

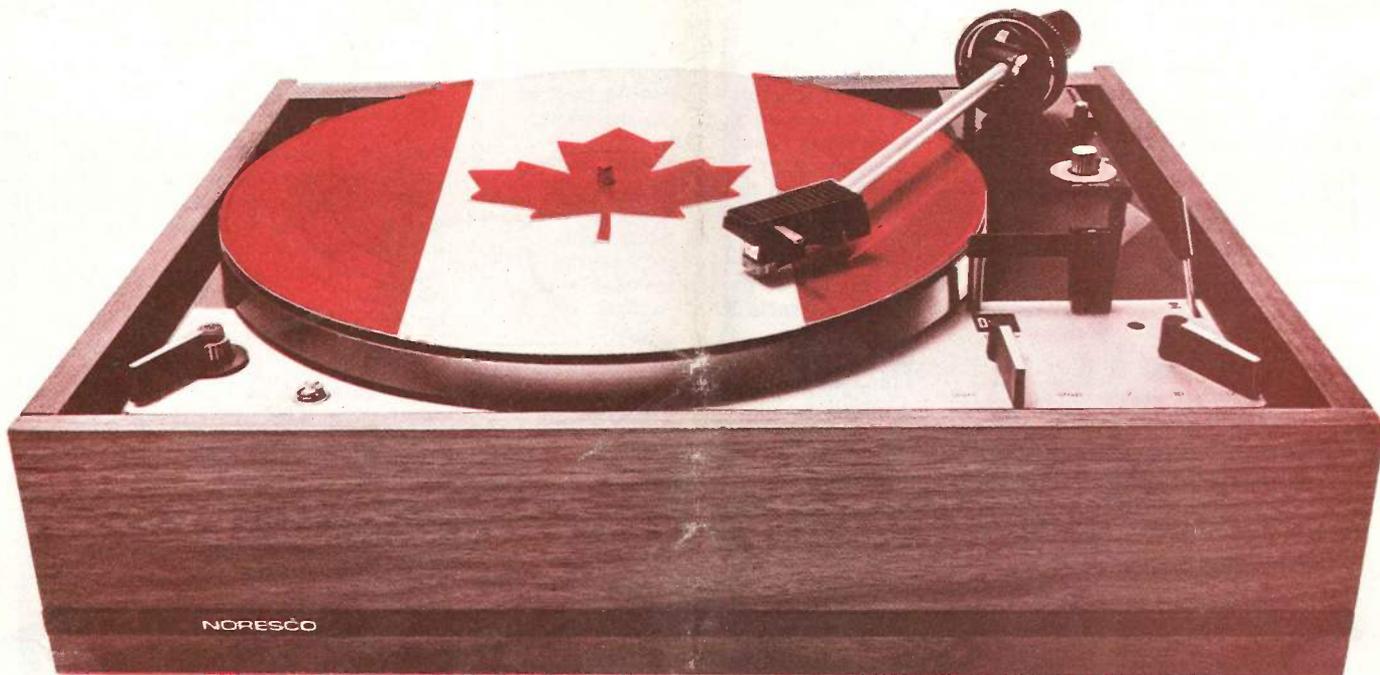
# RPM WEEKLY

TWENTY-FIVE CENTS

Volume 13 No. 11

May 2nd, 1970

# SOUNDS CANADIAN



CAPITOL'S "SOUNDS CANADIAN" - A MAJOR FIRST FOR INDUSTRY

# Capitol Launches Sounds Canadian

Capitol Records (Canada) Ltd. have launched one of the most aggressive and costly record product promotions in the history of the Canadian recording industry. With the eyes of both the recording and broadcast industries focused on Ottawa and the CRTC hearings, it's almost ironic that Capitol should launch a promotion of such magnitude.

It should be noted however, that the suggested proposals of the CRTC for 30% Canadian content has not been a factor in Capitol's concentration on more of the domestic type of product. It was during the label's 7th Anniversary, in August of 1968, when S.M. Gortikov, President of Capitol Inc., suggested that the Canadian operation look for and groom domestic talent, and not to mirror the parent company. William E. Tallant Jr. Vice President of Capitol Inc., who attended the Canadian convention, re-emphasized the president's "go it alone" policy, insofar as the Canadian operation was concerned. Tallant pointed out, at that time, that he had been aware for sometime that the Canadian market was ready to make moves toward world recognition. He also suggested that because of the non-existence of a language barrier, the world break-out point could happen within a few months after an all-out domestic promotion campaign.

That was in August of 1968. Now, almost two years later, with the looking and grooming complete, and an administration strengthen-



Les McMahon, President of Mac Manus, John and Adams signed contract with (l to r) Hal Schatz, Capitol Toronto; witnessed by John Rush, Vice-President, MJ & A; John MacLeod, Capitol's Legal Counsel.

ing, Capitol (Canada) Ltd. are now moving out on their domestic promotion campaign.

What Capitol has spent on production, and laid aside for this nationwide campaign to promote domestic talent might be considered larger than what most companies budget for the entire year. In the past, Canadian record companies depended chiefly on masters which were leased for a royalty. This promotion and their many productions could well be more than Capitol has spent on Canadian talent in the past six years — it is so gigantic in its scope.

## Proposed 100% Canadian

In view of increased interest by radio stations, in Canadian Content, RPM will continue to expand our coverage of the domestic record scene. This concentration will cover both record companies and independent record producers. We will be increasing our content to 100% Canadian.

Working hand in hand with Capitol's promotion and publicity department is MacManus, John and Adams of Canada, one of the largest ad agencies on the continent. Heading up this label/agency team is Capitol's Director of Advertising, Hal Schatz, and MJ & A's Vice President, John Rush.

Tagged "Sounds Canadian", the promotion is centred around the initial release of 4 albums for the month of April, followed by 5 sets in May. One of the April releases has already created a national demand — this being "The Letter" by Brian Browne. A single "Morning, Noon And Night Time Too", a self penning, has been culled from the album and become a major chart item. The other releases for

CAPITOL continued on page 8

# RPM

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# TOP 50 CANADIAN CONTENT

Compiled from record company, radio station and record store reports

- |    |  |    |   |    |   |
|----|--|----|---|----|---|
| 1  | <b>AMERICAN WOMAN</b><br>Guess Who-Nimbus 9-74-0325-N<br>(Bachman-Cummings-Peterson-Kale<br>Cirrus Music-BMI)        | 17 | <b>I'M GONNA CAPTURE YOU</b><br>Terry Jacks-London-1781-K<br>(Terry Jacks,Gone Fishin'-BMI)                   | 34 | <b>HE ALWAYS LETS ME<br/>DOWN SO EASY</b><br>Rock Harding-Capitol-72611-F<br>(J.Warren,Beechwood Music)                   |
| 2  | <b>YOU ME AND MEXICO</b><br>Edward Bear-Capitol-72603-F<br>(Larry Evoy-Eeyor Music-CAPAC)                            | 18 | <b>ROSSIGNOL</b><br>Francois Jourdan-Columbia-4-7100-H<br>(Francois Jourdan-CAPAC)                            | 35 | <b>STRAWBERRY FIELDS</b><br>Life-Polydor-2065005-Q  |
| 3  | <b>MR. MONDAY</b><br>Original Caste-Bell-192-M<br>(Lambert/Potter, Cents & Pence<br>Musique-BMI)                     | 19 | <b>WE'RE ALL IN THIS TOGETHER</b><br>Cat-Nimbus 9-74-0331-N<br>(McQueen, Sunspot-BMI)                         | 36 | <b>WORDS</b><br>Anvil Chorus-New Syndrome-103-J<br>(W.Wain-BMI)   |
| 4  | <b>TO LOVE MEANS<br/>TO BE FREE</b><br>Anthony Green & Barry Stagg<br>Gamma-5001-K<br>(Anthony Green-Barry Stagg)    | 20 | <b>GOIN' DOWN</b><br>Allan Nicholls-Avco Embassy-4520-N<br>(Rado/Ragni/MacDermot,<br>United Art Music-CAPAC)  | 37 | <b>WALK IN HIS MOCCASIN</b><br>Alan Moberg-6th Avenue-607-K<br>(Moberg,Jalada Music-BMI)                                  |
| 5  | <b>BITTER GREEN</b><br>Ronnie Hawkins-Hawk-305-U<br>(Gordon Lightfoot)   | 21 | <b>OH DARLING</b><br>The Meadow-Quality-1960-M  | 38 | <b>EVERYWHERE</b><br>The Pepper Tree-Capitol-72612-F<br>(Billard,Quinn/Richmond/Brennan/<br>Saragon,Beechwood Music)      |
| 6  | <b>THE CHANT</b><br>Lighthouse-RCA-47-9808-N<br>(Prokop/Hoffert,Nivlet-BMI)  | 22 | <b>CHILD OF DAWN</b><br>Justin Tyme-Warner Bros-5022-P<br>(Stark/Schneider/Maxwell,<br>Chichimus Music-BMI)   | 39 | <b>STARTING A NEW DAY</b><br>Mother Tucker's Yellow Duck<br>Capitol-72614-F<br>(Caldwell/McDougall/Low<br>Al Sirat Music) |
| 7  | <b>LIVING ON A WISHBONE</b><br>Bobby G.Griffith-MTCC-1001-U<br>(Bobby G.Griffith,Berandol Music-BMI)                 | 23 | <b>BIDIN' MY TIME</b><br>Anne Murray-Capitol-72603-F<br>(Gene MacLellan)                                      | 40 | <b>MARBLE HALL</b><br>Marble Hall-Aquarius-5003-K<br>(L.McKelvey/R.Gomez,<br>Storm Dew-BMI)                               |
| 8  | <b>NOW THAT IT'S OVER</b><br>Sebastian-Apex-77106-J<br>(Sebastian Publications-CAPAC)                                | 24 | <b>GINA BOLD</b><br>Vann-Elli-RCA-75-1019-N<br>(Vann-Elli,Sunbury Music-CAPAC)                                | 41 | <b>SOMETIMES WE'RE UP</b><br>The Collectors-London-17383-K<br>(Collectors-Haida Music BMI)                                |
| 9  | <b>IF YOU'RE LOOKIN'</b><br>Tranquillity Base-RCA-74-0330-N<br>(Ian Thomas,Dunbar-BMI)                               | 25 | <b>MORNING, NOON AND<br/>NIGHT TIME TOO</b><br>Brian Browne-Capitol-72609-F<br>(Brian Browne,Beechwood Music) | 42 | <b>THE GIRL I LEFT BEHIND ME</b><br>Pierre Lalonde-Capitol-72613-F  |
| 10 | <b>AS FEELINGS GO</b><br>Spring-Coast-1970-K<br>(Terry Frewer-BMI)   | 26 | <b>DEAR OLD DADDY BILL</b><br>Motherlode-Revolver-005-J<br>(S.Kennedy/W.Smith/K.Marc,<br>Mode Music-BMI)      | 43 | <b>WE WILL FIND LOVE</b><br>Ann Attenborrow-Polydor-2065001-Q<br>(Tom Northcott)  |
| 11 | <b>GET BACK JOHN</b><br>Inner City Mission-Yorkville-45025-D<br>(Richard Gael/Patrick Riccio II<br>Canint-CAPAC)     | 27 | <b>I'VE FORGOTTEN</b><br>Michael Scholl-London-17380-K<br>(J.Gregorash,Doliric-BMI)                           | 44 | <b>A FRIEND IN THE CITY</b><br>Andy Kim-Steed-723-M   |
| 12 | <b>YOU'RE MY LIFE</b><br>David Jensen-Quality-1957-M<br>(Greg Hambleton,BluenoseCAPAC)                               | 28 | <b>THE NEXT SOUND YOU HEAR</b><br>Natalie Baron-Capitol-72610-F<br>(Chad Allen,Berandol Music-BMI)            | 45 | <b>I MUST HAVE BEEN BLIND</b><br>Collectors-London-17379-K<br>(Collectors,Haida Music-BMI)                                |
| 13 | <b>ALL POWERFUL MAN</b><br>Natural Gas-Firebird-1806-U<br>(George Oliver,Unknown Music<br>Firebird Music-BMI)        | 29 | <b>JOHNNY PEACE</b><br>Nucleus-Family-I-D<br>(Greg Fitzpatrick,Bay-Ashley-BMI)                                | 46 | <b>JEAN</b><br>Bobby Curtola-Capitol-72615-F  |
| 14 | <b>UPON THE EARTH</b><br>Illustrations-Janus-108-T<br>(Donald Sanders,Interval Music-BMI)                            | 30 | <b>YOU DON'T SEEM TO CARE</b><br>The Fifth-Franklin-635-K<br>(The Fifth,Sabalora Music)                       | 47 | <b>NO TIME</b><br>Guess Who-Nimbus 9-74-0300-N<br>(Bachman/Cummings,Cirrus Music-BMI)                                     |
| 15 | <b>EV'RY MAN HEARS<br/>DIFFERENT MUSIC</b><br>Gainsborough Gallery-Reo-9030-M<br>(Robt Yeazel/Garry Pike,Dundee-BMI) | 31 | <b>THE CALL</b><br>Gene MacLellan-Capitol-72607-F<br>(Gene MacLellan,Beechwood Music)                         | 48 | <b>FEELIN' GOOD</b><br>Tommy Graham/Friends-Cap-72617-F<br>(Tommy Graham, Charas Music)                                   |
| 16 | <b>EVERYBODY'S GOT THE<br/>RIGHT TO LOVE</b><br>Catherine McKinnon-Capitol-2781-F                                    | 32 | <b>GOODBYE</b><br>Mersey Brothers-Columbia-C4-2913-H  | 49 | <b>LET'S ALL LOVE</b><br>Michel Conte-Polydor-2065006-Q<br>(Michel Conte-Kermet Goell)                                    |
|    |  | 33 | <b>THAT'S WHERE I<br/>WENT WRONG</b><br>Poppy Family-London-17375-K<br>(Terry Jacks,Gone Fishin'-BMI)         | 50 | <b>LOOKIN' ROUND</b><br>Poor Souls-Quality-1959-M<br>(John Moran, Shediac Music-CAPAC)                                    |

