

RPM WEEKLY

TWENTY-FIVE CENTS

Volume 12 No. 8

April 11th, 1970



COLUMBIA'S NEW "CYCLE" GROUP - MASHMAKHAN

Andy Williams Summer Show To Be Produced In Toronto

Toronto: The eight week variety series which will replace the "Andy Williams Show" this summer is to be co-produced in Canada with the CTV Network. Starring Ray Stephens, the singer-composer who has guested on the Williams show a number of times, the series will be seen on both CTV and NBC in the U.S. Production will take place at CTV's Toronto affiliate, CFTO. The series is a co-production between Blye-Beard Productions, Barnaby Productions and CTV.

In Toronto this past week for meetings with network prexy, Murray Cherkover, were Allan Blye and Chris Beard. Both moved from Canada to California to meet with success on the Smothers Brothers Comedy Hour and Laugh-In respectively. Each won an Emmy for his work. They joined forces early in 1969 to produce the new Andy Williams series.

Speaking of the plan to tape in Canada, Blye explained, "There are two main reasons for our deciding to produce the series here rather than in the U.S. One is a simple matter of economics. The other, and every bit as important, is because for too long Chris and I have sat and watched these series going to Britain, while we know from our own experience that Canada had the production expertise and facilities to do an even better job if given the chance. We'll start taping toward the end of April. Three

other Canadians are coming back from California to work on the Ray Stephens show with us, Bernie Rothman will be producing the series, Jimmy Dale will be musical director, and writer Mark Schecter from the Andy Williams series will be coming back to work with Laugh-In writers Jack Hanrahan and Phil Hahn."

The show expects to use Canadian musical talent, hopefully including the Guess Who, the Band, Ian and Sylvia and performers of the stature of Gordon Lightfoot. The show will bow in July 1970.

Singles Showing New Action At Quality

While many record companies are reporting a falling off of singles sales, Quality Records, who consistently show an excellent track record for Top 40 programming, has launched several national promotion campaigns for new single releases. Early indications show a good percentage of success with solid sales to back most of the singles action.

Top of the best seller list is the pseudo-Canadian deck of "Mr. Monday" by Original Caste on the Bell label. Single action has also brought much attention to their just released album "One Tin Soldier". Ottawa's Meadow have shown spotty action across Canada with their Quality lid "Oh Darling" with Calgary's Gainsborough Gallery making a strong bid for charts from coast to coast. Much of the action for this group is throughout the Western Provinces, where they have become established as chart winners with their previous Reo releases.

Breakout singles listed by Quality's promo super Harold Winslow are: "Cecilia" / Sweet Henry (Paramount), "Love Is Over" / Lou Christie (Buddah); "Lay A Little Lovin' On Me" / Robin McNamara (Steed);

Quality has negotiated the exclusive rights for the distribution of Little David album "The Devil Made Me Buy This Dress" by Flip Wilson, currently climbing the U.S. trade charts. Quality have also issued this album on 8 track and cassette, and kicked off their Wilson promotion with an EP of 4 cuts from the album. All radio stations and dealers in Canada will be sent a copy in its own special record bag. Easels have been produced along with fluorescent window stickers. Special

Ferrante & Teicher Month For Compo

Lachine, P.Q.: The Compo Company has announced that April 1970 will be Ferrante and Teicher month for the company to coincide with the United Artists promotion in the United States for the keyboard duo. Order forms are on the way to dealers from coast to coast offering special bonus plans. Intensive radio promotion is skedded for the month. The effort is being coordinated by Compo's promo head, Allan Matthews.

Ferrante and Teicher, probably the most successful instrumental act on the continent, boast a large catalogue of material. Selected for an extra push during the coming month are "Midnight Cowboy" and deluxe two record set of all-time Ferrante and Teicher hits tagged "10th Anniversary of Golden Piano Hits". Prepped for release during the month is a new offering including such hits as "Lay Lady Lay", "Raindrops Keep Fallin' On My Head", "Hair", "Theme from 'Z'" and "Good Morning Starshine".

large posters have also been made available for display use. Wilson will be appearing on a TV special (3) where he shares the bill with Dean Martin and Bing Crosby. He'll also host nine "Johnny Carson Shows" in April and expects to bow his own TV series in the fall.

The George Baker Colossus deck "Little Green Bag" got a foothold in the nation's charts through a novel promotion from Quality. The disc was inserted with a drop of perfume into a green vinyl bag which in turn was inserted in an album sleeve. A fluorescent sticker was affixed to the sleeve reading "You can't tell a book by its cover or a record by the bag it's in". Reaction from jocks across the country has Winslow chalking up another promo success.

Our thanks go out to the following promotion people who called on RPM this past week:

Tom Williams	- Atlantic/Warner
Joe Woodhouse	- Capitol
Allan Matthews	- Compo
Bill Eaton	- Columbia
John Loweth	- Caravan
Mark Robbins	- Quality
Bob Martin	- MTCC
Barry Paine	- Compo
Ken McFarland	- London
John Driscoll	- MTCC
Ed Lawson	- GRT
Glen Blouin	- Capitol
Scott Richards	- RCA

published weekly since
February 24th, 1964, by

RPM MUSIC PUBLICATIONS LTD.

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

Editor & Publisher - Walt Grealis

Editorial Assistant - John Watts

Circulation & Subscriptions - Sabina Rubins

Art & Design by Groovyart

SUBSCRIPTIONS: Canada & USA

One Year	-	\$10.00
Two Years	-	\$17.00
Three Years	-	\$21.00
First Class	-	\$15.00

Other Countries

One Year	-	\$25.00
Single Copy	-	.25

Advertising Rates On Request

Second class mail registration number 1351

PRINTED IN CANADA

Mother Tuckers Bow Single

Toronto: Mother Tuckers Yellow Duck, originally formed in Vancouver and now making their home in Toronto, bowed their latest single, "Starting a New Day" April 1st on the Capitol label. The new outing is described as up-tempo, fresh and strongly vocal. To follow, May 1st, is the Duck's second album produced by Terry Brown and Paul White.

The group comprises Patrick

Caldwell from Toronto, vocalist, Charlie Faulkner, bass, Don McDougall from Winnipeg, vocals and rhythm guitar, Leslie Law, newest addition, lead guitar and Hugh Lockhead drums. The Duck recently appeared at the Toronto Rock Festival at Varsity Stadium in addition to appearances in Oakville, Pickering; Markham and the alive-again Electric Circus in Toronto. Caldwell and McDougall write the group's original material, including the latest.

Roberts Well Received In Bermuda

Hamilton, Bermuda: Sudbury-based country performer, Terry Roberts, is currently doing the rounds of one nighters in this resort paradise. Most recent performance was a country and western concert with Hank Williams Jr. at the Rosebank Theatre in the island's capital. The response accorded Roberts by the one thousand in attendance was both gratifying and surprising. The singer now moves on to Barbados for more country music in calypso country. Meanwhile, back

home in Canada, "Don't It Make You Wanna Go Home" continues to receive heavy airplay via CFGM, Toronto where it has been charted for five weeks, CJCH, Halifax, where it has appeared in the listings for two weeks and numerous other country outlets, mostly in the province of Ontario.

Latest product skedded for release is an album, bearing the name of the single from Caravan. An advance pressing of five hundred copies was made for the Bermuda appear-

CKLW FM To Air Bandstand '70

Windsor, Ont; In approaching their aim of making Windsor the "live music capital of Canada", the Windsor Federation of Musicians, is prepped to stage the annual benefit, "Bandstand '70" at the Teutonia Club (13). For the second consecutive year, CKLW-FM plans to broadcast live the music presented at the bandstand. During the evening broadcast listeners will hear ethnic music via Val Prymack's Band, the Ray Douglas Next Generation, (a 25 piece brass group), two Detroit-based bands and smaller but equally popular musical aggregations headed by Stan Jarrovi, Rocco Ciccone and Gord Welch.

As many as thirty local acts in the rock, jazz, dixieland, country and folk vein are to be staged

ance, virtually all of which were sold almost immediately. Another pressing is being made for Roberts' homecoming to Sudbury. The LP will be available on general release in a few weeks.

RPM CANADIAN CONTENT CHART

- | | | |
|--|---|--|
| 1 3 YOU ME AND MEXICO
Edward Bear-Capitol-72603-F
(Larry Evoy-Eeoy Music-CAPAC) | 11 13 LIVING ON A WISHBONE
Bobby G.Griffith-MTCC-1001-U
(Bobby G.Griffith, Berandol Music-BMI) | 23 24 SOLO FLIGHT
Cat-RCA-74-0331-N
(McQueen, Sunspot-BMI) |
| 2 4 AMERICAN WOMAN
Guess Who-Nimbus 9-74-0325-N
(Bachman-Cummings-Peterson-Kale
Cirrus Music-BMI) | 12 11 CHILD OF DAWN
Justin Tyme-Warner Bros-5022-P
(Stark-Schneider-Maxwell
Chichimus Music-BMI) | 24 ... BIDIN' MY TIME
Anne Murray-Capitol-72603-F
(Gene Maclellan) |
| 3 1 A FRIEND IN THE CITY
Andy Kim-Steed-723-M | 13 12 AS FEELINGS GO
Spring-Coast-1970-K
(Terry Frewer-BMI) | 25 25 YOU'RE MY LIFE
David Jensen-Quality-1957-M
(Greg Hambleton, Blunose Music-CAPAC) |
| 4 2 THAT'S WHERE I WENT WRONG
The Poppy Family-London-17375-K
(Terry Jacks, Gone Fishin'-BMI) | 14 14 NOW THAT IT'S OVER
Sebastian-Apex-77106-J
(Sebastian Publications-CAPAC) | 26 ... EVERYBODY'S GOT THE
RIGHT TO LOVE
Catherine McKinnon-Capitol-2781-F
(Lou Stallman, Think Stallman-BMI) |
| 5 6 GOIN' DOWN
Allan Nicholls-Avco Embassy-4520-N
(Rado-Ragni-MacDermot
United Art Music-CAPAC) | 15 15 ALL POWERFUL MAN
Natural Gas-Firebird-1806-U
(George Oliver, Unknown Music
Firebird Music-BMI) | 27 ... I'VE FORGOTTEN
Michael Scholl-London-17380-K
(J.Gregorash, Daliric-BMI) |
| 6 8 THE CHANT
Lighthouse-RCA-47-9808-N
(Prokop-Hoffert, Nivlet-BMI) | 16 15 UPON THE EARTH
Illustrations-Janus-108-T
(Donald Sanders, Interval Music-BMI) | 28 26 LIFE IS A SONG
Gainsborough Gallery-Reo-9030-M |
| 7 7 TO LOVE MEANS TO BE FREE
Anthony Green & Barry Stagg
Gamma-5001-K
(Anthony Green-Barry Stagg) | 17 16 OH DARLING
The Meadow-Quality-1960-M | 29 23 I MUST HAVE BEEN BLIND
Collectors-London-17379-K
(Collectors, Haida Music-BMI) |
| 8 9 MR. MONDAY
Original Caste-Bell-192-M
(Lambert/Potter Cents & Pence
Musique-BMI) | 18 5 NO TIME
Guess Who-Nimbus 9-74-0300-N
(Bachman-Cummings Cirrus Music-BMI) | 30 ... THE NEXT SOUND YOU HEAR
Natalie Baron-Capitol-72610-F
(Chad Allen, Berandol Music-BMI) |
| 9 ... BITTERGREEN
Ronnie Hawkins-Hawk-305-U
(Gordon Lightfoot) | 19 19 EV'RY MAN HEARS
DIFFERENT MUSIC
Gainsborough Gallery-Reo-9030-M
(Robt Yeazel-Garry Pike, Dundee-BMI) | 31 ... GINA BOLD
Vann-Elli-RCA-75-1019-N
(Vann-Elli, Sunbury Music-CAPAC) |
| | 20 18 ROSSIGNOL
Francois Jourdan-Columbia-C4-7100-H
(Grancois Jourdan) | 32 ... THE CALL
Gene Maclellan-Capitol-72607-F
(Gene Maclellan, Beechwood Music) |
| | 21 20 GET BACK JOHN
Inner City Mission-Yorkville-YVS 45025-D
(Richard Gael/Patrick Riccio II
Canint-CAPAC) | 33 ... YOU DON'T SEEM TO CARE
The Fifth-Franklin-635-K
(The Fifth, Sabalora Music) |
| | 22 22 JOHNNY PEACE
Nucleus-Family-1-D
(Greg Fitzpatrick, Bay-Ashley-BMI) | 34 ... HE ALWAYS LETS ME DOWN
SO EASY
Rock Harding-Capitol-72611-F
(J.Warren, Beechwood Music) |
| | | 35 ... MORNING, NOON AND
NIGHT-TIME TOO
Brian Browne-Capitol-72609-F
(Brian Browne, Beechwood Music) |

