HE LOVES ME ALL THE WAY**  
Tammy Wynette-Epic-10612-H
- 39 **... NO PITY FOR A FOOL**  
Mike Graham-Rodeo-3335-K
- 40 **45 NOBODY'S FOOLIN' ME**  
Curtiss/Clintmen-Dominion-114-E
- 41 **43 I WANNA BE WITH YOU**  
H. Wm. Caffery II-Rodeo-54-K
- 42 **42 MY CANADA**  
Doc Williams-Quality-1964-M
- 43 **44 CRAZY TRICKS**  
Angus Walker-Big Chief-6907-E
- 44 **47 THE GREAT PRETENDER**  
Julie Lynn-Dominion-111-E
- 45 **50 BENEATH STILL WATERS**  
Diana Trask-Dot-17342-M
- 46 **... TOGETHERNESS**  
Owens/Raye-Capitol-2791-F
- 47 **49 MORGEN**  
Hank Smith-Quality-1963-M
- 48 **... HEART OVER MIND**  
Mel Tillis-Kapp-2086-J
- 49 **46 HE ALWAYS LETS ME DOWN SO EASY**  
Rock Harding-Capitol-72611-F
- 50 **... YOU AND ME AGAINST THE WORLD**  
Bobby Lord-Decca-32657-J

the whole thing on". The plan is for 750 young people from all over the world to gather together at the U.N. to discuss world problems.

Tricia Nixon is the part-subject of a song, written six months ago by Jay and the Americans . . . The song, "Tricia, Tell Your Daddy", is the group's current single, and is an "open letter to Tricia Nixon" to tell her father about peace and love and to stop the war, etc . . . So far Tricia has not made any comment.

Little Richard invited about 70 members of the audience on stage with him at the Olympic Auditorium in Los Angeles, with disastrous results. The weight was more than the stage could stand, and the entire thing collapsed. Result to Richard was a broken wrist, broken ribs and a gashed neck. And, some cancelled bookings, namely one at the Fillmore in a few days, where he was to have appeared with Nina Simone. It's too bad. It would have made a great bill.

Jay Hoffman must think he's the Sol Hurok of rock — he's been producing things with a grandeur lately; from the Incredible String Band with Stone Monkey in that nonsensical "U" — to what must have been the biggest rip-off this city has seen recently, The Ivor Novello Awards by direct satellite from London last Sunday. Tickets, I believe were up to \$5.50 to go to Carnegie Hall (the Fillmore cancelled their presentation when it looked suspicious) to join about 100 other people (not a whole lot of people fell for it) and see the British version of the Grammys live and in color. The gimmick? It was advertised as having the Beatles (with Paul McCartney in a solo spot) and the Rolling Stones on the bill. Not surprisingly, no one at their management office or record companies knew anything about it, and guess what? . . . neither of those groups showed up. What we did see was Sandie Shaw, The Marmalade, David Bowie, Frankie Vaughn, Peter Sarstedt, and Ginger Baker's Air Force perform. And some dancers came out in horrible pink and gold miniskirts and long, flowing chiffon gowns and danced to the hits of Tom Jones. None of it was really entertaining. It's possible that Jay Hoffman was duped too — but this constant advertising of the Beatles and the Stones appearing live, whether it's Ed Sullivan or anybody, and then showing films or nothing, is getting totally out of hand.

# Radio- Kill A Giant Today

The third in a series on Radio today

by John Watts

Remember the days when your radio was an important means of contact with the world, the events, ideas and entertainments, humour, the tragedy, the in-depth communication? Can you forget the days when the voice coming over the radio was a real person talking to you? How about "Gunsmoke", "Johnny Dollar" and "The Green Hornet"? Radio was vital, alive and fun. For many, it was the sole means of communication with the world away from their door. For others it was the family group, together, listening attentively as Matt Dillon tracked down yet another bad guy, complete with unbelievably loud footfalls to make sure we all knew he was stalking his prey. It was the day of the friendly chatter between records, not intellectually demanding but at least not insulting.

The tube killed it all. The almighty cathode-ray beaming into the eyes of a generation since birth. That godawful creature which now has made his way into practically every home in North America. Providing not only voices and music but, the Lord be praised, a picture, a genuine, 100% picture. Yes folks, you too can have the Wastingspace Super-Commando with the wide, wide, six-inch screen (measured diagonally) in your very own home at little cost to you. Radio, promptly, and on cue, laid flat on its back and died.

The tube soon supplanted most other means of communication. Radio lay there, movies suffered, children were tended not by their parents but by the likes of Captain Kangaroo and Yogi. The electronic generation had been born. Watched over by the all-pervading eye. Taught by the eye, threatened with the eye, "...if you don't wash those hands now, you won't watch Huckleberry Hound tonight", sold by the eye, "...ask Mommy to buy some, today" and by the time of puberty, up to here with the damned eye. The magic box had proved to be its own undoing. By its very success, the realism possible, the degree of power it held over its audience, it had alienated those who would buy it in the following years. What does the young man, in his first apartment, buy when finances allow? A television? Few things could be farther from his mind. The emphasis is on sound. Amps, FM Stereo receivers, precision turntables, stereo headphones, tape

decks, these are the entertainments of the generation reared, loved and cared for by the wondrous box.

In answer to the challenge of providing an alternative to television, a reasonable, listenable alternative, radio did nothing. With the opportunity of bringing radio back into the fore as the media, aided and abetted by millions of listeners sick to death of being watched over and dominated by television, radio dropped the ball in the most complete and total way imaginable. For the past five years or so, radio has had an unequalled opportunity to take advantage of an entire generation's disenchantment with television. And only today are there very faint stirrings which might indicate a change. Programs the nature of CKFH's "Open Lid" are beginning to restore communication and realism to radio.