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

# Recommended MOR Canadian Content

★ LP Cut

<b>LAURA'S THEME</b> Ivan Romanoff-*Capitol-SN 6281-F	<b>LOVE WHAT YOU'RE DOING</b> Great Speckled Bird-*Ampex-A 10103-V	<b>WITH PEN IN HAND</b> Pat Hervey-*RCA-CAS 2393-N
<b>THE FOOL ON THE HILL</b> Jerry Toth-*Capitol-ST 6332-F	<b>THE CALL</b> Gene MacLellan-Capitol-72607-F	<b>THE LADY IN THE PICTURE</b> Michal Vincent-*Polydor-542.006-Q
<b>DOING MY THING</b> Nat Raider-*GRT-9206-T	<b>LEAVING ON A JET PLANE</b> Alan Thicke-*Birchmount-BM 547-M	<b>SMILING WINE</b> Sylvia Tyson-*Ampex-A 10103-V
<b>GOOD MORNING STARSHINE</b> Denny Vaughn-*RCA-CAS 2375-N	<b>YOU'RE MY LIFE</b> David Jensen-Quality-1957-M	<b>I'VE FORGOTTEN</b> Michael Scholl-London-17380-K
<b>LA FIESTA</b> John Perrone-*GRT-9209-T	<b>THE NEXT SOUND YOU HEAR</b> Natalie Baron-Capitol-72610-F	<b>PLAISIR D'AMOUR</b> George Walker-*Polydor-184.114-Q
<b>LADIES OF THE CANYON</b> Joni Mitchell-*Reprise-6376-P	<b>BIDIN' MY TIME</b> Anne Murray-*Capitol-ST 6330-F	<b>BALLAD OF YARMOUTH CASTLE</b> Gordon Lightfoot-*United Artists-6714-J
<b>TO LOVE MEANS TO BE FREE</b> Green & Stagg-*Gamma-GS 504-K	<b>GINA BOLD</b> Vann-Elli-RCA-75-1019-N	<b>WANDER BY</b> Mary Saxton-*Birchmount-BM 511-M
<b>CHOCOLATE ECLAIR</b> Yvan Landry-*Capitol-ST 6321-F	<b>IF YOU'RE LOOKIN'</b> Tranquillity Base-RCA-74-0330-N	<b>MR. MONDAY</b> Original Caste-Bell-192-M
<b>DON'T TELL ME YOUR TROUBLES</b> Ray Ste.Germain-*Capitol-SD 80.101-F	<b>FAREWELL TO NOVA SCOTIA</b> Cotter Folk-Melbourne-3356-K	<b>TARA'S THEME</b> Guido Basso-*Birchmount-BM 527-M
<b>HOW INSENSITIVE</b> Lee Gagnon-*Capitol-ST 6228-F	<b>JULIE'S JUST A FRIEND</b> Justin Tyme-Warner Bros-5022-P	<b>HONEY</b> Gary Buck-*Capitol-ST 6283-F
<b>ROSSIGNOL</b> Francois Jourdan-Columbia-4-7100-H	<b>SIMPLICITY</b> Bobby G.Griffith-MTCC-1001-U	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-*Reprise-6392-P
<b>FOLLOW THE SUN</b> Five Bells-*Polydor-542.004-Q	<b>SOMETHING TO BELIEVE</b> Russell Thornberry-*London-NAS 13522-K	<b>ELAINE</b> Sebastian-Apex-77106-J
<b>EVERYBODY'S GOT THE RIGHT.....</b> Catherine McKinnon-Capitol-2781-F	<b>A GOOD THING LOST</b> Terry Jacks-London-17381-K	<b>STOP ME FROM FALLING IN LOVE</b> Beau Hannon-*Birchmount-BM 522-M
<b>TALK TO THE ANIMALS</b> B.C.Beefeater Band-*Capitol-ST 6345-F	<b>MORNING NOON NIGHT-TIME TOO</b> Brian Browne-*Capitol-SK AO 6305-F	<b>BITTER GREEN</b> Neil Chotem-*Apex-AL7 1648-J
<b>THE RIVER IS WIDE</b> Patmacs-*Capitol-ST 6327-F	<b>YOU ME AND MEXICO</b> Edward Bear-Capitol-72603-F	<b>LONELY GIRL</b> Henry Cuesta-*RCA-CAS 2407-N
<b>EARLY MORNING RAIN</b> Laurie Bower Singers-RCA-CTLS 114-N	<b>GOOD MORNING RAIN</b> Bonnie Dobson-*RCA-LSP 4277-N	<b>HEY GIRL</b> Brian Russell-*Birchmount-549-M
<b>WE'RE ALL IN THIS TOGETHER</b> Cat-*RCA-LSP 4267-N	<b>STRAWBERRY FIELDS</b> Life-Polydor-2065005-Q	<b>JEAN</b> Bobby Curtola-Capitol-72615-F
<b>WE ARE THE GENTLE PEOPLE</b> Chad Allan-*Birchmount-534-M	<b>NO ONE WILL EVER KNOW</b> Ginette Reno-*Parrot-PAS 71032-K	<b>HOME FROM THE FOREST</b> Ronnie Hawkins-*Hawk-HSD 9019-U
<b>MAKE THE WORLD GO AWAY</b> Juliette-*RCA-CAS 2341-N	<b>THE WEDDING</b> Carlton Showband-*RCA-LSP 4339-N	<b>OH LINDA</b> Harry Belafonte-*RCA-LSP 4301-N
<b>PROUD MARY</b> Metro-Gnomes-*Birchmount-BM 534-M	<b>MY SONG FOR YOU</b> Mercey Brothers-*Columbia-ELS 362-H	<b>HELLO HOORAY</b> Judy Collins-*Elektra-EKS 74033-C
<b>FOUR SEASONS</b> Billy Van Singers-*Polydor-542.003-Q	<b>SONG FOR PETULA</b> Andre Gagnon-*Columbia-ELS 362-H	<b>WOODSTOCK</b> Joni Mitchell-Reprise-6376-P
<b>I DON'T WANT TO LIVE</b> Peter Law-*Capitol-ST 6324-F	<b>IF YOU GO AWAY</b> Monique Leyrac-*Columbia-ELS 324-H	<b>THE FOOL ON THE HILL</b> Jerry Toth-*CTL-477-5116-Z
<b>MOR - Middle of the Road</b> (Adult Programming)	<b>PRETTY WORLD</b> Boss Brass-RCA-1118-N	<b>WALKING ON NEW GRASS</b> Juliette-*RCA-CAS 234-N

## Cutty Sark Tape Session

Edmonton's popular Cutty Sark, formerly The Patmacs, interrupted their successful Upper Canada tour for a morning session (6) at RCA's Toronto studios.

The Capitol recording group, who are co-ordinated by their manager Frank Todd, were produced by Nimbus 9's Jack Richardson. Results of the three hour session is a soon to be released single

with "Puff" as the plug side. A flip will be culled from their current album release. The other side taped at this session, "Whiskey In The Jar", an Irish traditional composition, will be used as the follow-up single.

Cutty Sark experienced some success with their first deck for the label, "The River Is Wide" which was followed by their

album release "Open House With The Patmacs".

They have just completed a week at Oshawa's Harry's Highway and move into Peterboro's Aragon Motel (13).

## Aquarius Makes Double Showing

Montreal: Montreal-based Aquarius Records is currently showing chart action on two releases, "Get Your Thing Together" / Marble Arch and a new entry, "Help Me Down" / The Pops Merrily. The Marble Arch outing is showing strong chart action throughout Quebec, New Brunswick and Nova Scotia. It currently holds down the number five spot at Montreal's powerhouse CFOX. The Pops Merrily single, backed by "Legge's Lurk", has just been released and has entered the CFOX hitbound chart. Pops Merrily is a four-man hard-rock/lyrical aggregation comprising Peter Sutherland, organ and lead vocals, a professional musician for ten years; Gary Moffet, guitar and vocals, a member of several groups and with Pops Merrily for two and a half years; Peter Clark, drums, in music for ten years and one of the group's founding members; and Lee Scotten, bass and vocals.



Cutty Sark in studio action (top left) Bill Hailey with producer Jack Richardson (Nimbus 9) looking on. (top right) Stephen Fearn's. (bottom left) Twins Karen and Carol Tripp. (bottom right l to r) Carl Peterson, Stephen Fearn's, Larry Lyons, Bill Hailey, Carol and Karen Tripp.

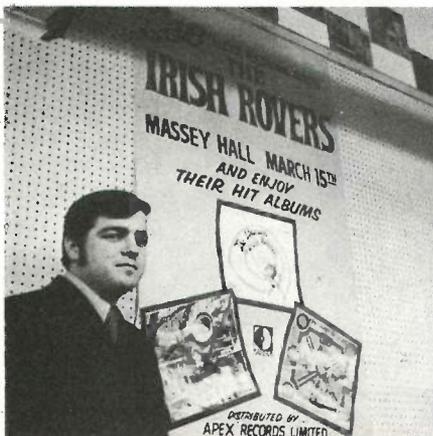
## Rovers Set For Session

Decca's Irish Rovers, who consider Toronto their home away from home, have just completed a successful North American tour. Their Toronto engagement at Massey Hall pulled a sell-out

house with many of their old friends breaking through security guards to shake hands with the foursome. One of the highlights of their Toronto performance was the singing of their current release "Rhymes & Reasons".

After a short holiday the boys will tape an album session and then leave for a two week engagement at Expo '70 Osaka, Japan.

While in Toronto Barry Paine, Compo promotion manager for Ontario set up effective displays, both window and in-store, which added to the sales of their three album releases.



Compo's Barry Paine

A.F. of M. GROUPS  
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contract for you with a  
major label.

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session by presenting this  
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Recording Center.  
1262 Don Mills Road,  
Don Mills - 445-0878

# SOUNDS CANADIAN

## Brian Browne

Games People Play

Morning, Noon  
& Night-Time Too

72609



# Personal Kickoff For James Last Month

Polydor's James Last flew into Canada April 2-5th to personally kick off his "James Last Month" which has been set for April.

Because of pressing recording and personal appearances in Europe it was necessary for Last to confine his visit to Montreal and Toronto with a sidetrip to Hamilton and Niagara Falls.

Prior to the big push, Polydor's promotion manager (Ontario) John Turner, who is familiar with Western Canada having worked out of Vancouver for some time, called on major centres from Thunder Bay west to the coast spreading the "Last Fever" with a few goodies thrown in to whet the appetites of programmers and retailers. Some of the goodies, for retailers included an extra

8% discount on all disc, cassette and 8 track product; window and in-store displays; co-op advertising allocations; and a 100% exchange at purchase price (for dealers only). The above discount for dealers is applicable for purchases of 100 units or more and the same discount for rack jobbers for 500 units or more. Much of the promotion had to do with Last's latest album release "Non Stop 10" which received special packaging and included a 12 page full colour booklet. Programmers from coast to coast have already picked this new set and are giving top exposure to all cuts.

Last was disappointed he was unable to make a cross country promotion trip but Polydor's ad

chief Allan Katz and director of artists promotion, Lori Bruner, somewhat compensated for this situation with taped television interviews at Hamilton's CHCH-TV studios employing Winnipeg's top television personality Bob Burns as interviewer. These tapes have been made available to television stations from coast to coast in Canada. CKFM's

Carl Banus put together several radio interviews with Last for use by stations across the country.

After a well put together Montreal promotion tour of radio and television stations including an effective autograph session at Eatons, Last flew into Toronto where Bruner had preceded him making arrangements through branch manager Dieter Radecki

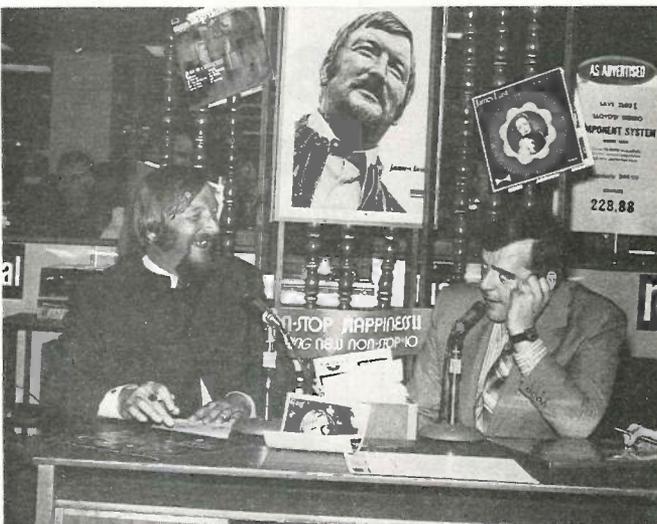
LAST continued on page 23



(l to r) Polydar's Dieter Radecki, Sam Barnstein, Last, Lari Bruner, John Turner outside A & A Records.