Some Afterthoughts On The Proposed Legislation For Canadian AM Radio

With the CRTC about to hassle with the Canadian broadcasters about the 30% Canadian content ruling, there is reason to seriously look at the problem of making strides in Canada. While everyone is fretting about the quality of Canadian production and a fear of quantity not quality, it suddenly becomes apparent that some authorities are looking at Canada's television content as not only being imaginative, creative and advanced but possibly of the highest calibre in the world.

For sometime now, it has been indicated that Canadian record product is in the same category. On the highest professional level. Canadian records are excellent and the only thing lacking is an image of success and domestic acceptance the CRTC proposal is the first step in creating "the atmosphere for success".

The CRTC ruling couldn't have been timed better. There is a growing pro-Canadian attitude among both young and old and a great concern for our national identity. It might have been this concern that motivated the action that the CRTC has taken to comply with the new Broadcast Act and to define carefully what Canada's publicly owned airwaves are licenced to do.

There may be a misconception among the broadcasters and the public that the function of the airwaves is to make a profit from buying and selling what the Madison Avenue of the record and television business creates in the name "good" entertainment. Wrong! The government issues licences to encourage the preservation of the culture

and identity of the country. Throughout the world this is the case. The prime example is the United States.

The proposed legislation that the CRTC is considering for AM radio is not unique. Throughout the world such protection is afforded domestic content in broadcasting. Indeed it is a rarity when such legislation is not part of the broadcasting legislation.

As important as any legislation may be, that will preserve our identity, it is just as important that the broadcasters will be allowed to democratically state their case to the Commission. If their argument is valid, then the Commission will have no choice but to make any necessary changes in the proposed ruling to comply with what is fair and possible. The music community will have to live with whatever the CRTC will decide after hearing from the broadcasters.

Both factions will be represented

in Ottawa. The broadcasters in full force and the domestic music industry will be there. Although the music industry representation will be dwarfed by the broadcasters, in size and wealth, the broadcasters will be representing profit, while the domestic music industry will be representing culture. At that time an effort will be made to bridge the two to create two Canadian industries.

No matter what happens, it will be fairly handled by the CRTC. Their role is very well defined. They will do what has to be done after everyone is heard. That includes the small self-interest groups of the music community.

It is fortunate that the proposal is at all severe. The broadcasters aren't being asked to spend a cent on domestic production of records. Some have already indicated they are damned interested in producing records now that the assurance of programming might be a reality. **BUT, DO WHAT YOU DO BEST!!!**

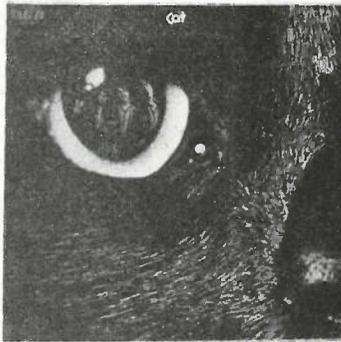
ELVIRA CAPREESE SAYS: A RECENT COMMENT.....reprinted in RPM has caused a very interesting reaction. The reaction will not be elongated in RPM. We would like to consider the matter closed.///VERY QUIETLY ...a Toronto media giant in the AM field has been having enormous "strife". The story is being well guarded and "printable info" isn't too readily available. The whole story will be unfolding...SOON...right here on these pages.///CHECK INTO...a very interesting limited company that has some very interesting principals and some even more interesting holdings. The whole thing bears "investigating".///I PREDICTED...a change in the RPM setup in 1970. You are about to see if my prediction is right. The last place you'll read about it is anywhere but this column.///A DIM VIEW...is being taken of the legislation of Canadian content by a certain type of record company. They are a little embarrassed by our government's action and are taking it as a personal affront! (Ed: Very interesting!!!//OTTAWA's "GIANT KILLER" is the name being used in reference to a very top man on the CRTC!!! Need I say MORE? //RPM's Adult Chart to be discontinued for a better programming aid.



(l to r) Terry Flood, Donald Tarlton, Mashmakan, and John Williams, Columbia A&R Dir. at recent Montreal signing.



Joe Bamford (seated) signs franchise to rep Top "10" Agency in Atlantic Provinces. Sammy-Jo witnesses.



YOU'VE HEARD OF
THE CHICAGO EIGHT,
NOW HEAR THE

CANADA

FIVE!

"AMERICAN WOMAN"
- GUESS WHO - LSP 4266

"CAT"
- CAT - LSP 4267

"GOOD MORNING RAIN"
- BONNIE DOBSON - LSP 4277

"COPPER PENNY"
- COPPER PENNY - LSP 4291

"THE CARLTON SHOWBAND"
- CARLTON SHOWBAND
- LSP 4339

RCA

THANKS FOR TURNING US OVER!

Jefferson Airplane Concert

Toronto: After an absence of some three years, the Jefferson Airplane has once again landed in Toronto. The six-member group returned for two sets in the show-place O'Keefe Centre. The first, at 4:00 p.m. on Easter Sunday was to a somewhat disappointing audience, but considering the timing of the concert, things could have been worse. Opening the show was Great Jones, a very, very tight rock-jazz unit. Jones played to a cool crowd, whether unusually attentive or emotionally stifled by the centre itself it's hard to say. But even if not loud, the audience was appreciative. Great Jones comprises a group of serious musicians who play well together and play professionally but who seem to lack the

ability to project themselves to any great extent.

After a brief intermission, Grace Slick and the Airplane made their appearance. Immediately, sound system troubles plagued the group. Miss Slick complained that the instrumentalists couldn't hear the vocals and in fact she could barely hear herself. Some adjustment was made but it could have been better. The Airplane ran through some of their newer material before launching into "Somebody to Love" and "White Rabbit". Both numbers have undergone changes in arrangement through the years, much to the relief of the group who are relentlessly called upon to play them. However, new or old, the

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songs were received, as ever, with enthusiasm. Finally, and climactically, the latest, "Volunteers" culled from the RCA album of the same name, was performed. The Airplane left the stage, fittingly calling for revolutions.



(l to r) Capitol's Ad. Dir, Hal Schatz; Nat'l promo, Richard Glanville-Brown; Campbell; Quebec Br.Mgr. Bill Rotari.



(l to r) Jacques Amann, Capitol Quebec; Glen Campbell; and Donald Tarlton backstage at the Montreal Forum.



Capitol's Campbell and Imperial's Jackie De Shannon team up for duet at successful Forum showing.



Glen Campbell and accompanist during performance at the Montreal Forum - Mar 14/70 (Photos Nathan Wolkovitz).

Canadian & U.S. Singles Showing Gains For London

The Green & Stagg Gamma single "To Love Means To Be Free" is shaping up as a strong contender for length of time on the RPM 100. Worldwide attention is also centering on this deck with a report from Gamma's Daniel Lazare of its release by EMI in Australia and New Zealand. Already released on the United Artists label in the U.S. and on Barclay in France, the disc has chalked up good international sales. This Montreal produced single is leading the way insofar as new Canadian acts are concerned and bring much attention to their album, the first English produced set by the successful French Canadian Gamma label. The established Vancouver Poppy Family continue to climb the U.S. trades with their London single "Which Way You

Goin' Billy" while their follow-up single "That's Where I Went Wrong" is chalking up excellent MOR and MOT airplay across Canada with good sales to boot. Another single by this RPM Gold Leaf Award winning group is expected shortly but in order to lessen the danger of losing impact on the international market, the single will probably be released under artist name of Terry Jacks, leader of the Family.

Another Vancouver group, Spring, are showing excellent Western Canadian chart action for their Coast discing of "As Feelings Go" which should grab chart action east of Thunder Bay shortly.

Top foreign entry for London is the "Tennessee Bird Walk" by Blanchard and Morgan, now con-

sidered the top 5 record in Ontario. Ken McFarland, Ontario promotion manager for London reports good regional requests and plays for the Liberty single "Holly Go Softly" by Cornerstone. The disc ran into some problems over its lyrical content but now appears to be complaint free.

The Deram single "My Baby Loves Lovin'" by White Plains is now playlisted at major top 40 stations throughout the province with chart listings on CKLW, Windsor; CKLC and CKWS Kingston.

McFarland received a helping hand from Rod Stewart who appeared with the Small Faces at Varsity Arena March 25. Stewart's Mercury album has been a good seller since its release a few weeks ago. He will be returning to Toronto for an appearance at the Electric Circus (5).

Other artists appearing in the Toronto area were Canned Heat at Massey Hall March 25 and Emerald artist Dennis Clancy and Beltona recording star Arthur Spink who shared the billing of a Scottish Show at Eaton Auditorium from March 24 through the 28.

Jackie DeShannon chalked up good houses for her one week engagement at Windsor's Top Hat (March 30). Her latest Imperial outing "Brighton Hill" has shot ahead on the RPM 100 and is considered a best seller across Canada.

Edmonton's Russel Thornberry could have a left fielder with his London deck "Something To Believe" which was culled from his album under the same title.