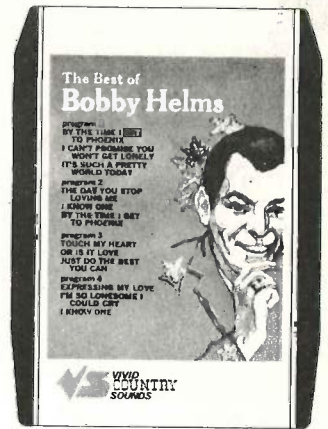
But it may be too late. Television has realized, in part, some of its errors and is now making a concerted effort to regain the attentions of those it has estranged. Programs such as "Switched On Symphony" and the CBC's "Rock" specials are frantic attempts towards that end. Some of the programs resulting from this move have proven to be of a very high quality. "The Name of the Game" a ninety minute drama series with rotating stars, is a highly sophisticated, up to the minute mind-grabber, complete with beflowered Volkswagen vans, degenerates, dope, and loud music cleverly balanced with "respectable" characters doing respectable things to seize a double measure of watchers. Many of the shows resulting have been of such fine concept and execution that they have succeeded in drawing young people back to the tube.

The chance to capture this rather loose audience and hold them is present at this moment, but is rapidly disappearing. Low cost colour, multiplex broadcast and most importantly, higher program quality on television, could well be the final kick in the ribs to radio. The realization must be made that there is an audience out there waiting, chomping at the bit in fact, for a new type of radio, an interesting, alive, informative radio, radio that can be listened to throughout the day, evening and night with an equal amount of satisfaction. It's been a long time coming.

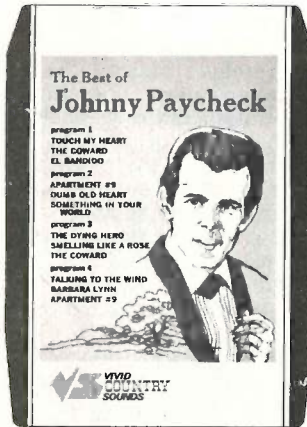


# VIVID COUNTRY SOUNDS

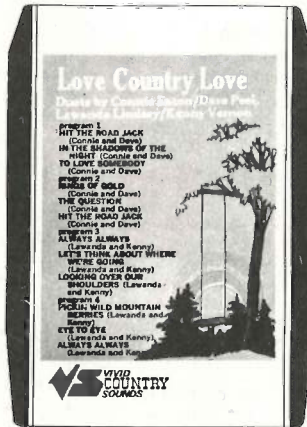
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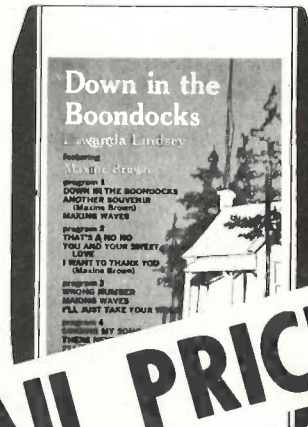
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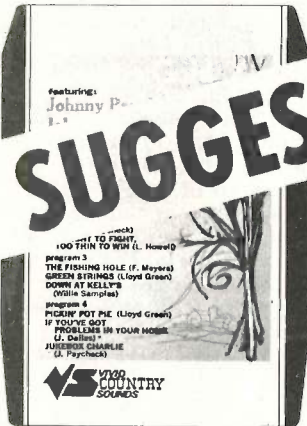
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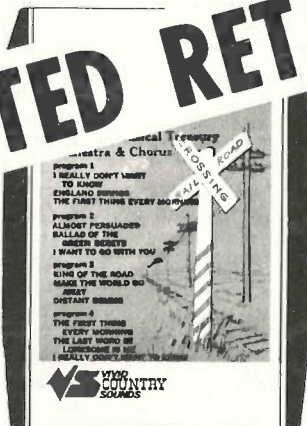
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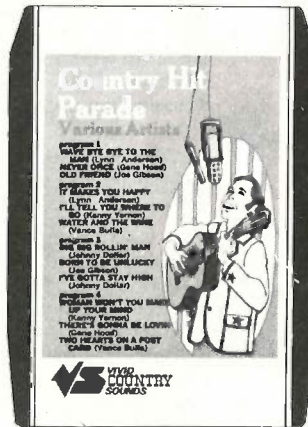
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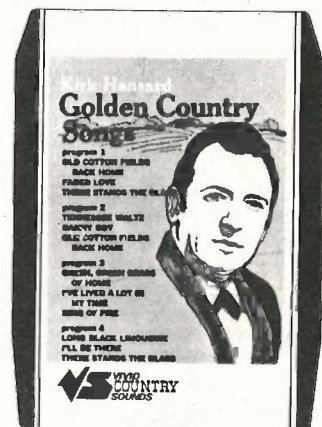
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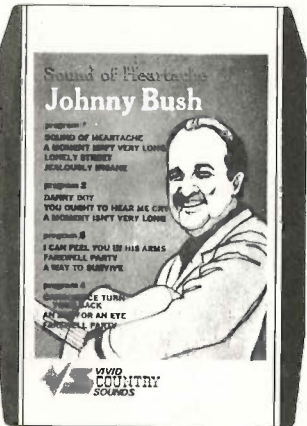
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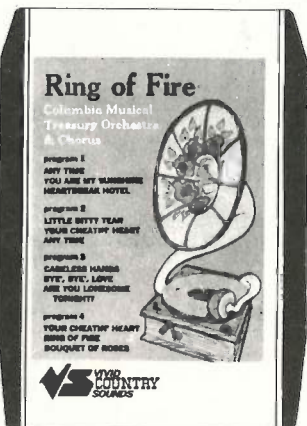
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