Carl Banus of CKGM cut several radio interviews with Last for use by stations across Canada.



Television personality Ted Curl introduced Simpson's shoppers to Last and supervised autograph session.



A&A's Mac Kinnear (l) and Sam Barnstein went all out in the promotion of Last product.



Part of the huge crowd of autograph seekers at the Simpson's record department. Their first in years.



(l to r) Polydor's Alan Katz, Last, CJAY-TV's Bob Burns and Art Collins, music director at CFRB.



Winnipeg TV personality Bob Burns taped several TV interviews for stations across Canada.



CFRB's Linda Krawagna with Last in front of part of the station's huge collection of records



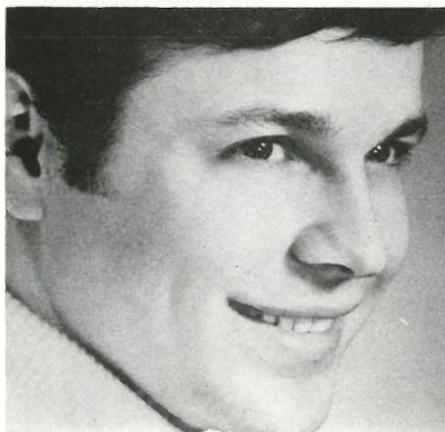
Simpson's record supervisor lone Halls leads crowd of autograph seekers at the well attended session.



Mr. & Mrs. Sam Sniderman make a point with Last at the Four Season's late supper for the Polydor giant.

CAPITOL continued from page 2

April are: Donna Ramsay's "Cool Green Waters"; "Eclipse" by Edward Bear; and a set by Gene MacLellan. The latter is also ex-



**BOBBY CURTOLA**

periencing good chart action with his recent single, "The Call".

The May release includes albums by Bobby Curtola ("Changes"), containing his current release and chart climber "Jean"; Gary Buck ("Wayward Woman Of The World"); Anne Murray ("Honey, Wheat And Laughter"); Pierre LaLonde ("The Young Years"); and Mother Tucker's Yellow Duck ("Starting A New Day")

# SOUNDS CANADIAN

## Donna Ramsay

By The Cool Green Waters

Page Two

72608



Much interest has also been shown in the new Claude Valade album, particularly in the Quebec area. Dual market action is expected for the Natalie Baron set, also skedded for May release.

Capitol has been gently setting up the market for this final promotion push with a very healthy scheduling of Canadian singles over the past few weeks. Album and single product have been coordinated by the label's A&R Director, Paul White, and of much importance is the fact that 80% of the releases are 100% Canadian content - which meets with the CRTC's four conditions.

One of the most important sales incentives for this promotion is the release of a sampler album containing cuts by 10 of the re-



**GARY BUCK**

leasing artists and groups. Suggested retail price for this beautifully packaged, four colour set, is \$1.25 - although the price is set so retailers can discount the album and still make a profit. Capitol was more interested in the overall impact of the release rather than the profit motive, which left them little, if any profit. An indication of this non-profit motive is the inclusion of Edward Bear's hit single "You Me And Mexico", now well on its way to becoming an international hit.

Capitol's Director of Marketing, E. Taylor Campbell, will shortly embark on a cross Canada promotion trip for "Sounds Canadian". Luncheon dates are being set up in major centres from Halifax to Victoria. Invited guests will include key dealers, radio and television personalities and the press. Campbell will outline Capitol's proud new "Sounds Canadian" baby with an impressive slide presentation plus samples of in-store and window displays, available to retailers. These include colourful browser boxes, window banners and streamers - all using the theme "Sounds

Canadian". Several sets of radio commercials have been cut by George Wilson, one of Canada's top commercial voices (CFRB), to be used on stations from coast to



**TAYLOR CAMPBELL**

coast. The radio spots have been set to tie-in with Campbell's Canadian junket.

Richard Glanville-Brown, Capitol's newly appointed Director of artist promotion, recently criss-crossed the nation setting up the label's 7 promotional areas for the up-



**NATALIE BARON**

coming campaign. An inter-company contest has been arranged for these promotional areas for the most aggressive chart, playlist, and sales action on the new Canadian product.

In setting the wheels in motion for this mammoth first for the Canadian recording industry, Ron Plumb, youthful Vice President and General Manager of the Canadian operation, has pulled all stops in making the campaign rich in both product and presentation. From four colour album jackets to lush orchestration and high quality sound, Capitol's positive push and obvious belief in the development and promotion of their artists could generate an entirely new feeling for Canadian talent - generally - in Canada.

## Bobby G. Griffith

Bobby G. Griffith, currently happening on the RPM 100 Chart with his MTCC deck of "Living on a Wishbone", hails from Winnipeg, Manitoba. He made his first personal

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

appearance at the age of six on the stage of the Stella Mission in Winnipeg. Between the ages of fifteen and eighteen he sang at Jack's Place in the 'Peg for forty dollars per week. For the following three years, Bobby worked throughout the Lakehead area, Kenora, Dryden, singing with local groups including the Laurie Brady Quintet. At the age of twenty-one and commuting from his Dryden, Ontario home to Winnipeg, Bobby secured his own television variety show with Reg Gibson. Following his stint on television he moved on to a round of club dates in the state of Minnesota. One of his

main United States bookings was the Playboy Club in Chicago. Now Bobby Griffith is in the Toronto area working such clubs as Diamond Jim's, Hamilton, Iroquois Casino, London, Grand Hotel, Bridgeport, Friar's Tavern, Toronto, Town and Country Palace, Toronto



and the Talisman House in Ottawa. In March of this year Bobby signed with Modern Tape Cartridge Corporation, the result of which is his current chart outing. "Living on a Wishbone" is skedded for U.S. release this month on the Buddah label.

## Loussier To Canada

The Jacques Loussier Trio moved into Canada's capital with an Apr. 25th date at the National Arts Centre. They were also set for three days at Montreal's Place Des Arts (27-28-29), after which they will embark on a tour of Australia and New Zealand.

The famous London jazz and baroque group have just recently added another album to their set of six powerhouses. London's Québec promotion manager Pierre Bellemare, reports excellent airplay and sales action on the new set - "The Jacques Loussier Trio Plays Bach's Brandenburg Concerto No. 5". Adding greatly to this Phase 4 release is the Royal Philharmonic Orchestra with all compositions arranged by Loussier.

## London Acts For Bi-Bi Pop Festival

The upcoming Pop Festival at Montreal's Forum (May 9) will feature several London acts.

Headlining the show, presented by Don Tarlton of Donald K. Donald Productions, will be Gamma's Charlebois, with London's Collectors and Russell Thornberry as strong supporters.

Also set for the 12 hour marathon are: Nouvelle Frontiere, Frijid Pink, Allan Nicholls, Lighthouse, The Birds, Mashmakhan, Amboy Dukes, Frost and Grand Funk Railroad. A portion of the day will be set aside for viewing a film featuring the Cream.

**this is  
Sammy  
Jo**



Times have changed. It wasn't too many years ago that groups were far more plentiful and every weekend there were dozens of dances in every area of Canada. We were a dancing nation. Our young people exerted themselves on the dance floors from coast to coast. There was no unrest, and no protest. The music industry extended the protest and the unrest. They extended themselves right out of the dance music business. It was easy to sell records (and groups, for that matter) to a dancing public. Today, the protest record is dead. The artists who shortlived the protest era are relatively dead. Dancing is dead and the record business isn't exactly flourishing. We are a nation of listeners. Performances I have attended might as well have been concerts. The audience didn't dance. They didn't get excited about the performance - they just sat in a corner and nodded their heads or stood in a daze listening to the music.

We are told that this is going to have to change, and that the trend will be back to music and dancing and, hopefully, record sales. If it was the protest record that got us into this slump, then why aren't we working on a danceable sound to get us out of this bad situation?

Canada is looking for a sound and an image. Perhaps we should look at some records that will solve the problems - records and radio business created. Let's dance and make merry. Fight pollution!

**" IF YOU'RE LOOKIN' "**

Look to this record and this group!

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O M  
N Y  
P

May 2nd, 1970

Compiled from record company, radio station and record store reports

1 4 5	<b>SPIRIT IN THE SKY</b> Norman Greenbaum-Reprise-0885-P	34 44 76	<b>MISS AMERICA</b> Mark Lindsay-Columbia-45125-H	67 71 91	<b>COME SATURDAY MORNING</b> Sandpipers-A&M-1134-W
2 11 14	<b>AMERICAN WOMAN f/s</b> Guess Who-Nimbus 9-74-0325-N	35 39 44	<b>MY WOMAN MY WOMAN MY WIFE</b> Marty Robbins-Columbia-45091-H	68 74 100	<b>OPEN UP MY HEART</b> Dells-Cadet-5667-T
3 3 4	<b>ABC</b> Jackson 5-Tamla Motown-1163-L	36 40 46	<b>BUT FOR LOVE</b> Jerry Naylor-Columbia-45106-H	69 73 79	<b>ANGELICA</b> Oliver-Crewe-341-M
4 1 1	<b>LET IT BE</b> Beatles-Apple-2764-F	37 30 20	<b>CELEBRATE</b> Three Dog Night-Dunhill-4229-N	70 72 80	<b>LOVE MINUS ZERO</b> Turley Richards-Warner Bros-7376-P
5 5 10	<b>COME AND GET IT</b> Badfinger-Apple-1815-F	38 22 24	<b>MIGHTY JOE</b> Shocking Blue-Colossus-111-M	71 99 ...	<b>DAUGHTER OF DARKNESS</b> Tom Jones-Parrot-40048-K
6 8 9	<b>YOU ME AND MEXICO</b> Edward Bear-Capitol-72603-F	39 51 60	<b>YOU NEED LOVE LIKE I DO</b> Gladys Knight/Pips-Tamla Motown-35071	72 87 ...	<b>CALIFORNIA SOUL</b> Gaye/Terrell-Tamla Motown-54192-L
7 7 11	<b>LOVE OR LET ME BE LONELY</b> Friends of Distinction-RCA-0319-M	40 45 57	<b>MR MONDAY</b> Original Caste-Bell-192-M	73 ... ..	<b>SOOLAIMON</b> Neil Diamond-UNI-55224-J
8 10 12	<b>UP THE LADDER TO THE ROOF</b> Supremes-Tamla Motown-1162-L	41 42 54	<b>CAPTURE THE MOMENT</b> Joy & The Americans-UA-50654-J	74 96 ...	<b>MY BABY LOVES LOVIN'</b> White Plains-Deram-85058-K
9 12 15	<b>SOMETHING'S BURNING</b> Kenny Rogers-1st Edition-Reprise-0888-P	42 43 49	<b>TO LOVE MEANS TO BE FREE</b> Green & Stagg-Gamma-5001-K	75 82 93	<b>AS FEELINGS GO</b> Spring-Coast-1970-K
10 2 2	<b>INSTANT KARMA</b> John Ono Lennon-Apple-1818-F	43 60 82	<b>THE SEEKER</b> The Who-Decca-32670-J	76 80 81	<b>GET BACK JOHN</b> Inner City Mission-Yorkville-45025-D
11 13 16	<b>LONG LONESOME HIGHWAY</b> Michael Parks-MGM-11104-M	44 55 97	<b>EVERYTHING'S BEAUTIFUL</b> Ray Stevens-Barnaby-72011-H	77 93 ...	<b>MY WAY</b> Brook Benton-Cotillion-44072-P
12 14 17	<b>REFLECTIONS OF MY LIFE</b> Marmalade-London-20058-K	45 53 74	<b>AIRPORT THEME</b> Vincent Bell/Decca-32659-J	78 85 ...	<b>SO EXCITED</b> B.B.King-Bluesway-61035-Q
13 16 29	<b>VEHICLE</b> Ides Of March-Warner Bros-7378-P	46 47 64	<b>YOU MAKE ME REAL</b> Doors-Elektra-45685-C	79 88 ...	<b>YOU'RE MY LIFE</b> David Jensen-Quality-1957-M
14 20 30	<b>TENNESSEE BIRD WALK</b> Blanchard/Morgan-Wayside-1-45021-K	47 49 52	<b>THE FUNNIEST THING</b> Dennis Yost/Classics IV-Imperial-66439-K	80 83 87	<b>ALL POWERFUL MAN</b> Natural Gas-Firebird-1806-U
15 18 33	<b>SHILO</b> Neil Diamond-Bang-575-C	48 54 78	<b>OH HAPPY DAY</b> Glen Campbell-Capitol-2787-F	81 ... ..	<b>UNITED WE STAND</b> Brotherhood Of Man-Deram-85059-K
16 9 3	<b>LOVE GROWS</b> Edison Lighthouse-Bell-858-M	49 79 ...	<b>REACH OUT AND TOUCH</b> Diana Ross-Tamla Motown-1165-L	82 92 ...	<b>HUM A SONG</b> Lulu-Atco-6749-P
17 15 8	<b>BRIDGE OVER TROUBLED WATER</b> Simon & Garfunkel-Columbia-4-45079-H	50 50 59	<b>BITTERGREEN</b> Ronnie Hawkins-Hawk-IT 305-U	83 84 89	<b>UPON THE EARTH</b> Illustrations-Janus-108-T
18 24 35	<b>TURN BACK HANDS OF TIME</b> Tyrone Davis-Dakar-616-P	51 67 ...	<b>UP AROUND THE BEND</b> Creedence-Fantasy-641-R	84 89 92	<b>EV'RY MAN HEARS DIFFERENT MUSIC</b> Gainsborough Gallery-Reo-9030-M
19 27 37	<b>FOR THE LOVE OF HIM</b> Bobbi Martin-UA-50602-J	52 78 ...	<b>THE LETTER</b> Joe Cocker-A&M-1147-W	85 86 86	<b>EVERYBODY'S GOT THE RIGHT.....</b> Catherine McKinnon-Capitol-2781-F
20 26 34	<b>WOODSTOCK</b> Crosby Stills Nash Young-Atlantic-2723-P	53 57 65	<b>THE GIRL'S SONG</b> 5th Dimension-Soul City-781-K	86 98 ...	<b>FIRE &amp; RAIN</b> R.B.Greaves-Atco-6745-P
21 6 7	<b>EASY COME EASY GO</b> Bobby Sherman-Metromedia-177-L	54 56 62	<b>BUFFALO SOLDIER</b> Flamingos-Polydor-14019-Q	87 94 ...	<b>I'M GONNA CAPTURE YOU</b> Terry Jacks-London-1781-K
22 32 48	<b>LITTLE GREEN BAG</b> George Baker-Colossus-112-M	55 77 ...	<b>LET ME GO TO HIM</b> Dionne Warwick-Scepter-12276-J	88 92 94	<b>DOES ANYBODY REALLY KNOW....</b> Tension-Poison Ring-713-Q
23 17 6	<b>GOTTA HOLD ON TO THIS FEELING</b> Walker/All Stars-Tamla Motown-35070-L	56 59 95	<b>LOVE ON A TWO WAY STREET</b> Moments-Trans World-5012-Y	89 ... ..	<b>IT'S ALL IN THE GAME</b> 4 Tops-Tamla Motown-1164-L
24 25 36	<b>YOU'RE THE ONE</b> Little Sister-Atco-9000-P	57 62 41	<b>THE CHANT</b> Lighthouse-RCA-479808-N	90 ... ..	<b>KILLER JOE</b> Quincy Jones-A&M-1163
25 29 51	<b>EVERYBODY'S OUT OF TOWN</b> B.J.Thomas-Scepter-1277-J	58 61 73	<b>LIVING ON A WISHBONE</b> Bobby G.Griffith-MTC-MT 1001-U	91 ... ..	<b>VIVA TIRADO</b> El Chicado-Kapp-2055-J
26 36 72	<b>CECILIA</b> Simon/Garfunkel-Columbia-45133-H	59 66 83	<b>NOW THAT IT'S OVER</b> Sebastian-Apex-77106-J	92 ... ..	<b>PATCH OF BLUE</b> Valli/Seasons-Philips-40662-K
27 35 71	<b>WHAT IS TRUTH</b> Johnny Cash-Columbia-45134-H	60 64 67	<b>IF YOU'RE LOOKIN'</b> Tranquillity Base-RCA-74-0330-N	93 95 98	<b>ROSSIGNOL</b> Francis Jourdan-Columbia-C4-7100-H
28 37 63	<b>HEY LAWDY MAMA</b> Steffenwolf-Dunhill-4234-N	61 63 75	<b>DON'T LEAVE ME</b> Eddie Rameau-Bell-873-M	94 97 99	<b>SOLO FLIGHT</b> Cat-RCA-74-0331-N
29 31 43	<b>GET READY</b> Rare Earth-Rare Earth-5012-L	62 68 ...	<b>THAT SAME OLD FEELING</b> Pickettywitch-Pye-17887-L	95 ... ..	<b>MORNING NOON NIGHT TIME TOO</b> Brian Browne-Capitol-72609-F
30 38 68	<b>A SONG OF JOY</b> Miguel Rios-A&M-301-W	63 75 ...	<b>PUPPET MAN</b> 5th Dimension-Bell-880-M	96 100 ...	<b>ALL KINDS OF EVERYTHING</b> Dana-London-1026-K
31 34 58	<b>MAKE ME SMILE</b> Chicago-Columbia-45127-H	64 70 84	<b>CALIFORNIA GIRL</b> Eddie Floyd-Stax-0060-M	97 ... ..	<b>WE'RE ALL IN THIS TOGETHER</b> Cat-Nimbus 9-74-0331-N
32 21 18	<b>CALL ME</b> Aretha Franklin-Atlantic-2706-P	65 69 ...	<b>DON'T STOP NOW</b> Eddie Holman-ABC-11261-Q	98 ... ..	<b>BIDIN' MY TIME</b> Anne Murray-Capitol-72663-F
33 46 66	<b>COME RUNNING</b> Van Morrison-Warner Bros-7383-P	66 81 93	<b>HE MADE A WOMAN OUT OF ME</b> Bobbie Gentry-Capitol-2788-F	99 ... ..	<b>HITCHIN' A RIDE</b> Vanity Fare-Page One-21029-K
				100 ... ..	<b>GINA BOLD</b> Vann-Elli-RCA-75-1019-N