Staff Exodus At CKFH

The chips would appear to be stacked against Toronto's radio station CKFH. Rumours of unrest have become fact. They have been hit by the unfortunate exiting of their program director Gary Palant, three on-air personalities: Terry David Mulligan, Steve O'Brien, John Rody and production manager Dick Booth.

CKFH became a bright hope for the community group scene and the recording industry when, in February of 1967, they took the big gamble and entered the race for the youth market. In a front page story (Volume 6, No. 26) RPM editorialized to the effect that CKFH had brought the Canadian sound to Toronto listeners.

It was also stated "CKFH chose as their secret weapon something that Canadian youth were taking more interest in - everyday. The Canadian music scene was a sleeping giant.....ready to be exposed, and exposure it got on the 'NOW SOUND' of CKFH. CKFH is making the hit sound. Perhaps the formula is to ignore the formula and give the listener something that isn't available elsewhere on the dial."

CKFH did become a power, and a threat to the other top forty station - but they became a victim of, what some observers termed, "their own shortsightedness". While on a winning streak they became a loose copy of their competition, dropping their policy

CKFH continued on page 22



Bill Bouvette (l) and Orm Jones, London Records, Vancouver, flank Poppy Family's Terry Jacks with RPM Awards.



Skip Fox, new Phonodisc promotion man (l) with VMC recording artist Hal Frazier at Hook And Ladder opening.

London Releases Scholl Deck

Michael Scholl was first brought to the attention of Canadian programmers by Winnipeg television personality Bob Burns, who has been instrumental in the success of many Canadian groups and artists. First disc release for Scholl was "Each Time I Close My Eyes". Although it didn't become a nationwide hit it did add the necessaries for beefing up Scholl's club dates and one nighters.

In view of the success of Scholl's first disc, London Records signed him to a recording contract. The session was produced by Bob Burns and arranged and conducted by Bob McMullin. The plug side "I've Forgotten" was written by John Gregorash.

Scholl resides in Winnipeg and besides his work at CJAY-TV is kept hopping with local and out of town bookings.

Standard Broadcast Sales Appointment

Toronto: W. C. Cran, Standard Broadcast prexy, has announced the appointment of Richard R. Moody as President, Standard Broadcast Sales Company Ltd. effective April 1, 1970. Moody is also President, Canadian Standard Broadcast Sales Inc., New York, and prior to the new appointment was Vice-president, Planning and Development, Standard Broadcast Sales. Waldo J. Holden, Standard Sales' first president, will continue to be actively associated with the company as a director.

RCA Pacts National Centre Ork

Ottawa: Francois Mercier, chairman of the board of trustees of the National Arts Centre, has announced that recordings produced by the transcription department of the CBC with the Orchestra of the National Arts Centre will be distributed and sold in Canada and the United States on the prestigious "Red Seal" label. The long term agreement provides for the release of at least one record per year. George Harrison, RCA VP said that he was honoured to be associated with the National Arts Centre and with the CBC Transcription Department. Initial product to issue under the agreement has already been taped at the Centre's large concert hall, the Opera.



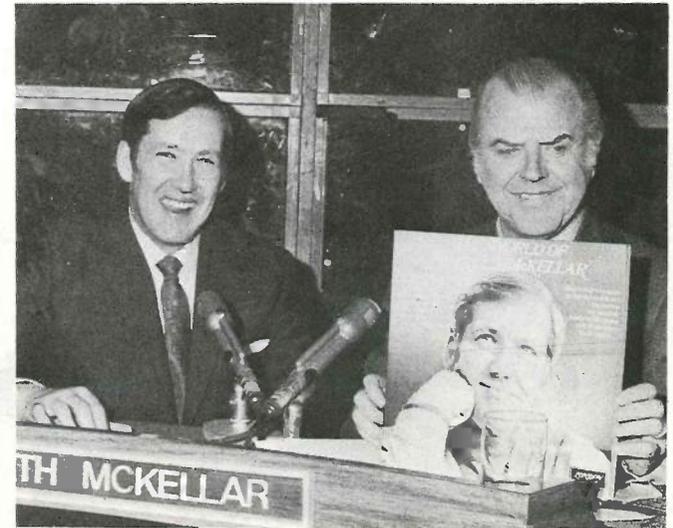
Uni's Neil Diamond flanked by Arnold Palmer (l) of Palmer Record Service and Ackland's Jack Williams, backstage at Calgary's Jubilee after successful appearance.



Atlantic/Warner Bros top West Coast promotion man, Bruce Bissell (r) with Glen Yarbrough during Cave appearance which sparked sales of his latest album release.



(l to r) Bill Rotari, Capitol Montreal; Hal Schatz, Capitol Toronto; Maestro Rafael Fruhbeck De Burgos; John Coveney, Capitol New York; Pierre Beique, Montreal Symphony.



Recent Toronto appearance of London recording artist, Kenneth McKellar tied in nicely with his new album release shown nationally by CBC-TV's Elwood Glover.

Doris Troy To Tour Britain

Apple's soul girl, Doris Troy, is planning on taking a sort of revue on tour with Billy Preston and George Harrison. They hope to liven up the British concert scene by giving performances with their

richard robinson



POP WIRE

"Apple Band", which will include singers and dancers according to Doris, and will be sort of a "Soul package". Doris was reported as to have said in London that she would like to hand everyone little tambourines as they walked in the door so that the audience could be part of the act as well. Eric Clapton, Klaus Voorman and Alan White - three members of the free-flowing Plastic Ono Band, will also be involved.

Doris' new album should be out shortly - with selections such as "Ain't That Cute" - her new single, and others with Billy Preston. George Harrison, who is certainly very busy these days, is producer.

Motown performer Stevie Wonder made an appearance recently at the Eye Institute of the Columbia Presbyterian Hospital in New York City to give out hundreds of record albums to young patients. Stevie is the recipient of the Fight For Sight Show Business Award - for his "compelling achievements in the world of entertainment."

Melba Moore, the first black leading lady of the Broadway show "Hair" - has just released her first album. On Mercury Records, it features the song. "Time and Love" - by Laura Nyro. She is also featured for the lead role in a musical "Purlie" which opens soon on Broadway.

The mail strike in this country

affected the music business, no press releases or review copies of albums were able to be shipped. As for the performers, it is not known exactly how many or who was hit by the strike - but it is certain that some musician's equipment somewhere was held up because of it. The Bonnie and Delaney album was to have been released this week, and was delayed, the same for the Woodstock movie score - both on Atlantic Records. Word has it that the score from the Woodstock film is three complete records, and the price will be around \$15.00.

The Woodstock movie opened this week in New York and the reaction was mixed. Some felt that the film was beautiful, and many of the photographic effects outstanding, while others were of the opinion that there was too much time devoted to certain performers, while others were not shown at all. Some of the people who the camera did not catch were the Jefferson Airplane, Grateful Dead, Creedance Clearwater, Janis Joplin (performing) and Johnny Winter - while a lot of time was given to Richie Havens, Joan Baez, Sly, Hendrix and Alvin Lee.

The movie did not show enough of the audience, the kids - and the sense of community, which was what Woodstock was all about.

Cissy Houston, former lead singer of the Sweet Inspirations, has signed with Commonwealth United Records. After several years as one of the most respected soul ladies around, she is doing a solo number for the first time. She has been heard on over 207 single recordings to date!

Wilson Pickett's new single, "Cole Cooke and Redding", has certainly turned into a smash for him. Atlantic says that it could even outsell "In The Midnight Hour". "Cole, Cooke and Redding" in case you haven't heard it, is a tribute to Nat, Sam and Otis - and it is to the same tune as "Abraham, Martin and John."

this is
Sammy
Jo



Canada is on the brink of an entertainment evolution. Canadian artists are very fortunate to be able to see an industry grow around them. I hope they appreciate the many sacrifices that have been made to make all this possible. The acts that succeed and make it to the top should remember that it was only a few short years ago that a Canadian act had to move down to the States to make it. There were many people who felt it shouldn't be necessary and they put their money where their mouths were. They fought to create studios, agencies, record labels and production companies that would make Canada as important to the music business as any country in the world. It's happening just like that - now. The dream is coming true and it would be nice if we could think that the people who worked so hard aren't forgotten after the first hit.

For years, talent didn't get you anywhere, in Canada. Now that's changing. The disc jockey who, a few months ago, turned his nose up at a Canadian-made disc is now turning his hearing aid up! Each day there are more and more good records coming out in Canada. Many of them will go on to be hits. Canada is on its way!

Tranquillity Base

Smash Single - "IF YOU'RE LOOKIN'"

74-0330

RCA

top
10

TALENT AGENCY
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(Advertisement)

Canadian Country Airplay On Increase

While much of the political action and Canadian music noise would appear to be all too concerned with middle of the road and free form type programming material, Canadian country action steals quietly onto the scene.

What's most annoying is the sad picture the RPM Country Fifty paints with regard to Canadian content. However, the RPM chart can only mirror the industry generally and most record companies prefer to concentrate on the gravy line (rock and what have you) and disregard action, that could be termed important, in the country field.

Canadian country would appear however, to have an ally in broadcasters. The past few weeks has seen an impressive increase in radio plays of several Canadian country discs. One of the leaders in this field is D'Arcy Scott of CFCN Calgary. Scott issues a "Sure Shots!" listing of records which he tags "Look below for what's going to go." Top of his list is the Big Chief deck of

"The Way You Play" by Merv Smith. This has been a steady climber on the RPM chart as well. Following in order are: "Sharing The Good Life"/Hank Smith (Quality); "Dirty Old Slush"/Billy Stoltz (Rodeo); "Crazy Tricks"/Angus Walker (Big Chief); "The Other One"/Shirley Ann (Big Chief); "Wayward Woman Of The World"/Gary Buck (Capitol); "You Ain't Changed A Bit From Baltimore"/Jerry Warren (Capitol); "Diggin' For Gold"/Harry Rusk (Dominion); "From Pulpit To Prison"/The Singing Parson & Sharon (Melbourne); "Bud The Spud"/Stompin' Tom Connors (Dominion). Scott also lists the following as "Canadian Country Comers": "Goodbye"/Mersey Brothers (Columbia); "The Coal Boat Song"/Stompin' Tom Connors (Dominion); and "Northern Ontario Blues"/Mac Beattie (Rodeo).

A check with Quality and Rodeo reveals encouraging sales for both the Smith and Stoltz discs resulting in a return to the RPM Country Fifty, this week.

CKLG To Bow Drug Documentary

Vancouver: CKLG Radio in Vancouver, winner of the RPM Gold Leaf Award for Outstanding Community Service in 1969, is once again doing their bit for the community. Commencing Monday, April 6th, the top thirty outlet presents a twenty hour documentary on drug use and abuse in the west coast city. The program will be aired on both AM and FM. Tagged "Drugs: A Search for

Understanding", the show will be presented in ten two-hour segments during prime time. Each segment is scheduled to be run mornings at 9:00 a.m. to 11:00 a.m. and again at 6:00 p.m. to 8:00 p.m.