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May 2nd, 1970

This week  
1 week ago  
2 weeks ago

1	1	1	<b>BRIDGE OVER TROUBLED WATER</b> Simon & Garfunkel-Columbia-KCS 9914-H 16 100750
2	2	2	<b>HEY JUDE</b> Beatles-Apple-SD 385-F N/A 8XT 385-F
3	3	3	<b>AMERICAN WOMAN</b> Guess Who-RCA-LPS-4266-N PK 1518-N P8S 1518-N
4	4	9	<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
5	7	8	<b>CHICAGO</b> Columbia-KGP-24-H N/A N/A
6	5	6	<b>SANTANA</b> Columbia-CS-9781-H 16 100692 18 100692-H
7	13	24	<b>DEJA VU</b> Crosby Stills Nash & Young-Atlantic-7200-P AC 7200-P A8TC 7200-P
8	16	11	<b>HELLO I'M JOHNNY CASH</b> Columbia-KCS-9943-H N/A 18 100826-H
9	8	4	<b>MORRISON HOTEL</b> Doors-Elektra-EKS-75007-C 5 5007-C 8 5007-C
10	15	34	<b>JOE COCKER</b> A&M-SP-4224-K-F A&MC 224-K-F A&M8TC 224-K-F
11	9	16	<b>EASY RIDER</b> Original Soundtrack-Reprise-MS-2026-P CRX 2026-P 8RM 2026-P
12	12	13	<b>RONNIE HAWKINS</b> Hawk-HSD-9019-U HSD 6019-U HSD 8019-U
13	10	10	<b>WILLY AND THE POORBOYS</b> Creedence Clearwater Revival-Fantasy-8397-R M5 8397-V M8 8397-V
14	11	12	<b>I WANT YOU BACK</b> Jackson5-Tamla Motown-MS 700-L 75700-L M8-1700-L
15	6	7	<b>LED ZEPPELIN II</b> Atlantic-SD-8236-P AC 8236-P A8TC 8236-P
16	14	5	<b>FRIJID PINK</b> Parrot-PAS-71033-K PKX 79633-K-V PEM 79833-K-V
17	17	15	<b>RAINDROPS KEEP FALLIN' ON MY HEAD</b> B.J. Thomas-Scepter-SPS-580-J SPS 73-580-J SPS 56-580-J
18	21	30	<b>EMPTY ROOMS</b> John Mayall-Polydor-2425051-Q N/A N/A
19	20	23	<b>GET READY</b> Rare Earth-Rare Earth-RS-507-L N/A N/A
20	22	33	<b>SPIRIT IN THE SKY</b> Norman Greenbaum-Reprise-6365-P N/A N/A
21	18	14	<b>ENGELBERT HUMPERDINCK</b> Parrot-PAS 71030-K PKX 79630-K-V X 79030-K-V
22	23	29	<b>ALPERT/BRASS GREATEST HITS</b> A&M-SP 4245-F&K CS 4245-F&K 8T 4245-F&K
23	24	21	<b>ABBEY ROAD</b> Beatles-Apple-SD-383-F 4X383-F 8XT 383-F
24	27	28	<b>HAIR</b> Soundtrack-RCA-LSO 1150-N OK 1038-N O8S 1038-N
25	25	26	<b>SWEET BABY JAMES</b> James Taylor-Warner Bros-1843-P N/A N/A
26	19	19	<b>GRAND FUNK</b> Grand Funk Railroad-Capitol-SKAO-406-F 4XT 406-F 8XT 406-F
27	29	17	<b>BLOOD SWEAT &amp; TEARS</b> Columbia-CS-9720-H 16 100552-H 18 100552-H
28	54	73	<b>JOHN B. SEBASTIAN</b> Reprise-RS 6379-P CRX 6379-P 8RM 6379-P
29	30	35	<b>GINETTE RENO</b> Parrot-PAS-71032-K PKX 796-32-K PEM 798-32-K
30	28	25	<b>LET IT BLEED</b> Rolling Stones-London-NPS-4-K LXK 57167-K LEM 72167-K
31	33	38	<b>LIVE PEACE IN TORONTO 1969</b> Plastic Ono Band-Apple-SW-3362-F 4XT 3362-F 8XT 3362-F
32	31	36	<b>IN-A-GADDA-DA-VIDA</b> Iron Butterfly-Atco-SD-33-250-P AC 33-250-P A8TC 33-250-P
33	26	18	<b>THIS GIRL'S IN LOVE WITH YOU</b> Aretha Franklin-Atlantic-SD-8248-P N/A N/A

34	47	97	<b>LADIES OF THE CANYON</b> Joni Mitchell-Reprise-RS 6376-P CRX 6376-P 8RM 6376-P
35	37	37	<b>ONE DAY AT A TIME</b> Joan Baez-Vanguard-79310-L N/A N/A
36	36	45	<b>THE AGE OF AQUARIUS</b> 5th Dimension-London-SCS-92005-K C 951-K LTR 8951-K
37	44	71	<b>MOUNTAIN CLIMBING</b> West/Pappalardi-Windfall-4501-M N/A N/A
38	32	22	<b>WHICH WAY YOU GOIN' BILLY</b> Poppy Family-London-PS-568-K LXK 57180-K LEM 72180-K
39	35	31	<b>THE SHOCKING BLUE</b> Colossus-CS 1000-M CSC 1000 CS8TC 1000-M
40	34	20	<b>TRY A LITTLE KINDNESS</b> Glen Campbell-Capitol-SW-389-F 4XT 389-F 8XT 389-F
41	50	95	<b>HERE COMES BOBBY</b> Bobby Sherman-Metromedia-1028-L N/A N/A
42	56	74	<b>SIT DOWN YOUNG STRANGER</b> Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P
43	52	75	<b>ONE TIN SOLDIER</b> Original Caste-Bell-TA 5003-M TAC 5003-M TA8TC 5003-M
44	38	41	<b>HE AIN'T HEAVY HE'S MY BROTHER</b> Hollies-Epic-BN 26538-H N/A N/A
45	40	39	<b>TOM JONES LIVE IN LAS VEGAS</b> Parrot-PAS 71031-K PKX 79631-K-V 79031-K-V
46	49	57	<b>EDWARD BEAR BEARINGS</b> Capitol-SKAO-6328-F 4XT 6328-F 8XT 6328-F
47	53	60	<b>MAGIC CHRISTIAN MUSIC</b> Badfinger-Apple-ST 3364-F N/A N/A
48	42	40	<b>ANDY WILLIAMS GREATEST HITS</b> Columbia-KCS 9979-H 16 100870-H 18 100870-H
49	62	89	<b>REAL FRIENDS</b> Friends of Distinction-RCA-LPS 4313-N PK 1555-N P8S 1555-N
50	60	99	<b>PSYCHEDELIC SHACK</b> Temptations-Tamla Motown-947-L N/A N/A
51	51	59	<b>LORD SUTCH &amp; HEAVY FRIENDS</b> Atlantic-9015-P AC 9015-P A8TC 9015-P
52	41	32	<b>ARIZONA</b> Mark Lindsay-Columbia-9986-H N/A 18 100886-H
53	58	69	<b>FUNNY GIRL</b> Original Soundtrack-Columbia-BO X-3220-H 16 120034-H 18 120034-H
54	45	42	<b>CAPTURED LIVE AT THE FORUM</b> Three Dog Night-Dunhill-DS-50068-N PK 55068-N DHM 55068-N
55	48	46	<b>THE BAND</b> Capitol-STAO-132-F 4XT 132-F 8XT 132-F
56	69	100	<b>TRAVELIN'</b> James/Shondells-Roulette-42044-C N/A N/A
57	76	...	<b>STEPPENWOLF LIVE</b> Dunhill-DSD 50075-N DXH 85075-N DHM 85075-N
58	46	44	<b>COLD BLOOD</b> San Francisco-SD-200-P AC 200-P ATC 200-P
59	39	27	<b>BARBRA STREISAND'S GREATEST HITS</b> Columbia-KCS-9968-H 16 100825-H 18 100852-H
60	55	58	<b>COMPLETELY WELL</b> B.B. King-Bluesway-BLS 6037-Q N/A 86037-Q
61	43	43	<b>CROSBY STILLS &amp; NASH</b> Atlantic-SD-8229-P AC 8229-P A8TC 8229-P
62	57	67	<b>THE DEVIL MADE ME BUY THIS DRESS</b> Flip Wilson-Little David-LD 1000-M LDC 1000-M LD8TC 1000-M
63	64	66	<b>NATURAL GAS</b> Firebird-FB 18-U FB 60018-U FB 80018-U
64	61	70	<b>CLOSING THE GAP</b> Michael Parks-MGM-SE 4646-M EC 4646-M E8TC 4646-M
65	90	...	<b>ON TOUR</b> Delaney & Bonnie-Atco-SD 326-P N/A N/A
66	79	...	<b>GREAT SPECKLED BIRD</b> Ampex-A 10103-V N/A M81003-V