To attract the older "parent" audience for the special series, CKLG AM and FM have heavily

CKLG continued on page 17

CHART LISTINGS (Alphabetically)

ABC	7
Add Some Music To Your Day	43
A Friend In The City	27
After St. Francis	93
Airport Theme	99
All Powerful Man	94
American Woman	24
Angelica	83
As Feelings Go	87
The Bells	22
Bitter Green	70
Bridge Over Troubled Water	5
Brighton Hill	47
Buffalo Soldier	67
But For Love	60
Call Me	18
Capture The Moment	64
Cat Walk	63
Celebrate	12
The Chant	50
Children	38
Child Of Dawn	86
Cole Cooke & Redding	73
Come And Get It	8
Come Running	76
Dear Prudence	77
Didn't I (Blow Your Mind This Time)	25
Don't Leave Me	78
Down In The Alley	20
Easy Come Easy Go	9
Easy To Be Free	46
Everybody's Out Of Town	61
Ev'ry Man Hears Different Music	97
Evil Ways	10
For The Love Of Him	41
Funky Drummer	51
The Funniest Thing	52
Get Back John	89
Get Ready	57
The Girl's Song	75
Goin' Down	49
Gotta Get Back To You	16
Gotta Hold On To This Feeling	13
He Ain't Heavy He's My Brother	26
Hey Lawdy Mama	74
High Sheriff	82
House Of The Rising Sun	3
I Could Write A Book	55
If I Never Knew Your Name	54
If Only I Had My Mind	59
If You're Lookin'	81
Instant Karma	2
Jennifer Tomkins	65
July 12 1939	92
Let It Be	1
Let's Give Adam And Eve Another....	36
Little Green Bag	66
Living On A Wishbone	79
Long Lonesome Highway	31
Love Crows	4
Love Minus Zero	80
Love Or Let Me Be Lonely	21
Ma Belle Amie	17
Make Me Smile	69
Mama Said	96
Mighty Joe	29
Miss America	98
Mr. Monday	62
My Woman, My Woman, My Wife	45
Now That It's Over	88
Oh Darling	95
Open Up My Heart	100
Rainy Night In Georgia	14
Rapper	11
Reflections Of My Life	30
Rhymes And Reasons	85
Shilo	34
Something's Burning	23
Spirit In The Sky	6
Stir It Up And Serye It	28
Temma Harbour	44
Tennessee Bird Walk	40
That's Where I Went Wrong	48
Time To Get It Together	84
To Love Means To Be Free	53
To The Other Woman	72
Turn Back The Hands Of Time	39
Upon The Earth	90
Up The Ladder To The Roof	15
Vehicle	58
Victoria	33
Walking Through The Country	35
Who's Your Baby	32
Woodstock	56
You Keep Tightening Up On Me	68
You Make Me Real	91
You Me And Mexico	19
You Need Love Like I Do	71
You're The One	37

COMPO'S CANADIAN CONCEPT



WE HAVE THE HITS TODAY!

"NOW THAT IT'S OVER"

by
SEBASTIAN
Apex 77 106



"DEAR OLD DADDY BILL"

by
MOTHERLODE
Revolver Revs 005

"WORDS"/"GET TOGETHER"

by
THE ANVIL CHORUS
New Syndrome N.S. 103

AND THERE'S MORE TO COME!

RPM 100

Allied C ITCC U
 Ampex V D London K R
 Arc V D V Musmart L
 CMS E F Phonodisc S
 Capitol F F Pickwick Q
 Caravan G G Polydor M
 Columbia H Quality N
 Comp RCA P
 GRT T WB N P

April 11th, 1970

Compiled from record company, radio station and record store reports

1 9 18	LET IT BE Beatles-Apple-2764-F	34 37 37	SHILO Neil Diamond-Bang-575-C	67 78 92	BUFFALO SOLDIER Flamingos-Polydor-14019-Q
2 2 2	INSTANT KARMA John Opo Lennon-Apple-1818-F	35 34 34	WALKING THROUGH THE COUNTRY Grass Roots-Dunhill-4227-N	68 76 81	YOU KEEP TIGHTENING UP ON ME Box Tops-Bell-865-M
3 4 4	HOUSE OF THE RISING SUN Frijid Pink-Parrot-341-K	36 38 39	LET'S GIVE ADAM AND EVE... Puckett/Union Gap-Columbia-45097-H	69	MAKE ME SMILE Chicago-Columbia-45127-H
4 6 9	LOVE GROWS Edison Lighthouse-Bell-858-M	37 64 85	YOU'RE THE ONE Little Sister-Atco-9000-P	70 86 99	BITTERGREEN Ronnie Hawkins-Hawk-I T 305-U
5 1 1	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-4-45079-H	38 44 47	CHILDREN Joe South-Capitol-2755-F	71	YOU NEED LOVE LIKE I DO Gladys Knight/Pips-Tamla Motown-35071-L
6 13 20	SPIRIT IN THE SKY Norman Greenbaum-Reprise-0885-P	39 55 60	TURN BACK THE HANDS OF TIME Tyrone Davis-Dakar-616-M	72	TO THE OTHER WOMAN Doris Duke-Canyon-28-UNK
7 12 28	ABC Jackson 5-Tamla Motown-1163-L	40 60 61	TENNESSEE BIRD WALK Blanchard/Morgan-Wayside-1-45021-K	73	COLE COOKE & REDDING Wilson Pickett-Atlantic-2722-P
8 11 19	COME AND GET IT Baffinger-Apple-1815-F	41 58 64	FOR THE LOVE OF HIM Bobbi Martin-UA-50602-J	74	HEY LAWDY MAMA Steppenwolf-Dunhill-4234-N
9 10 12	EASY COME EASY GO Bobby Sherman-Metromedia-177-L	42 46 46	RUN SALLY RUN Cuff Links-Decca-32639-J	75	THE GIRL'S SONG 5th Dimension-Soul City-781-K
10 7 7	EVIL WAYS Santana-Columbia-45069-H	43 45 45	ADD SOME MUSIC TO YOUR DAY Beach Boys-Reprise-0894-P	76	COME RUNNING Van Morrison-Warner Bros-7383-P
11 3 3	RAPPER Jaggerz-Kama Sutra-502-M	44 48 49	TEMMA HARBOUR Mary Hopkin-Apple-1816-F	77 83 91	DEAR PRUDENCE 5 Stairsteps-Buddah-165-M
12 8 10	CELEBRATE Three Dog Night-Dunhill-4229-N	45 62 62	MY WOMAN MY WOMAN MY WIFE Marty Robbins-Columbia-45091-H	78 92	DON'T LEAVE ME Eddie Rambeau-Bell-873-M
13 17 25	GOTTA HOLD ON TO THIS FEELING Walker/All Stars-Tamla Motown-35070-L	46 50 55	EASY TO BE FREE Rick Nelson-Decca-732635-J	79 90 96	LIVING ON A WISHBONE Bobby G.Griffith-MTCC-MT 1001-U
14 15 8	RAINY NIGHT IN GEORGIA Brook Benton-Cotillion-44057-P	47 47 48	BRIGHTON HILL Jackie DeShannon-Imperial-66438-K	80 81 84	LOVE MINUS ZERO Turlay Richards-Warner Bros-7376-P
15 28 30	UP THE LADDER TO THE ROOF Supremes-Tamla Motown-1162-L	48 41 29	THAT'S WHERE I WENT WRONG The Pappy Family-London-17375-K	81 87 95	IF YOU'RE LOOKIN' Tranquility Base-RCA-74-0330-N
16 18 27	GOTTA GET BACK TO YOU Tommy James/Shondells-Roulette-7073-C	49 42 44	GOIN' DOWN Allan Nichol s-Avco Embassy-4520-N	82 88 90	HIGH SHERRIF Tony Joe White-Monument-1193-K
17 5 5	MA BELLE AMIE Tee Set-Colossus-107-M	50 69 78	THE CHANT Lighthouse-RCA-479808-N	83 97	ANGELICA Oliver-Crewe-341-M
18 14 11	CALL ME Aretha Franklin-Atlantic-2706-P	51 71 88	FUNKY DRUMMER James Brown-King-6290-H	84 84 89	TIME TO GET IT TOGETHER Country Coalition-Bluesway-61034-Q
19 31 38	YOU ME AND MEXICO Edward Bear-Capitol-72603-F	52 59 63	THE FUNNIEST THING Dennis Yost/Classics TV-Imperial-66439-K	85 85 76	RHYMES AND REASONS Irish Rovers-Decca-732616-J
20 20 22	DOWN IN THE ALLEY Ronnie Hawkins-Hawk-302-U	53 61 65	TO LOVE MEANS TO BE FREE Green & Stagg-Gamma-5001-K	86 74 83	CHILD OF DAWN Justin Tyme-Warner Bros-5022-P
21 33 50	LOVE OR LET ME BE LONELY Friends of Distinction-RCA-0319-M	54 57 58	IF I NEVER KNEW YOUR NAME Vic Dana-Liberty-56150-K	87 89 93	AS FEELINGS GO Spring-Coast-1970-K
22 24 24	THE BELLS Originals-Soul-35069-L	55 68 82	I COULD WRITE A BOOK Jerry Butler-Mercury-73045-K	88 93 98	NOW THAT IT'S OVER Sebastian-Apex-77106-J
23 25 26	SOMETHING'S BURNING Kenny Rogers & 1st Edition-Reprise-888-P	56 80 97	WOODSTOCK Crosby Stills Nash Young-Atlantic-2723-P	89	GET BACK JOHN Inner City Mission-Yorkville-45025-D
24 39 41	AMERICAN WOMAN I/S Guess Who-Nimbus 9-74-0325-N	57 67 70	GET READY Rare Earth-Rare Earth-5012-L	90 98	UPON THE EARTH Illustrations-Janus-108-T
25 16 16	DIDN'T I (Blow Your Mind This Time) Delfonics-Bell-161-M	58 91	VEHICLE Ides Of March-Warner Bros-7378-P	91	YOU MAKE ME REAL Doors-Elektra-45685-C
26 26 15	HE AIN'T HEAVY HE'S MY BROTHER Hollies-Epic-10532-H	59 77 86	IF ONLY I HAD MY MIND Bee Gees-Atco-6741-P	92	JULY 12 1939 Charlie Rich-Epic-10585-H
27 19 21	A FRIEND IN THE CITY Andy Kim-Steed-723-M	60 79 100	BUT FOR LOVE Jerry Naylor-Columbia-45106-H	93 95	AFTER ST. FRANCIS Barbara McNair-Audio Fidelity-162-L
28 30 32	STIR IT UP AND SERVE IT Tommy Roe-ABC-11258-Q	61 94	EVERYBODY'S OUT OF TOWN B.J.Thomas-Scepter-1277-J	94 100	ALL POWERFUL MAN Natural Gas-Firebird-1806-U
29 32 43	MIGHTY JOE Shocking Blue-Colossus-111-M	62 75 81	MR MONDAY Original Caste-Bell-192-M	95 96	OH DARLING Meadow-Quality-1960-M
30 40 51	REFLECTIONS OF MY LIFE Marmalade-London-20058-K	63 73 87	CAT WALK Village Soul Choir-Abbot-2010-K	96 99	MAMA SAID Little Eva-Spring-R 101-Q
31 56 56	LONG LONESOME HIGHWAY Michael Parks-MGM-11104-M	64 70 69	CAPTURE THE MOMENT Jay & The Americans-UA-50654-J	97	EV'RY MAN HEARS DIFFERENT MUSIC Gainsborough Gallery-Reo-9030-M
32 36 40	WHO'S YOUR BABY Archies-Kirshner-5003-N	65 72 72	JENNIFER TOMKINS Street People-Musicor-1365-J	98	MISS AMERICA Mark Lindsay-Columbia-45125-H
33 35 35	VICTORIA Kinks-Pye-17865-L	66 82 80	LITTLE GREEN BAG George Baker-Colossus-112-M	99	AIRPORT THEME Vincent Bell-Decca-32659-J
				100	OPEN UP MY HEART Dells-Cadet-5667-T

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

This week
1 week ago
2 weeks ago

1	1	1	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 100750 18 100750
2	4	14	HEY JUDE Beatles-Apple-SD 385-F N/A 8XT 385-F
3	5	9	MORRISON HOTEL Doors-Elektra-EKS-75007-C 5 5007-C 8 5007-C
4	6	8	AMERICAN WOMAN Guess Who-RCA-LPS-4266-N PK 1518-N P8S 1518-N
5	2	2	SANTANA Columbia-CS-9781-H 16 100692 18 100692-H
6	11	12	FRIJID PINK Parrot-PAS-71033-K 79633-K 79833-K
7	7	4	LED ZEPPELIN II Atlantic-SD-8236-P AC 8236-P A8TC 8236-P
8	13	16	CHICAGO Columbia-KGP-24-H N/A N/A
9	9	10	MUSIC FROM BUTCH CASSIDY/SUNDANCE KID Burt Bacharach-A&M-SP-4227-K-F A&MC 227-K-F A&M8TC 227-K-F
10	14	5	WILLY AND THE POORBOYS Creedence Clearwater Revival-Fantasy-8397-R M5 8397-V M8 8397-V
11	3	7	HELLO I'M JOHNNY CASH Columbia-KCS-9943-H N/A 18 100826-H
12	10	11	RAINDROPS KEEP FALLIN' ON MY HEAD B.J. Thomas-Scepter-SPS-580-J SPS 73-580-J SPS 56-580-J
13	12	15	I WANT YOU BACK Jackson5-Tamla Motown-MS 700-L 75700-L M8-1700-L
14	8	3	EASY RIDER Original Soundtrack-Reprise-MS-2026-P CRX 2026-P 8RM 2026-P
15	17	21	RONNIE HAWKINS Hawk-HSD-9019-U HSD 6019-U HSD 8019-U
16	16	6	ABBEY ROAD Beatles-Apple-SD-383-F 4X383-F 8XT383-F
17	18	20	BARBRA STREISAND'S GREATEST HITS Columbia-KCS-9968-H 16 100825-H 18 100852-H
18	15	18	BLOOD SWEAT & TEARS Columbia-CS-9720-H 16 100552-H 18 100552-H
19	23	23	JOE COCKER A&M-SP-4224-K-F A&MC 224-K-F A&M8TC 224-K-F
20	20	22	LIVE PEACE IN TORONTO 1969 Plastic Ono Band-Apple-SW-3362-F 4XT 3362-F 8XT 3362-F
21	21	13	TOM JONES LIVE IN LAS VEGAS Parrot-PAS-71031-K X 79631-K-V M 79831-K-V
22	30	33	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin-Atlantic-SD-8248-P N/A N/A
23	24	24	WHICH WAY YOU GOIN' BILLY Poppy Family-London-PS-568-K LKX 57180-K LEM 72180-K
24	22	19	TRY A LITTLE KINDNESS Glen Campbell-Capitol-SW-389-F 4XT 389-F 8XT 389-F
25	19	17	GRAND FUNK Grand Funk Railroad-Capitol-SKAO-406-F 4XT 406-F 8XT 406-F
26	25	25	ENGELBERT HUMPERDINCK Parrot-PAS-71030-K PKX 79630-K PEM 79830-K
27	26	27	LET IT BLEED Rolling Stones-London-NPS-4-K LKX 57167-K LEM 72167-K
28	34	35	ANDY WILLIAMS GREATEST HITS Columbia-KCS 9979-H 16 100870-H 18 100870-H
29	45	47	GET READY Rare Earth-Rare Earth-RS-507-L N/A N/A
30	32	31	COLD BLOOD San Francisco-SD-200-P AC 200-P ATC 200-P
31	31	28	HAIR Soundtrack-RCA-LSO 1150-N OK 1038-N O8S 1038-N
32	60	79	SWEET BABY JAMES James Taylor-Warner Bros-1843-P N/A N/A
33	27	34	THE SHOCKING BLUE Colossus-CS 1000-M CS8TC 1000-M

34	33	32	CAPTURED LIVE AT THE FORUM Three Dog Night-Dunhill-DS-50068-N PK 55068-N DHM 55068-N
35	28	26	THE AGE OF AQUARIUS 5th Dimension-London-SCS-92005-K C 951-K LTR 8951-K
36	41	43	STAND Sly & Family Stone-Epic-BN-26456-H N16 10186-H N18 10186-H
37	29	30	IN-A-GADDA-DA-VIDA Iron Butterfly-Atco-SD-33-250-P AC 33-250-P A8TC 33-250-P
38	39	46	GINETTE RENO Parrot-PAS-71032-K PKX 796-32-K PEM 798-32-K
39	50	53	ONE DAY AT A TIME Joan Baez-Vanguard-79310-L N/A N/A
40	57	63	EMPTY ROOMS John Mayall-Polydor-4010-Q N/A N/A
41	49	54	ARIZONA Mark Lindsay-Columbia-9986-H N/A 18 100886-H
42	43	38	HELLO DOLLY Original Soundtrack-20th Fox-DTCS-5103-F C 545103-F L 545103-F
43	52	57	BROOK BENTON TODAY Cotillion-SD 9018-P N/A N/A
44	63	76	JUST PLAIN CHARLEY Charley Pride-RCA-LSP 4290-N N/A N/A
45	46	45	SUITABLE FOR FRAMING Three Dog Night-Dunhill-DS-50058-N DHX 55058-N DHM 85058-N
46	37	37	THE BAND Capitol-STAO-132-F 4XT 132-F 8XT 132-F
47	70	75	ALPERT/BRASS GREATEST HITS A&M-SP 4245-F&K CS 4245-F&K 8T 4245-F&K
48	42	42	ALBUM 1700 Peter, Paul & Mary-Warner Bros-WS-1700-P CWX 1700-P 8WM 1700-P
49	62	69	SPIRIT IN THE SKY Norman Greenbaum-Reprise-6365-P N/A N/A
50	35	29	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues-Threshold-THS-1-K THM 24601-K THM 24801-K
51	86	89	DEJA VU Crosby Stills Nash & Young-Atlantic-7200-P AC 7200-P A8TC 7200-P
52	51	40	TOMMY ROE'S GREATEST HITS ABC-ABCS-700-Q N/A N/A
53	36	36	CROSBY STILLS & NASH Atlantic-SD-8229-P AC 8229-P A8TC 8229-P
54	55	52	COMPLETELY WELL B. B. King-Bluesway-BLS-6037-Q N/A N/A
55	40	41	OLIVER Soundtrack-RCA-COSD-5501-N OKCG 1003-N O8CG 1003-N
56	38	39	VOLUNTEERS Jefferson Airplane-RCA-LSP-4238-N PK 1507-N P8S 1507-N
57	58	67	I LOVE YOU Eddie Holman-ABC-701-Q N/A N/A
58	48	56	TOUCHING YOU.....TOUCHING ME Neil Diamond-Uni-73017-J Uni173-3071-J Uni16-3071-J
59	54	51	THE BEST OF CHARLEY PRIDE RCA-LSP-4223-N PK 1505-N P8S 1505-N
60	68	72	MORE OF THE BEST OF BILL COSBY Warner Bros-1836-P CWX 1836-P 8WM 1836-P
61	78	99	HE AIN'T HEAVY HE'S MY BROTHER Hollies-Epic-BN 26538-H N/A N/A
62	65	68	EDWARD BEAR BEARINGS Capitol-SKAO-6328-F 4XT 6328-F 8XT 6328-F
63	61	58	CANNED WHEAT Guess Who-RCA-LSP-4157-N PK 1472-N P8S 1472-N
64	72	84	LORD SUTCH & HEAVY FRIENDS Atlantic-9015-P AC 9015-P A8TC 9015-P
65	76	100	NILSSON SINGS NEWMAN RCA-LSP 4289-N N/A N/A
66	79	95	MAGIC CHRISTIAN MUSIC Badfinger-Apple-ST 3364-F N/A N/A