67	91	...	<b>MOONDANCE</b> Van Morrison-Warner Bros-WS 1835-P CWX 1835-P 8WM 1835-P
68	93	...	<b>WATERTOWN</b> Frank Sinatra-Reprise-RS 1031-P CFX 1031-P 8FM 1031-P
69	66	49	<b>BROOK BENTON TODAY</b> Cotillion-SD 9018-P N/A N/A
70	96	...	<b>A GATHERING OF FLOWERS</b> Mamas & Papas-Dunhill-DSY 50073-N DHL 55073-N DHL 85073-N
71	98	...	<b>Z</b> Soundtrack-Columbia-OS 3370-H N/A 18 12 0046-H
72	65	48	<b>HELLO DOLLY</b> Original Soundtrack-20th Fox-DTCS-5103-F C 545103-F L 545103-F
73	59	47	<b>STAND</b> Sly & Family Stone-Epic-BN-26456-H N16 10186-H N18 10186-H
74	68	52	<b>TO OUR CHILDREN'S CHILDREN'S CHILDREN</b> Moody Blues-Threshold-THS-1-K THM 24601-K THM 24801-K
75	75	65	<b>ANTHONY GREEN/BARRY STAGG</b> Gamma-GS-504-K N/A N/A
76	63	56	<b>VOLUNTEERS</b> Jefferson Airplane-RCA-LSP-4238-N PK 1507-N P8S 1507-N
77	...	...	<b>TOM</b> Tom Jones-Parrot-XPA 571037-K N/A N/A
78	94	...	<b>GOLDEN NON STOP DANCING 10</b> James Last-Polydor-2371014-Q N/A T8 2371014-Q
79	67	50	<b>JUST PLAIN CHARLEY</b> Charley Pride-RCA-LSP 4290-N N/A N/A
80	77	84	<b>MIDNIGHT COWBOY</b> Original Soundtrack-United Artists-UAS-5198-J K 9035-J U 3035-J
81	85	87	<b>PHIL OCH'S GREATEST HITS</b> A&M-4253-F & K N/A N/A
82	82	80	<b>RICK NELSON IN CONCERT</b> Decca-DL-75162-J N/A N/A
83	84	86	<b>THIS WAY IS MY WAY</b> Anne Murray-Capitol-6330-F N/A 8XT 6330-F
84	...	...	<b>CRICKLEWOOD GREEN</b> Ten Years After-Deram-DES 18038-K N/A N/A
85	99	...	<b>RAINDROPS KEEP FALLIN' ON MY HEAD</b> Johnny Mathis-Columbia-CS 1005-H 16 10 1005-H 18 10 1005-H
86	88	96	<b>SANDPIPERS GREATEST HITS</b> A&M-SP 4246-F&K CS 4246-F&K 8T 4246-F&K
87	87	88	<b>THE LETTER</b> Brian Browne-Capitol-SKAO 6305-F 4XT 6305-F 8XT 6305-F
88	89	90	<b>DRAINIE READS LEACOCK</b> John Drainie-Melbourne-SMLP 4015-K RO6M 4015-V SMLP 4015-V
89	97	98	<b>TROYKA</b> Cotillion-SD 9020-P N/A A8TC 9020-P
90	92	92	<b>ESTUDIO DE JUAN</b> John Perrone-GRT-GR 9209-T GR 5209-T GR 8209-T
91	95	...	<b>WES MONTGOMERY GREATEST HITS</b> A&M-SP 4247-W N/A N/A
92	100	...	<b>STEVIE WONDER LIVE</b> Tamla Motown-298-L N/A N/A
93	78	64	<b>TOUCHING YOU..... TOUCHING ME</b> Neil Diamond-Uni-73017-J Uni173-3071-J Uni16-3071-J
94	...	...	<b>SOMETHING'S BURNING</b> Kenny Rogers/1st Edition-Reprise-R 56385-P CRX 6385-P 8RM 6385-P
95	...	...	<b>RAW SIENNA</b> Savoy Brown-Parrot-PAS 71036-K N/A N/A
96	...	...	<b>THE ISAAC HAYES MOVEMENT</b> Enterprise-ENS 1010-M N/A N/A
97	...	...	<b>WINDMILLS OF YOUR MIND</b> Jimmie Rodgers-A&M-SP 4187-W CSO 187-W 8T 4187-W
98	...	...	<b>BAND OF GYPSYS</b> Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P 8RM 5195-P
99	...	...	<b>EVERYBODY'S OUT OF TOWN</b> B.J. Thomas-Scepter-SPS 582-J SPS 73582-J SPS 6582-J
100	...	...	<b>A BRAND NEW ME</b> Liberace-Warner Bros-1847-P CWX 184-P 8WM 1847-P

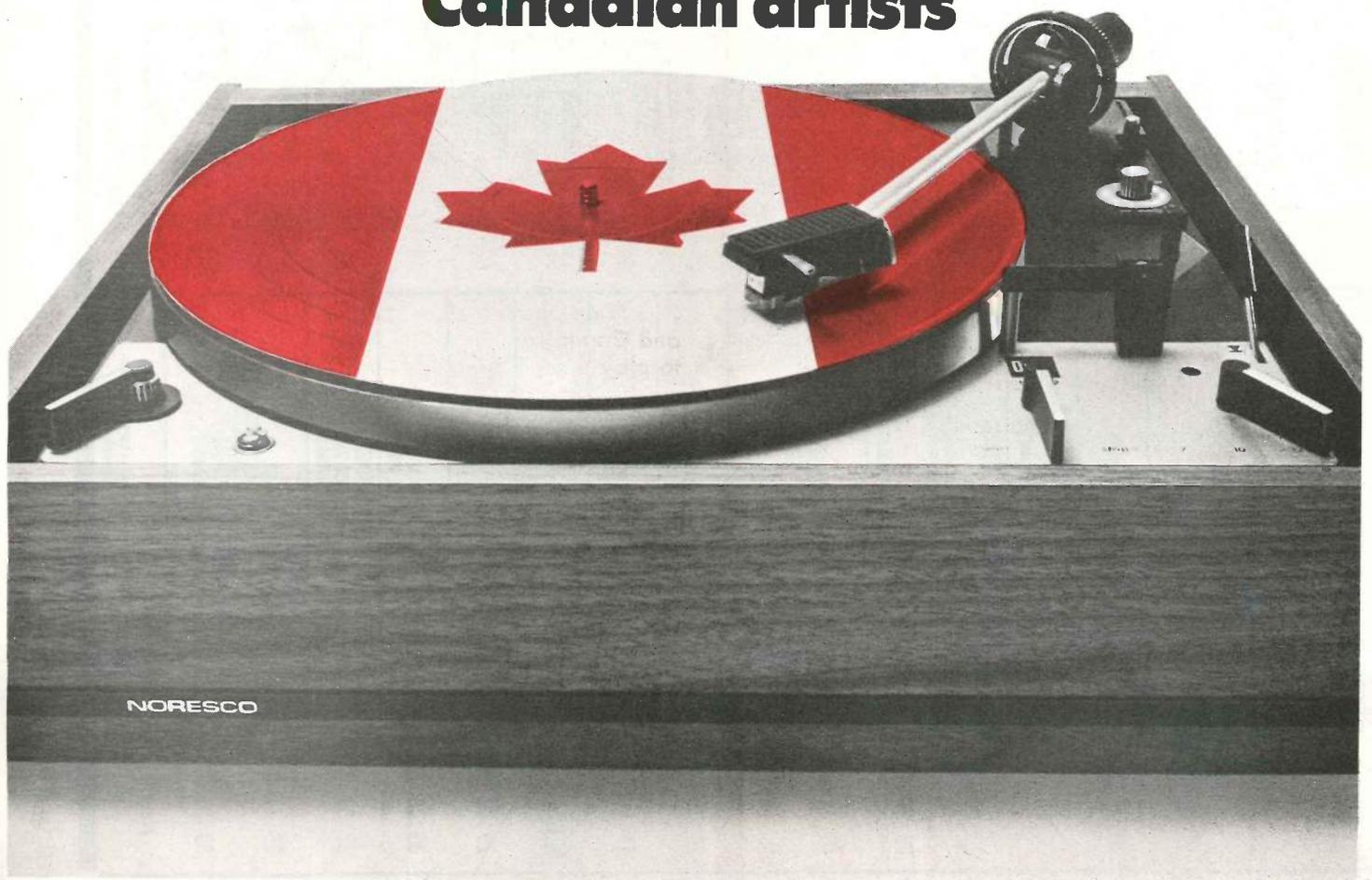
Key: TITLE OF ALBUM  
Artist - Label - Record # - Distributor Code  
Cassette # 8 Track #

Compiled from record company,  
radio station and record store reports

RPM 2/5/70 - 11

# SOUNDS CANADIAN

**Capitol  
captures the  
sounds of  
outstanding  
Canadian artists**



Capitol Records would like to introduce you to one of the largest, most exciting new talent promotions Canada's ever seen. It's a *Canadian* talent promotion—'SOUNDS CANADIAN' by name. Although it's not the first time Canadian talent has been promoted, it is the first time it's ever been done on such a scale.

**Bring Our Boys Back Home.**



With so many Canadian artists today making it big in the States, we figured it was about time someone *here* gave them a chance to be heard. Canadian musicians, performers, and singers are every bit as talented and professional as their counterparts south of the border. So why is it then that so many Canadians are unfamiliar with the likes of Pierre Lalonde and Brian Browne? Do they have to cause a stir in the States before we'll listen? Or is it just that we never seem to notice what's right here in our own backyard? We at Capitol lean very strongly towards the latter. 'SOUNDS CANADIAN' has been designed to fill the void.

**The Finest Canadian Sounds You're Ever Likely to Hear.**

Beginning with the third week in April, and running through the first week in May, Capitol will release 9 new Canadian L.P.'s. They contain what we think are some of the finest Canadian sounds since Nelson Eddie sang his heart out to Jeanette Macdonald in "Rosemarie". By Gary Buck; Gene MacLellan; Edward Bear; and Anne Murray. Claude Valade; Donna Ramsay; and Bobby Curtola. And last, but not least, Pierre Lalonde and Brian Browne. They represent almost every kind of music there is. From Pop to Rock to Country and Jazz. But the overriding factor no matter *what* the sound, is that they all sound Canadian. And they all sound really great!

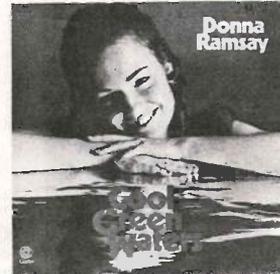
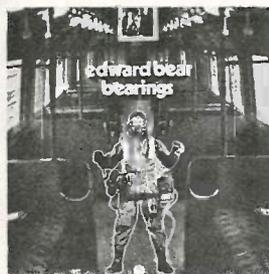
**Sounds Like Things Are Happening.**

As part of our Sounds Canadian effort, we've



prepared posters and window banners similar to what you see on the left. Along with counter cards, browser cards, and product stickers. And even a Sampler L.P. Separate 60-second

radio commercials have been prepared for each artist and L.P. Throughout the duration of the promotion's two-month run, Sounds Canadian will boom forth from radio stations coast to coast. In the meantime, the artists themselves will contribute very strong support by travelling around the country for personal appearances and what-not. So that by the time all the din has reached its full height, a groundswell will have been created that will be impossible to stop.



Canadian performers will go on riding its crest; and Capitol will be proud to have been able to play a small part. We will have helped create a *demand* for Canadian talent. We hope you will have profited by helping us fill it.



# ALBUM REVIEW

## TOM

Tom Jones  
Parrot-XPAS 71037-K  
Already climbing the RPM Album chart. Stock heavy on this sales winner. Appearances in Canada will add to potential. Label launching promotion. Programmers have shown eagerness to lean on all cuts. "Polk Salad Annie", a gem.

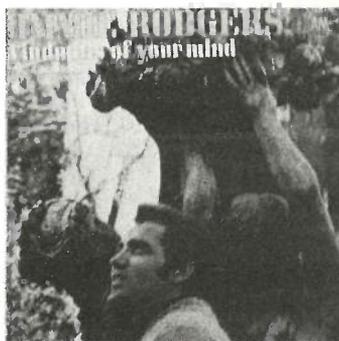


## MOE'S CURRIED SOUL

Moe Koffman-Revolver  
RLPS 502-J  
Caution - Recipe for Moe's Curried Soul contained on back of album cover, as hot as selections. Titter and "Anteaters Dance" - grabbers. 100% Canadian talent. Don't overlook. Session cut at Revolution Sound Studios. Lotsa strings and things.

## WINDMILLS OF YOUR MIND

Jimmie Rodgers A&M-SP 4187-W  
Joni Mitchell's "Both Sides Now" and Leonard Cohen's "Suzanne" make for easy comeback by this giant of a few years ago. Already being programmed heavily across Canada. Counter and window display this set. Market is ripe for Rodgers' return.



## JAMUL

Lizard-A 20101-V  
A set you can really become involved in. "Sunrise Over Jamul" and "Tobacco Road" culled for a single. Impact delivery throughout. Free formers will flip. Don't overlook "Long Tall Sally" and "Jumpin' Jack Flash". Ampex distributors readying promo push.