67	69	77	NATURAL GAS Firebird-FB 18-U FB 60018-U FB 80018-U
68	77	88	STONEHENGE Richie Havens-Stormy Forest-SFS 6001-M SFSC 6001-M SFS8TC 6001-M
69	53	48	SHADY GROVE Quicksilver Messenger Service-Capitol-SKAO-391-F 4XT 391-F 8XT 391-F
70	59	62	FUNNY GIRL Original Soundtrack-Columbia-BOX-3220-H 16 120034-H 18 120034-H
71	47	50	CLOSING THE GAP Michael Parks-MGM-SE 4646-M EC 4646-M E8TC 4646-M
72	66	70	RICK NELSON IN CONCERT Decca-DL-75162-J N/A N/A
73	56	49	JOHNNY CASH AT SAN QUENTIN Columbia-CS-9827-H 16 100674-H 18 100674-H
74	71	55	IN THE COURT OF KING CRIMSON Atco-SD-8245-P AC 8245-P A8TC 8245-P
75	44	44	MONSTER Steppenwolf-Dunhill-DS 50066-N DHX 55066-N DHM 85066-N
76	83	74	MIDNIGHT COWBOY Original Soundtrack-United Artists-UAS-5198-J K 9035-J U 3035-J
77	73	59	BEST OF TOMMY JAMES/SHONDELLS Roulette-SR-42040-C 5 4042-C 8 4042-C
78	64	73	A BRAND NEW ME Dusty Springfield-Philips-FDL-7927-K N/A N/A
79	80	78	LITTLE WOMAN Bobby Sherman-Metromedia-MD-1014-L 5 901014-T 8 901014-T
80	84	87	ANTHONY GREEN/BARRY STAGG Gamma-GS-504-K N/A N/A
81	67	71	DISINHAIRIED Various-RCA-LSO-1163-N OK 1043-N O8S 1043-N
82	85	83	GOOD VIBRATIONS Beach Boys-Capitol-ST 442-F 4XT 442-F 8XT 442-F
83	81	64	I AM THE PRESIDENT David Frye-Elektra-EKS-75006-C 5 5006-C 8 5006-C
84	...	...	MOUNTAIN CLIMBING West/Pappalardi-Windfall-4501-M N/A N/A
85	87	82	PAINT YOUR WAGON Soundtrack-Paramount-PMS 1001-M PMSC 1001-M PMS8TC 1001-M
86	...	...	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson-Little David-LD 1000-M LDC 1000-M LDBTC 1000-M
87	90	98	RARE PRECIOUS & BEAUTIFUL Bee Gees-Polydor-242001-3-Q N/A N/A
88	91	80	DON'T IT MAKE YOU WANT TO GO HOME Joe South-Capitol-ST-392-F 4XT 392-F 8XT 392-F
89	89	91	PHIL OCH'S GREATEST HITS A&M-4253-F & K N/A N/A
90	97	97	DRAINIE READS LEACOCK John Drainie-Melbourne-4015-K RO6M 4015-V RO8M 4015-V
91	93	92	ON THE BOARDS Taste-Polydor-184366-Q N/A N/A
92	94	93	THE MAGIC CHRISTIAN Soundtrack-Commonwealth U-6004-L N/A N/A
93	95	96	THIS WAY IS MY WAY Anne Murray-Capitol-6330-F N/A 8XT 6330-F
94	96	...	ERIK SATIE - THE VELVET GENTLEMAN Camarata Contemporary Group-Deram-ES 18036-K N/A N/A
95	...	...	ONE TIN SOLDIER Original Caste-Bell-TA 5003-M TAC 5003-M TABTC 5003-M
96	98	94	THE LETTER Brian Browne-Capitol-SKAO 6305-F 4XT 6305-F 8XT 6305-F
97	99	...	ESTUDIO DE JUAN John Perrone-GRT-GR 9209-T GR 5209-T GR 8209-T
98	100	...	SANDPIPER'S GREATEST HITS A&M-SP 4246-F&K CS 4246-F&K 8T 4246-F&K
99	...	...	JOHN B. SEBASTIAN Reprise-RS 6379-P CRX 6379-P 8RM 6379-P
100	...	...	REAL FRIENDS Friends of Distinction-RCA-LPS 4313-N PK 1555-N P8S 1555-N

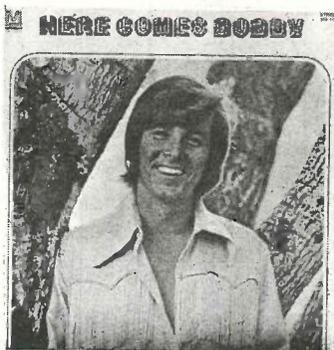
Key: **TITLE OF ALBUM**
Artist - Label - Record # - Distributor Code
Cassette # 8 Track #

Compiled from record company,
radio station and record store reports

ALBUM REVIEW

HERE COMES BOBBY

Bobby Sherman
Metromedia-1028-L
Sherman has never been hotter. Take advantage of current popularity. Stock heavy and give lots of room for display. Contains current charter "Easy Come Easy Go".

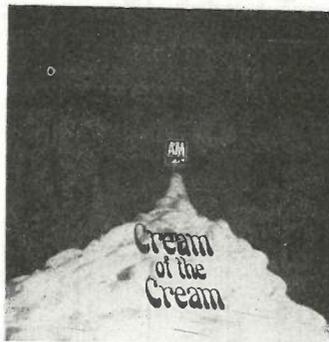


FUNKADELIC

Westbound-2000-T
National push by GRT to launch this newly acquired label. Vocal group is actually The Parliaments. Their recent appearance in Montreal caused sensation with mucho sales action following. "I Got A Thing, You Got A Thing, Everybody's Got A Thing" will attract.

CREAM OF THE CREAM

A&M-SP 414-F&K
Don't overlook this budget package of the big ones including cuts by Herb Alpert & The Tijuana Brass, Baja Marimba Band, Sandpipers, Wes Montgomery and Phil Ochs. A Canada only release already chalking up good sales.

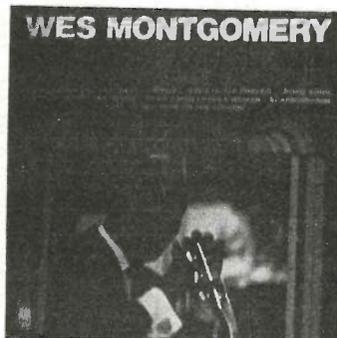


WATERTOWN

Frank Sinatra
Reprise-FS 1031-P
Four Seasons' Bob Gaudio penned all material for Sinatra on this set. Powerhouse is titler already showing indications of becoming a chart buster. Like all album releases by Sinatra - this one a winner as well.

GREATEST HITS

Wes Montgomery
A&M-SP 4247-F&K
Initial shipment of set makes it look good as a best seller particularly in the Montreal area. Lotsa free form program goodies here including: "Scarborough Fair" and his own "Road Song".

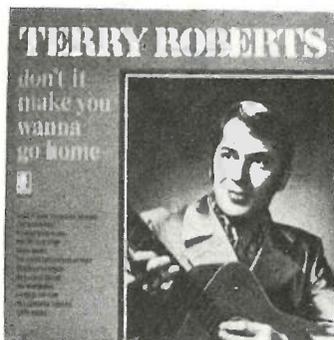


BLACK GOLD

Nina Simone-RCA-4248-N
Recorded live in Concert with arrangements by Miss Simone. Audience communication adds much excitement. Dig "Black Is The Colour Of My True Love's Hair". MOR stations will give much exposure to set.

DON'T IT MAKE YOU WANT TO GO HOME

Terry Roberts
Edmar-ELPS 1100-C
Canadian country artist currently climbing charts with titler. Session cut in Bermuda. Self pennings "One Woman Man" and "Living In The Past" reveals true talent of chanter. Should go.

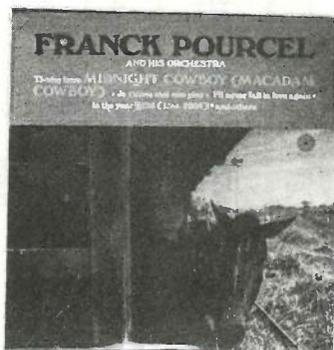


BRIDGE OVER TROUBLED WATER

Ray Conniff & Singers
Columbia-1022
One of the first to capitalize on Simon & Garfunkel hit which will attract plays and sales. Also contains "I'll Never Fall In Love Again", "Something" and "Raindrops Keep Fallin' On My Head".

MIDNIGHT COWBOY

Franck Pourcel & Orchestra
Capitol-ST 6343-F
MOR programming of this French arranger/conductor genius a must. In-store play will attract buyers. We dig "Mariachi" which was penned by Pourcel and will no doubt become a favourite of programmers.



AMBERGRIS

Paramour-PAS 5014-M
Lotsa ear satisfying goodies here. Brassy and funky with a "now" sound. Free form programmers will give plenty of plays particularly to "Soul Food" and "Chocolate Pudding".

Canadian music publishers submit brief

The Canadian Music Publishers Association is an organization whose membership consists of publishing firms responsible for the publication and distribution of most of the printed music of all descriptions used in Canada. Its members are also active in the promotion of music and recordings of Canadian and international artists.

The member firms of CMPA also act as agents and distributors for foreign music publishing companies. By so doing they are able to serve their market more effectively and maintain operations on a level which enables them to publish and promote the works of such Canadian authors and composers as — to mention only a few — John Weinzwieg, Harry Somers, Jean Papineau-Couture, Gordon Lightfoot, Ian and Sylvia, The Guess Who.

To the extent that Canadian music publishers acquire musical works by assignment from Canadian composers and authors for promotion and exploitation, the publishers may be said to represent composers and authors in this presentation.

We were pleased to be invited to express our views, comments and suggestions to the proposals for amendments to the Radio (TV) Broadcasting Regulations and the Radio (AM) Broadcasting Regulations pursuant to Section 16 of the Broadcasting Act as outlined in the "Notice of Public Hearing — Issue No. 2" dated Ottawa,

The April 14th CRTC Ottawa hearing has created an explosive situation within the broadcasting and recording industry and, in fact, has put Pierre "the giant killer" Juneau on the spot. Broadcasters, generally, would appear to be opposed to the proposed Canadian content ruling however, there is an equally strong splinter group of broadcasters who have uncovered a wholly new challenge for programming and are steadily increasing their Canadian content percentage with ease. Many have supported the new proposals and have found allies from several usually quiet areas. The Canadian Music Publishers Association have lent their support to the CRTC action adding a few of their own proposals as outlined in the following brief submitted to the Canadian Radio Television Commission under signature of their Chairman Bruno A Apollonio. This brief also serves to inform our readers of the general activities of the CMPA and, indeed, their very existence. —Editor.

February 1970. It is noted that a public hearing will be held in Ottawa commencing on April 14, 1970, and we would be quite willing to appear in person at this hearing if it were thought to be desirable. Meanwhile, we respectfully submit this brief for consideration in the required twenty copies.

It seems unfortunate that there must be resort to legislation to compel radio and television stations in Canada to use 'Canadian content' but it is a fact that very few Canadian radio or television stations devote more than a very small amount of their programming to Canadian composed music.

The concern of this Association has to do with Canadian composed and Canadian published music.

At the outset we seem to be concerned with three areas:

1. AM Radio, where we would endorse the 30% 'Canadian content' requirement as an initial step toward wider use in Canada of music composed and published in Canada.
2. FM Radio does not appear to be covered in your proposed amendments and we would like to see a 'Canadian content' requirement for this type of broadcasting. During any period in which classical or serious music comprises the bulk of a programming period of a particular FM station, perhaps a 30% requirement is too high and 15% or 20% would be more realistic. Otherwise the same 'Canadian content' ruling should apply as in AM.
3. TV. Your proposed amendments in this area contemplate a larger percentage (60%) of Canadian produced programs. We believe it should also prescribe a percentage of 'Canadian content' music and that this should

be at least 40% of the music used on the 60% of Canadian produced programs.

The radio and television industry may contend that there is not sufficient high-quality Canadian content music available to justify these percentages and that the problem of identification of Canadian content would present substantial difficulty.

We submit that there is high-quality Canadian content music available for broadcast purposes, and with the incentive that additional exposure would give to Canadian record companies composers and publishers would be encouraged to produce even more. Certainly the quality of studio production in Canada, particularly in Vancouver, Montreal and Toronto, is second to none on this continent. The quality of Canadian composers and artists is continually being demonstrated by the world-wide success they are achieving when they leave Canada because of their lack of recognition here.

As far as identification is concerned, this Association is already negotiating with The Canadian Record Manufacturers Association and the two Performing Rights Societies to compile a comprehensive list of 'Canadian content' music available, with regular monthly supplements to keep it up to date. We would suggest that the CMPA be recognized as the arbiter of 'Canadian content' with respect to the composer, author and publisher, and that The Canadian Record Manufacturers Association be recognized as the arbiter of 'Canadian content' with respect to the performers and artists in recorded music.