## L'INITIATION

Initiation-INN 5000-K  
Soundtrack from Montreal film grabbing much attention. Instrumental version of "Un Jour Il Viendra Mon Amour" released as single and now enjoying top of the chart action throughout Province. Many other instrumental goodies on set.



## WHAT THE WORLD NEEDS NOW

Barbara Gryfe  
Dominion-LPS 21011-E  
A joint CBC and Dominion Records presentation bringing out the best in this young Torontonian. "One Child", an Aubrey Tadman, penning has been culled as a single. "Evening Of Roses" sung in Hebrew - very interesting.

## ZABRISKIE POINT

Soundtrack MGM-SE 4668ST-M  
Contents as bold and beautiful as cover. Pink Floyd, Grateful Dead, Kaleidoscope, Youngbloods and many others makes for total sound involvement of listener. Listen to the album first, the flick will mean much more.



## THE JACQUES LOUSSIER TRIO PLAYS BACH'S BRANDENBURG CONCERTO NO. 5

London SPC 21044-K  
If you are any way jazz or baroque oriented, this set is a must. Loussier and his trio are excellent alone but with the Royal Philharmonic Orchestra - WOW. Free formers will really dig.

## THE BIG BAND OF JOHNNY BURT

Camden-CAS-2406-N  
Johnny Burt is known from coast to coast in Canada and this set points up 10 reasons why. "Gentle As A Breeze", "Midnight Mist", "Daffodils And Tulips", and "High F'lutin'", all self pennings, create as gentle and listenable an atmosphere as any instrumental LP on the market.



## A KARAJAN FESTIVAL

Berlin Philharmonic  
DGG-643212-Q  
One of the finest classical sets on the market today. Tchaikovsky's "1812" worth the price of the album alone. "Hungarian Rhapsody No. 2", "Les Preludes" (Liszt) and "Finlandia" (Sibelius) performed with exactness and brilliance by Berlin's finest.

by John Watts

# Underground Radio

*This is the first in a series of articles on radio, today.....and now! The author is approximately the average age of today's most desirable radio listener. Read these articles as I have, with the idea that the thoughts expressed can be extended to various new concepts in listener development. — Editor*

Before it is possible to enter into a dissertation on underground radio, it is necessary to determine exactly what the term implies.

The tag is most commonly applied to so-called "free form" programming on an FM outlet. But is it restricted to FM, or is it necessarily applicable to "contemporary" (for lack of a better word) music broadcast on FM frequencies? The answer is a resounding "No!". Who is to decide what constitutes "contemporary" music? Is "Switched on Bach" suitable for underground programming? If it is, what about "Switched Off Bach"? Are they "contemporary"? Is Tommy Roe?

A lot of seemingly trivial questions, but the point is, where are the lines drawn and who draws them? By labelling music suitable or unsuitable, as the case may be, underground radio is not breaking away from format, but

simply creating a new one. If a record is a chart item, nine times out of ten it will not be the subject of underground airplay, regardless of merit; case in point - - the Beatles' "Let It Be". A wonderful piece of music, stimulating, and enormously attractive but because of its commercial success, totally ignored by the intellectual giants of underground programming. A few months from now it will no doubt be played, after its descent from the charts. Is that "free form"?

Next in line; to whom does this type of programming appeal? Is underground being directed toward the college crowd, intellectuals (not necessarily one and the same thing), the "in" crowd, or the great unknown quantity labelled "heads"? Do the intellectuals dig "Alice's Restaurant" or do the heads dig Dave

Brubeck? Is underground radio giving what they really want, or, more realistically, can it? The answer to all these questions is, in essence, no one knows. Underground radio is, at present, in a state of flux - it's blind in one eye and can't see out of the other, fumbling in the dark, and in the meantime, pumping out music, quite often not all that musical, at random. Perhaps, the preceding has been a little unfair. It must be admitted that underground can, and does give high quality programming, seemingly well thought out for a certain percentage of total airtime. But it inevitably falls once again into chaos, into the situation where it is once again simply acting as a jukebox with terminal indigestion.

The "radio personalities" (disc jockeys?) will quite often take time out from squeaking their chairs while on the air, or condescending to speak to their listeners, to glorify "doing their own thing". But is "doing your own thing" more suitable for broadcast to tens of thousands of listeners or for the announcer's leisure time? Free form doesn't have to mean no form.

The mainstay of most underground programming continues to be

# Mashmakhan



## RAYBURN BLAKE

- Ray used to be an electronics technician, but soon gave that up in favor of electric guitar. His earliest heroes were Johnny Cash, Carl Perkins and Santo & Johnny and he still uses that sweet old picking style in several solos with Mashmakhan. Silent and somber-looking, Ray's guitar work gives the group's music a totally different sound, blending jazz, rock and country with free form imagination.



"head music" in one form or another. What constitutes head music is enormously variable and more often surprising. Initially it is necessary to say, that head music, or acid music, or what-have-you, is designed to have special appeal and significance to the turned-on mind. Whether the turned-on mind is, in fact, expanded, is another story, the point being that perception is altered, who is to say in which direction is not important. The morality of respected corporate entities calculatedly supplying a product for consumption by persons with altered consciousness, to couch it nicely, is also another story, but it has certainly done nothing but good for the quality of recorded music available.

Now, to return from the digressions, when under the influence of a psychedelic, the user undergoes a change not only in visual and auditory perception but in time sense. As a result the listener is able to more fully appreciate each layer of sound, is able to "get between the notes". The role of each instrument is more clearly defined, rhythms are more pronounced, every note takes on a new depth and quality and most importantly lyrics take on a meaning and a clarity unimagined before.

The first commercially successful piece of out and out overt head music was the Byrds' "Eight Miles High". It was, in fact, so overt that many stations, protecting their listeners, banned it. CKFH in its heyday as Toronto's free form AM outlet, daringly played it while its more commercial rival CHUM refrained. The same stations now play "Lucy In The Sky With Diamonds" without batting a lash. Innocuous little CHOO in Ajax, Ontario, airs "Happiness is a Warm Gun" with no second thought, much to the delight of its growing young audience. The percentage of "heads" making up the audience is indeterminable, but can safely be assumed to be a staggering proportion of it.

Next question; is head music perforce pop? The reverse is certainly not true. Pop, in this case being the so-called "music of today", encompassing, for example, the Beatles, Led Zeppelin, Norman Grebaum, etc. The answer to this one is another resounding "no!". Columbia's excellent sales of the Walter Carlos Moog Synthesiser album can in no small way be attributed to the drug culture. Beethoven's Ninth Symphony is also a popular piece of head music. The soft and eloquent sounds of Leonard Cohen and Gordon Lightfoot provide the setting for many a psychedelic experience. Now, ob-

viously, there is a difference in the intent of the writers and performers named above. The Beatles, most notably in "Sgt. Pepper" and "Magical Mystery Tour", make a deliberate attempt to make head music and to this day have not been bettered at their own game. The title of the latter album alone is enough to indicate the wide acceptance of psychedelic music. Beethoven and Bach presumably had no knowledge of psychedelia but their music and the music of other unlikely composers and performers also has many of the same effects as modern head music. In fact, as a general rule they far surpass much of the quickly run off and poorly produced pseudo-psychedelic music which today floods the airwaves of the underground.

News and editorial reveal the true story of underground radio. They are merely harmless "freaky" sisters of their AM owners. Quite often they share news services and although mild radical opinions are sometimes expressed on the air, they almost always reflect the fairly conservative and usually popular stands of the owning station, slightly radicalized for consumption by the "underground". For how long audiences will tolerate the condescending editorial and music policies of the underground outlets is open to some debate. As is well known, "free form" is, for the most part a losing proposition, success itself is its own worse enemy, CKFH, as "number two radio in Toronto", with no strict playlist and a good variety of "heavies" attracted a goodly portion of the Toronto AM market. When a minor degree of commercial success came to the station, the increase in ads and the creation of a tight top thirty playlist destroyed its hopes to conquer number one. Top thirty is CHUM's game and they play it well.

The question arises, can underground radio be a financially viable undertaking? By definition, it cannot. Commercial success marks the end of free form programming. Does the answer lie in commercial AM subsidizing underground, or in a subscriber station or network of stations? Neither are particularly practical or realistic solutions. So in the absence of an easy answer we must continue to consume the diet of underground presently available and at least be thankful that it provides an alternative of some kind to the time worn station promos, the playlist which can be totalled on the digits of one body and the religious following of American tip sheets.

## Collectors Return To Toronto

Toronto: Vancouver's Collectors are back in Toronto and are skedded to play Ronnie Hawkins' Hawk's Nest this Saturday back by Neon Rose. Following the engagement at the teen nitery, the Collectors tape CBC's Rock II Special with Delaney, Bonnie, etc. After the CBC stint, the group moves on to New York to cut their third album at A&R Studios. The Collector's follow-up to their lid of "I Must Have Been Blind", has been released on the west coast. "Sometimes We're Up" is on the London label. The flip is a continuation of "The Beginning Part II" and has been cut at 33 1/3, running time is eight minutes. Included in the southern Ontario appearances are shows at Walkerton and Kitchener with George Olliver and Natural Gas.

## CJYR Jocks Maintain High Canadian Content

CJYR/CKYR Edson Alberta production manager Chuck Benson, reports the maintaining of a high percentage of Canadian content, which has been the policy of the station since its inception a year ago.

Chart listings go to: Edward Bear, Guess Who, Catherine McKinnon, Justin Tyme, Barry Allen, and Original Caste.

New lineup at CJYR/CKYR as follows:

6-9 am - Waxie Williams  
9 am - noon - Barry Richards  
Noon - 4 pm - David B. Hill  
4 - 8 pm - Gordon Chandler  
8 pm - 1 am - Mike Gray

John Robins moves from the Edson outlet to CFCW Camrose, Alberta.

## Mercey Brothers Back At Edison

Columbia recording group, The Mercey Brothers, have returned to the Edison Hotel for a two week engagement commencing April 20th. The trio, who have been tagged country, have picked up chart listings for "Goodbye", the flip of their current country charter "My Song For You" and climbs into the RPM Canadian Content Chart at No. 27. Their recent album release "My Song For You" has been released on both 8 track and cassette and has been included as a catalogue item for the Columbia Record Club.

The Mercey Brothers were voted Top Country Group in the recent 1969 RPM Gold Leaf poll.

## Maple Leaf System Goes International

After being ballyhooed as the saviour of the Canadian music scene, the Maple Leaf System finally matured to become nothing more than an international chart that votes on and lists a few Canadian singles.

Sometime ago, Canada's radio giants got together under the direction of the Canadian powerhouse CHUM, a Toronto radio station, to form a "system" that represented itself as being interested in Canadian talent. The whole thing brought a great deal of attention from the press and particularly in Toronto where CHUM made international news as the leader and founder of the "system".

The group promised to improve the lot of the Canadian artist and Canadian recordings. The biggest improvement might have been to the Canadian radio stations who derived a great deal of publicity from the venture, but the music industry only got sucked in - as usual and the gap between broadcaster and the record companies became larger and larger.

The MLS really accomplished very little. There was an attempt to pinpoint the exact intention of the group, but the only responses were terribly clever and somewhat evasive. The MLS has not shifted control to Vancouver and the western stations who have always felt that they should get more attention than the big apples in the eastern markets, have come up with a new set of rules for the MLS that are "hardly worth

commenting on" according to one observer. A number of record companies continue to humour the MLS by submitting their records to the panel of authorities. Today, even if you win the battle, you might lose the war. All winners must attain a certain number of points before they are aired. One record that didn't make the grade was withdrawn from the market. This action might be considered by some as a breach of faith in the rest of the industry. The normal process of the record business is to stand behind your product - good or bad. To use a self-contained group of judges to "cop out" on the industry might be considered "unethical" or a new precedent in the industry. Whichever, the industry has not expressed its disapproval sufficiently. The reason might be the fear that has kept individual companies from standing up to broadcasters. There is constant speculation in that broadcasters maintain a "black-list" and the record industry refuses to take a chance that this might be true.

So today, Canada's hit makers are still together and living with the anticipated 30% Canadian content ruling but refusing to lose control of the "hitmaking" to any particular giant. They have gone in to something that is akin to a "tip sheet". The Maple Leaf System National 30 lists 30 international records and (on the sheet that I saw) four Canadian or pseudo-Canadian releases. To an outside observer, it looks like something

that might have been thought of to SPITE a Canadian trade paper which wouldn't stand by while the system was being ridiculed without asking some questions. When the answers didn't agree with our stand in regard to Canada and Canadian talent, we were cut off from any further cooperation with many of the stations involved. It became apparent that we would be ignored or underplayed in any of their activities. We can live it out. We would like those stations which feel we have a personal axe to grind, to attempt to live it out with us. Above all we can only admire them for sticking to their guns - no matter how wrong (or right) they may be.

Just the idea that the MLS has now gone to the aid of the international music industry is inspiring. The singles business is sagging and the MLS is there to help with a lift regardless of what the original intentions of the "system" were supposed to be.

The whole thing reads like a book on Madison Avenue treachery.

## Dybold Group Cuts Session

Jimmy Dybold and The Proverbial Nee Hi, popular young Kitchener group have just completed a taping at Sound Canada Studios with an expected single and album release to follow shortly.

Dybold and his group have experienced good bookings over the past year and have consistently been booked, often two months ahead. Their bookings come in from as far away as Kingston, Kirkland Lake, Belleville, Trenton, and Toronto. The Locarno and Maple Leaf Ballrooms, in Toronto, have become solid boosters of the group. They have also played Toronto area high schools with several return engagements called for. The Don Mills Collegiate was so impressed with the group's performance, both the student council and the principal requested a return engagement.

Bookings for the Nee Hi are handled by Berney Dobbin, Kingston; Music and Artists Placement (Bert Mitford), and Brendan Clinch, Toronto; and Georgian Bay Booking (Ken Stonehouse) Midland.

The group is comprised of Jimmy Lavery, lead guitar; Dennis Crawford, organ; George Satiroff, bass; and Ronnie Pfohl on drums.



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f/s "I WANT YOU"

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## Farnsworth Aids Halifax Scene

By Joseph Edwards

In all the fields of showbusiness there is probably nothing more frustrating, even as a hobby, than promoting talent. As Stan Farnsworth of Halifax, Nova Scotia, has found out, after more than twelve years of promoting, and representing local artists in eastern Canada.

A tall quiet spoken bachelor, but with strong determination, Stan inherited his interest in showbusiness from his mother's family, in London, England. Having no brothers, his only sister Iris, Mrs. A.G. Macleod, of Hopewell, Nova Scotia, who was a leading soprano with a semi-professional operatic society in England has since coming to Canada in 1946, won festival awards for acting, and playwriting in Little Theatre in Nova Scotia.

His mother Lillian Farnsworth, has performed on stage and radio in Nova Scotia, and although up in her years now, is still a good singer and entertainer. While his brother-in-law Arnold MacLeod, is a good amateur cartoonist, painter, and song writer, having had two of his songs published in Europe, while serving in the Canadian Army during the last war.

Coming to Canada at the age of nineteen, in 1947, Stan's first venture into talent promoting was in 1957, while working as program director, and announcer for radio station CKEC in New Glasgow, Nova Scotia. Where he spent several years, before moving on to manage the Odeon Academy Movie Theatre in the same town.

During the past years, interest in local artists has encouraged him to try his hand at several mediums of entertainment, which have included producing, and recording a weekly sponsored radio program, for over four years, on CKEC, presenting Maritime artists to the listening audience. As a songwriter, four of Stan's songs were commercially recorded, by local artists. Other credits include, directing Little Theatre plays, production of two single special local television shows, using local artists. A citation award for special exploitation, from the Boxoffice Theatre magazine, plus a countless number of publicity write ups and ideas for local artists.

Although Stan's first taste of live theatre was in college plays, at school in England. He spent five years as a member of the Hamilton Players Guild, while working in Ontario in 1955. He was also a member of the Hamilton City Committee on drama, and originated, and instigated the organizing of

an amateur television repertory company, which unfortunately failed after the first production was aired, due to lack of public support.



Apart from trips to upper Canada, and the United States, Stan's hobby has been most successful in the Atlantic Provinces. Even though his full time position as a sales representative for a Halifax company keeps him busy, and spare time is often limited he has still found time to help and promote local artists, to guest appearances on national and local television, and radio networks, commercial recordings, plus a great many shows of almost every type and style, some of which he has produced himself. One of the things that he enjoys very much, is the production and presentation of radio, and live benefit programs, for the aged, sick, and shut-ins.

In regard to promoting talent, some of the problems that Stan has had to deal with include, the sometimes discouraging lack of public support for local artists, yet bring in talent from a distance, like Ontario, or the U.S.A. and they will often get a large audience. A public attitude that many radio stations often seem to share, especially in regard to commercial recordings by local artists.

But aside from public criticism, and the occasional biased opinion of a professional producer, Stan has been able to help many local artists. Described as the man behind the scenes, often called manager, agent, or showman, he prefers the title of friend. As he watches from backstage, or from the audience, an artist he has been helping perform for the public, in a further bid to become a star, in the competitive world of showbusiness, and this makes it all worth while.

This is an excerpt from an interview, in which Stan was asked for his suggestion, as to a formula for success in regard to new talent.

"The formula for success is often as intangible as the ever changing mood of the public audience. Each performance is a challenge against a competitive market, each new contact is another personality, often with different opinions. Showbusiness is a world of the present, where the story is often rejected yesterday, accepted today, and forgotten tomorrow.

I would suggest perseverance as a very important ingredient for success, also you must have confidence in your own talent, but not to the point of being conceited. It is one thing for a friend, manager or agent to say an artist is the greatest, but the same statement from the artist himself, in regard to his own talent breeds resentment in others. A performer can have wide public appeal, but at the same time be unpopular with their associates in showbusiness. I am not referring so much to the mostly concealed, but often present professional jealousy among performing talent, but to the fact that many artists after a few successful appearances, turn

FARNSWORTH continued from page 20



# Gene MacLellan

The Call  
Snowbird

72607



## Rainvilles Tape Melbourne Session

Morris and Dot Rainville, one of the most successful Canadian pop/country duos on the circuit have just completed a taping



session for Melbourne Records in Montreal.

Morris and Dot, who present a humorous easy listening country show with pop overtones, have demonstrated an amazing flexibility for their new record release. Described as "a solid hard driving funky country recording session" the Rainvilles have included many of the Creed-

ence Clearwater Revival compositions in their taping with their own styling. Two of the cuts that created excitement were "Bootleg" and "Fortunate Son".

Production and arrangements for the session came under the guidance of Dougal Trineer, A&R director for Melbourne Records. Back-up for the session was supplied by: Paul Gurry, lead guitar; Trineer, bass; Claude Jobin, drums; Ted Phasey, piano and Lou Giroux on steel.

The Rainvilles, a husband and wife team, have been in the music field for many years and have radio, television and records to their credit. They were voted one of Canada's top duos in 1967 and 1968.

Much of the pair's bookings have centred around Northern Ontario. They are booked solid until Sept 5th of this year. Some of these dates include:

- Westward Ho - Kapuskasing (Apr 27 - May 2)
- Glendale - Ansonville (May 13 - 24)
- Spinning Wheel - Cochrane (June 29 - July 11)
- Central Hotel - Oshawa (July 27 - Aug 8)
- Whitby Hotel - Whitby (Aug 24 - Sept 5)

FARNSWORTH continued from page 19

their confidence into conceit. I have known a performer to walk away when the conversation turns to other artists, since he was only interested in hearing, and speaking about his own talent. The attitude displayed backstage, is just as important as the one presented to the audience.

Showbusiness is a very competitive and often thankless profession. Don't forget anyone who helps you on the way up, you may be glad of their help again later. The higher you go, the harder it is to stay on top. Often a person will help start an artist, many times at their own expense, only to find them go with another artist or person who they feel may help them more. After the first and often hardest part, from unknown to recognition has been done by the first person.

Try never to get discouraged, it may take a month, or it may take years, but you never know in this entertainment business, if your big success is just around the next corner. Remember that most of the great stars in the music world today, were once amateur local talent in their first auditions and engagements".

## O'Keefe Woos Oldsters And Students

Toronto's O'Keefe Centre instigated a new "standby" policy for senior citizens and students for all performances of attractions at the O'Keefe.

Standby price has been set at \$2.00. Students and senior citizens presenting identity cards at the box office after 7 pm the evening of the performance take their choice of the best available seats.

The O'Keefe already maintain special prices for Wednesday and Saturday matinees for senior citizens and students. These differ however, in that reservations may be made in advance. There will be no change in this policy.

Jack Karr, Press Relations Director of the O'Keefe reports an upswing in student attendance in the past few weeks. "Canterbury Tales", "Fiddler On The Roof" and "Man Of La Mancha" played to sold-out matinees, during their engagements.

The O'Keefe's recently announced "show shopping at Dominion" has boosted ticket sales and has been instrumental in influencing a new type of patron. Ticket reservations are available at 22 selected neighbourhood Dominion stores in the Toronto, Hamilton, Oakville and Brampton areas. Because of the success of this service it's expected that several other stores will be added.

Hugh P. Walker, president and general manager of the O'Keefe Centre noted: "At the outset, particular emphasis was placed on the Saturday matinees and, as anticipated, these are turning out to be 'family affairs', occasions on which parents bring children downtown on Saturday afternoons to introduce them to the delights of live theatre."

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## Zeppelin - Top Vancouver Draw In 13 Years

Atlantic's super sellers, Led Zeppelin, chalked up another wild success on their current North American tour with a packed Vancouver Pacific Coliseum, March 21. With 19,000 squeezed into the barn like amphitheatre, the sound of this fantastic British group, soaked into the crowd like a sponge and added a mellowness that surprised even Zeppelin's severest critics.

This was the opening of their North American tour and not since the 1957 Elvis Presley appearance has Vancouver felt the shock of such a massive gathering, Zeppelin even outsold the Beatles by 2000 tickets.

Atlantic's sometime Warner Bros promotion dynamo Bruce Bissell was on hand, as usual, to give the visitors the red carpet tour of the city and set up a press conference that still has the press talking. Reporters from all local press as well as from several British Columbia and Alberta centres were on hand along with reps from foreign press including London's Daily Mirror and the San Francisco based Rolling Stone. The press conference was also covered by both the CBC and CTV.

Bissell reports crowd response was deafening with standing ovations throughout the entire concert. Remarkd Bob Plant, lead singer of Zeppelin, "It's one of the greatest reactions we've ever received".

## Singles On Upswing In Vancouver

Warner Bros and Atlantic are experiencing an upsurge of radio play and store sales of recently released singles.

Warner/Atlantic promotion manager for the West Coast, Bruce Bissell, lists Norman Greenbaum's "Spirit In The Sky" as the biggest single for the company in the Province. CKLG have the deck in the No. 1 berth for two weeks running. Also heading for the top of the provincial charts is the Ides Of March lid "Vehicle".

Bissell also reports the signing of Little Richard by Warner Bros which has already created a demand for his first single "Freedom Blues". Demands are also running high for the initial Gordon Lightfoot release "Sit Down

## Edward Bear Beefs Up C-HOW Underground

Fresh from their concert gig at Niagara College (Mar 26), Capitol's Edward Bear taped a lengthy interview with C-HOW's Brian H. Master. The tape was rushed back to the station and used that same evening on C-HOW's underground show "Symmetry". Bear have been a powerful draw in the area as witnessed by their almost sold out show at the College. Their current single "You Me And Mexico" is listed as the top single at the Welland station with their album "Bearings" receiving extensive airplay aboard "Symmetry".

Young Stranger".

Album product showing strong sales through exposure on the powerful CKLG-FM outlet include the Crosby, Stills, Nash and Young set, Van Morrison's "Moondance" and the new Reprise set by John Sebastian.

The Everly Brothers have been named as the summer replacement for the Johnny Cash Show which has prompted Bissell to lay down plans for a massive Everly product push prior to and during the Everly's TVer.

**CANADIAN  
ARTISTS**

\*

**CANADIAN  
PRODUCED**

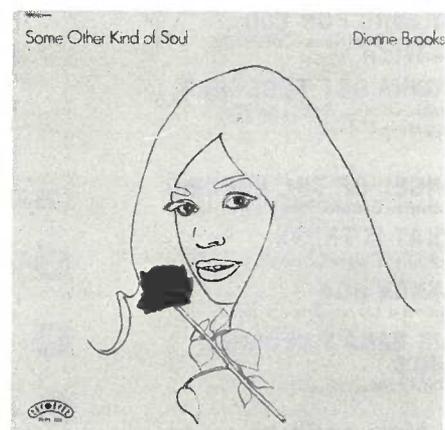
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MOE KOFFMAN  
RLPS 502**



**SOME OTHER KIND OF SOUL  
DIANNE BROOKS  
RLPS 503**

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## Wexler To Produce Delaney And Bonnie

This past week I was in Miami watching Delaney and Bonnie and Friends work out their new album, their first with producer Jerry Wexler. Wexler has moved his

it looks like they may be there much longer than that. The scene is very easy going, Southern style, with a warm and open atmosphere throughout all of the hard work that is actually being done.

Delaney and Bonnie are still joined by organist Bobby Whitlock, who remained with them when their other musicians split to go on tour with Joe Cocker and Leon Russell. But if they miss those guys, they certainly have managed to make up the loss with their new musicians - Ron Tutt on drums and Jerry Scheff on bass - both of whom had recently played with Elvis in Las Vegas. Two members of the Atlantic house band were joining the sessions; they are Memphis bred musicians

who have had tremendous amounts of musical experience - Jim Dickinson on piano and Charlie Freeman on guitar. Both of these boys are with the Dixie Flyers, who are signed to Atlantic and back their artists, as well as recording on their own. Delaney and Bonnie had gone through a lot of material with Wexler, and it was still undecided when I left as to how many would be on the album. "But," Delaney said to me, "we can always do some of it on the next album!"