It seems to us that a compulsory 'Canadian content' in Canada

CMPA BRIEF continued on page 18

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Discs, tapes duel for dollars

By Betty Lee

When you put it down on paper, the question looks simple enough: Is tape gaining the upper hand in the canned music business? And will vinyl platter-records and turntable record players eventually become as outdated in the Great Leisure Society as the cat's-whisker radio?

Well, honey, grab on to your billfold, consumer judgment and assaulted eardrums. Not only are the record and tape manufacturers unsure about the answers, tape equipment-makers admit they are uncertain, retailers mouth wildly differing opinions, creative producers roll up their eyeballs and retire to their padded sound-booths. And market-watchers complain that unless they solve the mystery of where the recorded music industry is heading, they may drown themselves in a stale inch of Lawrence Welk champagne.

Basically, the figures seem to tell the tale. In the United States, taped music-reel-to-reel (the stuff that winds onto open spools), cartridge (the plastic enclosed packs which punch into players and deliver continuous music until someone chokes them off) and cassette (the miniature, self-contained units which have a beginning, an end and a flip side) — are said to account for a quarter of the sales of the entire recorded music business, a dramatic increase from the 4 per cent of three years ago.

This week in Toronto, a telephone quiz of manufacturers and retailers put the local sales percentage of tape at anything from 10 to 30 per cent. Dominion Bureau of Statistics import figures support the industry consensus, though, that the tape growth has been impressive. In 1966, \$7-million worth of tape "hardware" (players and player-recorders) was imported. Last year, the figure had blossomed to almost \$26-million, with equipment flooding in from Japan, Europe and the United States.

Recorded tape lagged behind the hardware for a time (the manufacturers glumly remember that reel tape bombed on the mass market when it appeared some years ago) but has now apparently reached deluge or even glut proportions. Canadian subsidiaries of U.S. companies are apparently

We would like to thank the Globe and Mail for their kind permission to reprint the following article which appeared in the Globe and Mail, Saturday March 7th, 1970. The writer, Miss Betty Lee, has become one of the most knowledgeable and accepted journalists on the Canadian music and entertainment scene. She has already excelled in her profession as a writer through her exacting and thorough researching. This is a well put together article on the tape industry and is directed at the consumer.

-Editor

making hefty shipments into the local tape market this year but even DBS and the Canadian Record Manufacturers' Association refuse to quote figures because of the "competitive factor."

Suffice to note that in 1966, according to DBS, \$349,000 worth of taped sound was imported into Canada. In 1969, the import figure for cartridges, cassettes and reels had grown to \$2,422,000 and this year the shipment statistic (imports plus domestic product) could double. Sam Bornstein, general manager of A&A Records on Yonge Street, says that around 80 per cent of his current tape stock is Canadian-made although like discs the content is almost all U.S. or European.

So who is buying tape?

According to drum-thumping retailers, just about everyone from affluent tots to senior citizens with wired-for-sound wheelchairs. This could be true, but a breakdown of consumer motivations plus a wide-angle view of the canned music industry shows that the tape market is far from becoming identifiably compact. And it could be moving into a jungle of problems never dreamed of before the first Philips cassette recorder-player arrived in the United States six years ago.

To begin with, although it is easy to flush out pundits in Toronto who predict the demise of the disc by 1980, it is just as easy to find men in the music field who insist that records — along with tape — are here to stay.

Says Fred Wilmot, president of Columbia Records of Canada. "There are some countries which have never heard of a tape recorder or player yet. Tape is growing fast in North America but I don't see discs disappearing in the foreseeable future. If ever." Says Lee Armstrong of MCA Records: "As far as we're concerned, tape sales are a profitable addition to records. They are creating a whole new market. But we see no let-down in the disc picture. As a

matter of fact, the demand is increasing."

Sol Mandlsohn, proprietor of Bay-Bloor Radio agrees: "Never in our history have we sold as many record-players as we are doing today. But then again, we haven't sold as much tape equipment, either."

Even though the confusion has canned music men tearing at their toupees (the major U.S. and Canadian record companies are covering their bets by releasing big albums first on LP discs then on cartridge, cassette and reel-to-reel tape), some consumer patterns are emerging.

Discs, for example, cling strongly to their longtime popularity because of (a) the staggering number of record players in homes (b) their superior inventory versus tape (there are 35,000 international albums listed in the Schwann Record Catalogue of available discs and doodlers figure it would take tape dubbers years to duplicate the entire collection) and (c) their current price advantage on the market (as low as \$1.99 without discounts versus around \$8 for a cartridge and \$7 for a cassette).

Then there are other wrinkles. Audiophiles have always preferred the fat sound of reel-to-reel stereo tape but this is expensive and complicated and has always commanded just a splinter of the rich market. If fidelity is an important motivation, disc-buyers stand next in line on what marketing men call the "configuration scale." Research shows consumers with finicky audio tastes still prefer to buy a good stereo record than a cassette or a tape cartridge even though the industry insists that small-unit sound is growing chubbier all the time.

Classical music buffs, too, still head for the disc department rather than the tape racks. The time limitations of standard-priced cartridges and cassettes — 36 minutes to two hours — rule out the recording of many complete clas-

CMPA BRIEF continued from page 15

would result in a number of advantages to Canadians:

- (a) Greater success and recognition in Canada (with corresponding financial benefits) for Canadian composers, authors, artists, publishers and musicians.
- (b) Greater world-wide recognition also for these Canadians, because once a record has attained 'hit' status in Canada it is possible for it to be picked up and become part of the international 'hit' scene.
- (c) A greater sense of Canadian identity for Canadian creative talent than exists now, except perhaps in the French Canadian field.
- (d) The possible emergence of a 'Montreal sound' or 'Vancouver sound' which, like the 'Liverpool sound' or the 'Nashville sound', would have world-wide acceptance and be an important Canadian export product.

With reference to the Radio (AM) section, paragraph 12 (1) (b), four criteria are set up to determine 'Canadian content'. The first three of these seem to require a definition of what is a 'Canadian'. As we all know there are many outstanding artists and

composers of Canadian birth who have long ago left Canada and have become outstanding successes in other countries. Names like Paul Anka, Percy Faith, Robert Farnon and many others immediately come to mind.

Under this regulation, should works and performances by these people be deemed 'Canadian content'? We think not, and are concerned about the definition in this context of 'Canadian'. The most obvious requirement might appear to be Canadian citizenship. However, we understand that some expatriates, Lorne Green for example, are still Canadian citizens after having absented themselves from the Canadian creative scene for many years. On the other hand our understanding is that composer-immigrants to Canada would not be eligible for citizenship for five years. We believe that DOMICILE for a period of 12 consecutive months would be the desirable criterion.

It is also our recommendation that the four criteria established in paragraph 12 (1) (b) be increased to five, the fifth one to be that the composition be not only composed by a Canadian but that the copyright be owned or controlled by a Canadian music publisher. If this is not the case, a considerable portion of the revenue would flow out of Canada. Here again definition would be important.

In addition to Canadian music publishers that are wholly owned by Canadians, there are a number of Canadian publishing companies incorporated in Canada that are

wholly owned by foreign interests. Some of these are 'Canadian' in name only, having addresses either at a legal firm or an accounting firm to which is directed Canadian income from recording companies and Performing Rights Societies. This income is merely transmitted to the foreign principals.

Other Canadian subsidiaries of foreign publishers do have a meaningful Canadian activity and indeed are using a portion of their income from foreign copyrights to increase their promotion of Canadian composers, authors and artists.

If, therefore, this fifth criterion be accepted and incorporated in the 'Canadian content' concept, we recommend that a 'Canadian music publisher' be one that:

1. Is incorporated in Canada either provincially or federally.
2. Operates a permanent place of business under its own name in Canada.
3. Is actively and demonstrably engaged in publishing, distributing and promoting musical works written by Canadians, as defined.

We would further like to propose that if the fifth criterion outlined above be adopted, paragraph 12 (1) (b) be further amended to state:

"Effective October 1, 1971, a minimum of 30% of the musical compositions broadcast in each of the time periods specified in Section 12 (1) contain any combination of THREE of the following conditions."

Quality Launches Jensen Deck

Latest Canadian discing from Quality Records is "You're My Life" by Victoria British Columbia native David Jensen.

Jensen was formerly with the Eighth Day, who made national disc noise last year with their GRT single "Hear The Grass Grow".

The six foot three inch Jensen will be subject of a 16mm colour promo film produced by Taurus management and released to Canadian television stations. This film will tie-in with a massive national promo push launched by Quality to bring Jensen into prominence from coast to coast. He will also be making several television appearances throughout Ontario including the highly successful and influential CKWS-TV Kingston show "Uptight" hosted by Greg Stewart.

Plug side of the Jensen deck was written by Greg Hambleton who also produced the session at Sound Canada Studios (Toronto) Hambleton also wrote the flip "I Want You".

IMPORTANT BULLETIN

CANADIANS TAKE OVER

RADIO STATION CHARTS

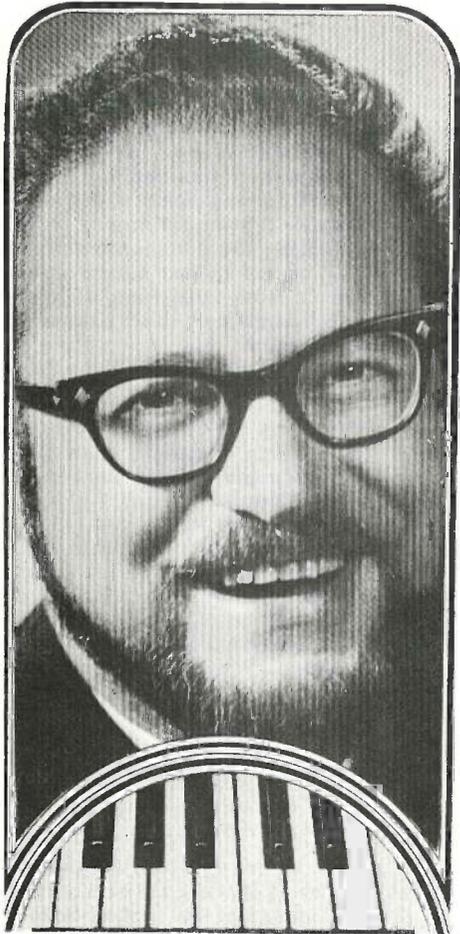
TORONTO—THE ORIGINAL CASTE INVADE M.L.S. STATIONS WITH "MR. MONDAY" (TA. 192).

CALGARY — THE GAINSBOROUGH GALLERY ATTACK AGAIN WITH "EV'RY MAN HEARS DIFFERENT MUSIC" (REO 9030).

HAMILTON & KINGSTON—DAVID JENSEN CAPTURES ATTENTION OF TOP JOCKS WITH "YOU'RE MY LIFE" AND FLIP "I WANT YOU" (QUALITY 1957).

OTTAWA — THE MEADOW PERSIST IN BREAKING THROUGH WITH LENNON/McCARTNEY TUNE "OH DARLING" (QUALITY 1960).

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Mashmakhan - the cycle group

There's much excitement in the Columbia camp and it's rather doubtful whether their A&R Director Johnny Williams and Bill Eaton, Director of Promotion and Publicity will manage to keep their cool for much longer.

Mashmakhan fever has hit - and even before release of their first record, this sound crushing Montreal foursome have almost been guaranteed an international breakthrough. Williams has one of the fastest moving and widely travelled butts in the company, which has resulted in simultaneous worldwide release by Columbia.

When this reporter first heard the rough mixes of Mashmakhan's session, there was an honest feeling of awe and a definite excitement of discovering a new and unique and an almost unbelievable sound.

There were several descriptions that came to mind: jazz/free form with lotsa funk; rock/funk with heavy blues and jazz licks; blue-eyed soul with funky rock blues. What was definite - they were a helluva group, but most obvious - they were a cycle group. What they do with arrangements, vocals and instruments fits into a free-form mold so natural the cuts purr, and ease the ears from one cycle to another. There's a familiarity yet a newness and one can only feel he's heard the sound before, knowing damn well he hasn't.

The world music industry is badly in need of an explosive new trend. It's suffering the "blahs" and Mashmakhan could be the "blahs breakers".

If Williams and Eaton are as successful in selling this cycle

group to broadcasters as they've been to their own promotion personnel and press, they've got a winner. Williams has worked hard in overcoming some of the obstacles that could create problems, including the cutting down of the time on the initial single release. What's most important, of course, is the impact of their first single. This will be just a sampling of what's in store when the album is released.

What's so special about Mashmakhan? Brian Edwards, bass player and vocalist - Jerry Mercer, drummer - Pierre Senecal, flautist, piano, organ, writer/arranger; and Rayburn Blake, lead guitarist. To point up each one's talents would be a disservice to the group who work as a team and to say more about Mashmakhan would be to hinge on hype and unnecessary puff.
-WG

Canadian Content Makes Marked Progress

Regardless of whether the CRTC decides to legislate radio play of domestic content or not, there is a marked increase in domestic production and airplay in the single area. Independent producers and record companies are very slowly and carefully producing and releasing more singles.

The quality of the product seems to impress broadcasters who are programming more of the available singles. The industry is making its progress slowly and carefully. Record companies seem to be more critical of what they release and the broadcasters have shown their interest.

Most of the action that is apparent is in the hit single area, but this is a good indication of the trend that the producers will do more and the single business is a measuring stick for the industry. Middle of the road productions are bound to increase.

This week, RPM lists 35 singles on the Canadian Content Chart. All are getting chart action and consequently programming. Although much of the action is in the secondary markets - where hits usually begin, the fact that the major radio stations are slowly picking up on the action leads one to believe that the domestic record business is well on its way.

Just the promise of additional airplay has motivated an increase in production. The production houses have until October to

intensify their production organization.

It is ironic that the trade claims to have planned their increased activity prior to the CRTC announcement - although even a year ago, the fact that legislation was inevitable was very apparent. A number of record companies have been reluctant to admit that the legislation moved them into production.

Record companies have been quietly and carefully recruiting producers and artists to "spring" on the industry. Many have indicated that they have even greater domestic content plans.

One interesting aspect of the whole situation is that the CRTC proposal permits production outside Canada and the use of foreign copyrights. The greater number of the currently available singles are not only produced in Canada, but are comprised principally of domestic creations and copyrights.

On the studio front, there is still a constant flow of new equipment coming into Canada to update recording studios regardless of the enormous tariffs that are imposed by the government on recording equipment for professional recording studios and the federal and provincial taxes that make recording in Canada more costly than elsewhere. Producers continue to threaten to take their production outside of Canada and welcome the very loose proposed legislation that would

still permit them to produce outside Canada and come under the content ruling if studio costs, taxes and other production costs are not favourable.

Even at the careful rate the industry is moving presently, if it continues, by the end of September the Canadian music industry will be able to supply in excess of what is needed by radio stations to be able to pick and choose from available domestic content and in no way be hampered.

The whole matter now rests in the hands of the programmers who will have an opportunity of protesting the proposed ruling in Ottawa on April the 14th before the CRTC. The question seems to be one of survival of a Canadian broadcasting system and the record companies are the political football that will be kicked around before the CRTC. Without the legislation that would guarantee the programmers attention, domestic production would of necessity slow down. Just the suggestion of assistance did a great deal for Canada's culture. We're building "stars".

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CKFH continued from page 7

of exposing the "new", "Canadian", and "unique" for the proven foreign formula, (already well in hand by the other station). Operation costs were obviously increased with the hiring of foreign on-air personalities and a foreign program director. The "Americanization" of CKFH became a topic of conversation throughout the industry. Even with this high priced help indications were that the Canadian jocks had taken a foothold and were proving they were invaluable as a draw. Unfortunately a few of these left CKFH. But the station rallied 'round and perhaps their greatest acquisition was Terry David Mulligan, who re-introduced the non-formula type of programming to CKFH and in

the short time he has been on the air — and in spite of its embarrassingly low signal, had become "top dog" in the Toronto area with his "Open Lid" show.

Many in the industry have a great deal of faith in CKFH, Foster and Bill Hewitt and Barry Nesbitt, and hope they will be able to survive this most recent setback and get back into the swing of competition for ratings sake. They weren't doing bad. The latest ratings showed a substantial gain in listeners while their competition lost almost 100,000.

One should not be too quick however, to assume that all the exiting was because of station unrest. In a telephone conversation with Mulligan, he revealed to this reporter that he had nothing but the

best of regard for CKFH management and was leaving for Vancouver to look after rather pressing and very personal family affairs. He has already been approached by the new up-start Vancouver station — CKVN (formerly CFUN) where he will take on duties as of Monday April 6th.

Returning to CKFH for on-air duties are: John Donabie, and Keith Elshaw

-WG

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COUNTRY

- | | | |
|---|--|--|
| 1 8 TENNESSEE BIRD WALK
Jack Blanchard & Misty Morgan
Wayside-45010-K | 16 20 COUNTRY GIRL
Jeannie C. Riley-Plantation-44-M | 34 38 TOMORROW IS FOREVER
Porter Wagoner & Dolly Parton
RCA-9799-N |
| 2 1 FIGHTIN' SIDE OF ME
Merle Haggard & The Strangers
Capitol-2719-F | 17 19 ONCE MORE WITH FEELING
Jerry Lee Lewis-Smash-2257-K | 35 37 LOVE IS A SOMETIMES THING
Bill Anderson-Decca-32643-J |
| 3 5 KENTUCKY RAIN
Elvis Presley-RCA-9771-N | 18 25 I KNOW HOW
Loretta Lynn-Decca-32637-J | 36 47 YOU WOULDN'T KNOW LOVE
Ray Price-Columbia-45095-H |
| 4 2 WAYWARD WOMAN
OF THE WORLD
Gary Buck-Capitol-72598-F | 19 13 IF I WERE A CARPENTER
Johnny Cash & June Carter
Columbia-45064-H | 37 49 ONCE MORE WITH FEELING
Willie Nelson-RCA-9798-N |
| 5 9 ALL I HAVE TO DO IS DREAM
Bobbie Gentry & Glen Campbell
Capitol-2745-F | 20 26 SOMETHING TO THINK ABOUT
Luke The Drifter Jr-MGM-14095-M | 38 40 LOVE HUNGRY
Warner Mack-Decca-32646-J |
| 6 6 THAT'S WHEN SHE STARTED
TO STOP LOVING YOU
Conway Twitty-Decca-32599-J | 21 23 ANGEL OF THE MORNING
Connie Eaton-Chart-5048-L | 39 42 TOM GREEN COUNTRY FAIR
Roger Miller-Smash-2258-K |
| 7 15 NORTHEAST ARKANSAS
MISSISSIPPI COUNTRY
BOOTLEGGERS
Kenny Price-RCA-0792-N | 22 14 HONEY COME BACK
Glen Campbell-Capitol-2718-F | 40 43 CRAZY TRICKS
Angus Walker-Big Chief-6907-E |
| 8 10 THE WAY YOU PLAY
Merv Smith-Big Chief-6908-E | 23 31 I'VE BEEN EVERYWHERE
Lynn Anderson-Chart-5053-L | 41 46 I'M ALMOST HOME
Ralph Carlson-Rodeo-3318-K |
| 9 3 I'LL SEE HIM THROUGH
Tammy Wynette-Epic-10571-H | 24 27 LORD IS THAT ME
Jack Greene-Decca-32631-J | 42 50 YOU GOTTA HAVE A LICENCE
Porter Wagoner-RCA 9802-N |
| 10 4 SHE'LL BE HANGING
'ROUND SOMEWHERE
Mel Tillis-Kapp-2072-J | 25 17 HELLO I'M A JUKEBOX
George Kent-Mercury-72985-K | 43 48 I WALKED OUT ON HEAVEN
Hank Williams Jr-MGM-14107-M |
| 11 21 TAKE A LETTER MARIA
Anthony Armstrong Jones
Chart-5045-L | 26 28 MY SONG FOR YOU
Mersey Brothers-Columbia-C4-2913-H | 44 44 SOUL DEEP
Eddy Arnold-RCA-9801-P |
| 12 24 BIG JOE MUFFERAW
Stompin' Tom Connors
Dominion-109-E | 27 29 DON'T IT MAKE YOU
WANNA GO HOME
Terry Roberts-Edmar-1109-G | 45 ... WHAT IS TRUTH
Johnny Cash-Columbia-45134-H |
| 13 22 BIG MAMA'S MEDICINE SHOW
Buddy Alan-Capitol-2715-F | 28 32 WE'RE GONNA GET TOGETHER
Buck Owens & Susan Raye
Capitol-2731-F | 46 ... SHARING THE GOOD LIFE
Hank Smith-Quality-1956-M |
| 14 7 I'M A LOVER (Not A Fighter)
Skeeter Davis-RCA-74-0292-N | 29 34 IS ANYBODY GOIN'
TO SAN ANTONE?
Charley Pride-RCA-9806-N | 47 ... DIRTY OLD SLUSH
Billy Stoltz-Rodeo-52-K |
| 15 18 CHARLIE BROWN
Compton Brothers-Dot-17336-M | 30 35 OCCASIONAL WIFE
Faron Young-Mercury-73018-K | 48 ... STAY THERE TILL
I GET THERE
Lynn Anderson-Columbia-45101-H |
| | 31 36 RUNNIN' BARE
Jim Nesbitt-Chart-5052-L | 49 ... IF I'D ONLY COME
AND GONE
Clay Hart-Metromedia-172-L |
| | 32 41 THE POOL SHARK
Dave Dudley-Mercury-73029-K | 50 ... BIG SWEET JOHN
Ben Colder-MGM-14111-M |
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The Cotter Folk-Melbourne-3356-K | |

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