I talked with Delaney, Bonnie and Bobby Whitlock, either a few feet away from the ocean, or sitting around a pool, - that was the kind of week it was. They all seemed extremely enthusiastic about working with Wexler - Delaney said, "I've waited twenty years for this," and were happy about

## lisa robinson

### POP WIRE

recording activity down to Miami from Muscle Shoals, and so far Aretha Franklin, Sam and Dave, Dee Dee Warwick, Lulu and others have done sessions under his supervision. Atlantic has a lease on one of the Studios at Criteria Studios for one year, and

## COUNTRY

- 1 **1 MY WOMAN MY WOMAN MY WIFE**  
Marty Robbins-Columbia-45091-H
- 2 **2 ALL I HAVE TO DO IS DREAM**  
Bobbie Gentry & Glen Campbell  
Capitol-2745-F
- 3 **3 TENNESSEE BIRD WALK**  
Jack Blanchard & Misty Morgan  
Wayside-45010-K
- 4 **4 THAT'S WHEN SHE STARTED TO STOP LOVING YOU**  
Conway Twitty-Decca-32599-J
- 5 **5 THE WAY YOU PLAY**  
Merv Smith-Big Chief-6908-E
- 6 **6 BIG JOE MUFFERAW**  
Stompin' Tom Connors  
Dominion-109-E
- 7 **16 IS ANYBODY GOIN' TO SAN ANTOÑO?**  
Charley Pride-RCA-9806-N
- 8 **8 TAKE A LETTER MARIA**  
Anthony Armstrong Jones  
Chart-5045-L
- 9 **12 MY SONG FOR YOU**  
Mersey Brothers-Columbia  
C4-2913-H
- 10 **17 GONNA GET TOGETHER**  
Buck Owens & Susan Raye  
Capitol-2731-F
- 11 **11 ANGEL OF THE MORNING**  
Connie Eaton-Chart-5048-L
- 12 **23 WHAT IS TRUTH**  
Johnny Cash-Columbia-45134-H
- 13 **13 I KNOW HOW**  
Loretta Lynn-Decca-32637-J
- 14 **9 BIG MAMA'S MEDICINE SHOW**  
Buddy Alan-Capitol-2715-F
- 15 **25 RUNNIN' BARE**  
Jim Nesbitt-Chart-5052-L
- 16 **24 OCCASIONAL WIFE**  
Faron Young-Mercury-73018-K
- 17 **19 LORD IS THAT ME**  
Jack Greene-Decca-32631-J
- 18 **7 KENTUCKY RAIN**  
Elvis Presley-RCA-9771-N
- 19 **14 SOMETHING TO THINK ABOUT**  
Luke The Drifter Jr-MGM-14095-M
- 20 **10 CHARLIE BROWN**  
Compton Brothers-Dot-17336-M
- 21 **22 DON'T IT MAKE YOU WANNA GO HOME**  
Terry Roberts-Edmar-1109-G
- 22 **26 THE POOL SHARK**  
Dave Dudley-Mercury-73029-K
- 23 **28 LOVE IS A SOMETIMES THING**  
Bill Anderson-Decca-32643-J
- 24 **31 IF I'D ONLY COME AND GONE**  
Clay Hart-Metromedia-172-L
- 25 **41 OH HAPPY DAY**  
Glen Campbell-Capitol-2787-F
- 26 **30 FAREWELL TO NOVA SCOTIA**  
The Cotter Folk-Melbourne-3356-K
- 27 **15 THE FIGHTIN' SIDE OF ME**  
Merle Haggard & The Strangers  
Capitol-2719-F
- 28 **29 YOU WOULDN'T KNOW LOVE**  
Ray Price-Columbia-45095-H
- 29 **27 I'LL SEE HIM THROUGH**  
Tammy Wynette-Epic-10571-H
- 30 **42 I DO MY SWINGING AT HOME**  
David Houston-Epic-10596-H
- 31 **... SHOESHINE MAN**  
Tom T.Hall-Mercury-73039-K
- 32 **... WAIT FOR SUNDAY**  
Tommy Hunter-Columbia-C4-2920-H
- 33 **36 I WALKED OUT ON HEAVEN**  
Hank Williams Jr-MGM-14107-M
- 34 **... MY LOVE**  
Sonny James-Capitol-2782-F
- 35 **38 LOVE HUNGRY**  
Warner Mack-Decca-32646-J
- 36 **39 CRAZY TRICKS**  
Angus Walker-Big Chief-6907-E
- 37 **37 STAY THERE TILL I GET THERE**  
Lynn Anderson-Columbia-45101-H
- 38 **48 WHERE GRASS WON'T GROW**  
George Jones-Musicor-1392-J
- 39 **47 DON'T TAKE ALL YOUR LOVING**  
Don Gibson-Hickory-1559-L
- 40 **50 RISE AND SHINE**  
Tommy Cash-Epic-10590-H
- 41 **40 ALMOST HOME**  
Ralph Carlson-Rodeo-3318-K
- 42 **43 DIRTY OLD SLUSH**  
Billy Stoltz-Rodeo-52-K
- 43 **43 SHARING THE GOOD LIFE**  
Hank Smith-Quality-1956-M
- 44 **45 HE ALWAYS LETS ME DOWN SO EASY**  
Rock Harding-Capitol-72611-F
- 45 **46 LITTLE ROSA**  
Harry Rusk-Dominion-107-E
- 46 **... MY CANADA**  
Doc Williams-Quality-1964-M
- 47 **49 I WANNA BE WITH YOU**  
H. William Caffery II-Rodeo-54-K
- 48 **... WALK IN HIS MOCASSINS**  
Alan Moberg-6th Ave-607-K
- 49 **... SINGER OF SAD SONGS**  
Waylon Jennings-RCA-9819-N
- 50 **... STREET SINGER**  
Merle Haggard & Strangers  
Capitol-2778-F

about their music in general. "The music we want to do is the music we're doing," said Bobby. And it is happy music, good time music Wexler calls it - and most definitely rock and roll. One of the songs that they were recording was "They Call It Rock and Roll Music and There Ain't Nothing We Can Do About That"!

The Dixie Flyers are pretty interesting too. They have all individually been through bands like the Markeys, Bill Black Combo, on Tony Joe White's records, and have played on Taj Mahal's, Albert Collins', and the Rolling Stones' sessions as well. They consist of Jim Dickinson on piano and guitar, Charlie Freeman on guitar, Mike Uttley on organ, Sammy Creason on drums, and Tommy McClure on bass. As the "house band" for Atlantic they have backed such artists as Aretha, Wilson Pickett, Lulu, Carmen McRae, Sam and Dave, and are scheduled to work with Ronnie Hawkins, Joe Tex, Esther Phillips, and of course - on their own.

With all of the combined talents of these Southern musicians, there should be a lot of fantastic music coming out of Miami Beach - not a place previously known for the

production of rock and roll.

Other news from New York this week - the Pink Floyd opened at the Fillmore East, with all of their amps, feedback, and loudness. Those who went to see them said it was heavy.

The Incredible String Band will present their "Pop Pantomime" for four nights at the Fillmore East this weekend. With the String Band will be the Stone Monkey Mime Troupe - they are perhaps best known for their appearance in Antonioni's "Blow Up". It is a fully staged production, and as they have all been preparing this in the hills of Scotland for months, it should be interesting.

Lord Sutch, currently on the charts with his album "Lord Sutch and His Heavy Friends", has returned to London to form a permanent group. The new outfit, to be called Lord Sutch and Heavy Friends, will be doing

concerts here and in England, and will most likely start recording immediately on the second album.

The friends will be gathered from some of Britain's "heaviest" musicians, says Sutch, some of whom were featured in another group - Lord Sutch and The Savages.

Stax Records has launched "Respect Records" - a subsidiary label. Primarily a spoken word vehicle, Respect will be issuing albums by Rev. Jesse Jackson and other national figures.

Rev. Jackson will record a series of albums under the title of the "Country Preacher". First of the series, "I Am Somebody" will be the initial release.

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LAST continued from page 6

and promotion manager John Turner, for a giant turn-on of television, radio and visits to key dealers. The most successful being the autograph bit at Simpson's main store. Ted Curl hosted the show and made appropriate announcements over the store public address system with heavy programming of Last selections from all his 34 album releases. By the time the announcement of Last's arrival was made, the store patrons were so hyped on Last, there was an immediate rush to the record department. The scene was reminiscent of the old days when visiting artists were always accorded an autograph session at Simpson's. Last also called on A&A Records and spent some time with Elwood Glover on his CBC-TV "Luncheon Date" which was repeated on his network radio show the same day.

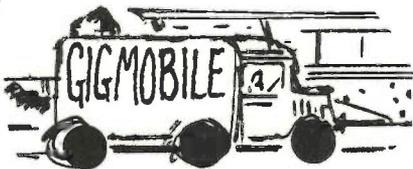
Canada has already become "Lasticized" due the efforts of Katz-Bruner-Turner and the aggressiveness of Polydor's sales people in pushing Last product. Each of his previously released 33 albums have all chalked up excellent sales resulting in a first time ever of James Last albums receiving chart action in North America.

Unfortunately the Last North American stone has gathered no U.S. moss. Some observers even feel there is an anti-Last feeling in existence south of the border. Many were appalled at the U.S. jacket of Last's "Hair" album as opposed to the beautiful profile shot of Last on the Canadian

jacket which obviously added to the stature of this European musical giant. There is a waiting Last market in the U.S. that appears to be growing from border areas. Many U.S. stations, who subscribe to RPM, have enquired as to the possibility of receiving Last discs for programming and some appear unaware that this product is available in the U.S.

CFRB's music director, Art Collins, a station that has been instrumental in breaking Last product in the plum of the Canadian recording industry, attests to the strength of Last in the U.S. with the following. During a trip to a New York Hi-Fi show he took along a copy of James Last's "Trumpets A-Go-Go Vol. 1". The Elpa Room was pumping out some of the standard Polydor selections "Merry Widow", etc. which failed to attract much attention. Collins supplied them his copy of Last's album and suggested they play cut 7 which was "La Paloma". When he returned to the room an hour later it was impossible to get inside to retrieve his album, the crowd had become so large. So great was the demand for Last product a cab canvass of the Yorkville area of New York (East 86th) was made, for any and all record releases by Last. One small record store was completely sold out of imported Last albums within hours of the Elpa demonstration of "Trumpets A-Go-Go". One Canadian promoter is so confident of the Last potential for New York City he is looking into the possibility of presenting James Last in concert in the thus far untapped market.

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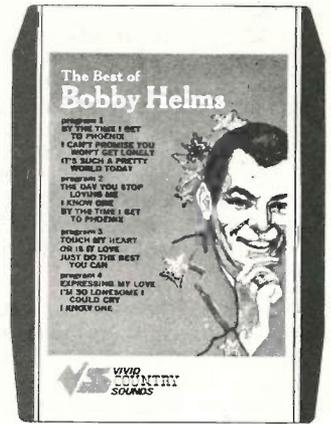
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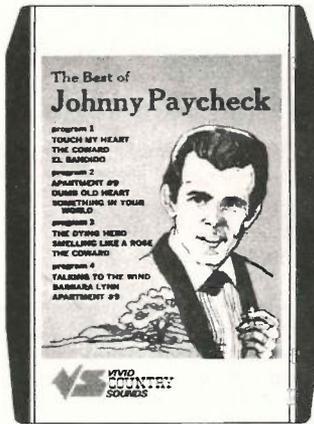


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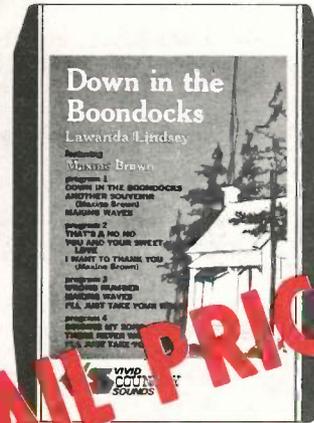
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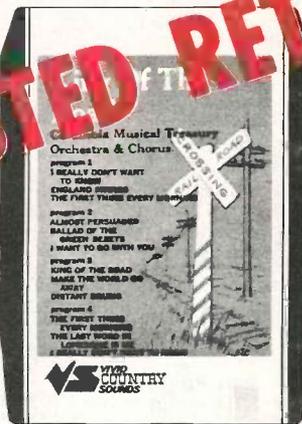
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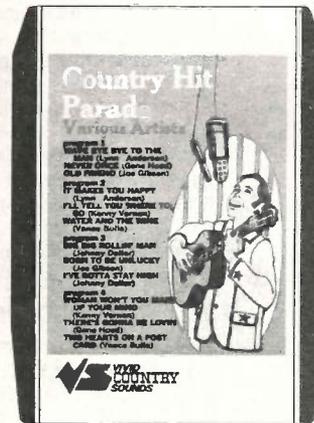
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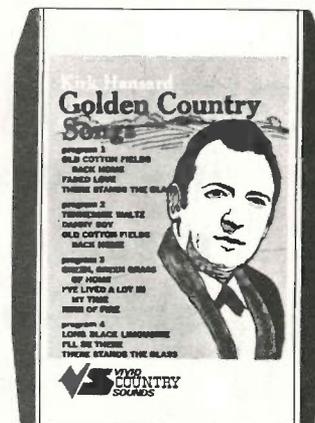
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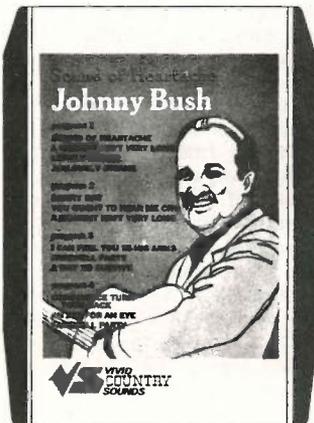
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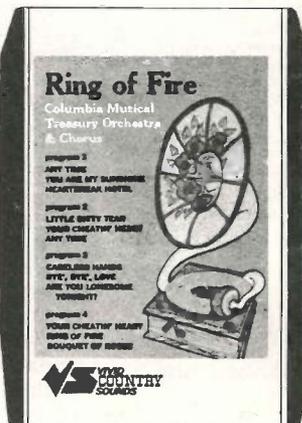
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