

RPM

WEEKLY

TWENTY FIVE CENTS

Volume 14 No. 25

February 6, 1971



King Biscuit Boy "charming" - Lisa Robinson

George Hamilton IV to record at RCA Toronto

A friend returns to Canada to do his third Canadian content LP. This time he takes another step forward to make this latest production that much more Canadian.

George Hamilton IV will christen RCA's new 16 track facilities that have just been installed in their Mutual Street studios.

Past LPs by Hamilton have been Canadian in content, but not produced in Canada. This third album will not only consist entirely of music and lyrics by Canadians, but the production facilities and musicians will all be Canadian as well as the creative directors. Brian Aherne (producer of Anne Murray's "Snowbird") has been retained by Hamilton as music director for the session.

RCA's Ed Preston feels that the first two albums were the biggest shot in the arm for Canadian

composers in years. Those two albums, "Canadian Pacific" and "Lightfoot Country" contained all Canadian compositions. Preston feels that this may influence other artists to feel that the Canadian sound is worthy of a trip north to one of Canada's many production centres.

Hamilton is one of Canada's greatest fans and an admirer of the works of Gordon Lightfoot. For this album, Hamilton has considered 40 songs submitted by some of Canada's most noted writers. The session will take four days and is scheduled for February 1st. While in Toronto, Hamilton will tape a guest shot on CBC's Tommy Hunter Show.

News of the session and the project was very well received by many in the industry who got to know Hamilton as a friend and admirer of the Canadian music scene.

Seals and Crofts in for CTV television taping

Kama Sutra recording artists Seals and Crofts join Ian Tyson and the Great Speckled Bird on CTV's "Nashville North" January 27th. On the show, Seals and Crofts perform "See My Life" and "Fiddlers' Tune". Originally part of a hard rock act, the duo moved into their present folk act only two years ago.

In addition to Seals and Crofts, the show will feature country artist Johnny Darrell. Sylvia Fricker performs "Ella Speed" solo and joins husband Ian and the Great Speckled Bird for a rendition of "Bloodshot Beholder".

Regular rock concerts for Toronto again

Following the demise of the rock concert in the Toronto area, when no rock hall could survive, and only the occasional major rock acts showed up at Massey Hall or O'Keefe Centre, the city was left without a steady supply of live rock. Archie MacDonnell and Jan Launder are trying to change all that with their Fillmore North concert series.

The two, acting under the name of Premo Productions, have scheduled a full line-up of top name rock entertainment into the St. Lawrence Market in downtown Toronto, including such well-known names as Cactus, McKendree Spring, Free, Canned Heat, Ron Stewart, Little Richard, Taj Mahal, Blues Image and Alice Cooper. The kick-off concert was January 26th and featured the first three named. Admission to the concerts is pegged at \$4.00, surprisingly low for the Toronto area.

CIRPA announces aims and objectives to press

The recently formed Canadian Independent Record Producers' Association announced their aims and objectives in a press release dated January 21st.

The Association, at a general meeting on January 20th in Toronto's Inn On The Park finalized its purpose. The release reads as follows:

"CIRPA is a national, democratic and non-profit Association whose purpose is to aid and support the Canadian independent record producer and the recording industry in Canada through cooperative measures.

The aims of the Association are:

1. To act as a forum for the gathering, discussion and

dissemination of information relating to the business of independent record production.

2. To corporately strive for a higher standard of production quality in Canada resulting in greater rewards for the entire Canadian music industry.
3. To collectively support the growth of the talent community in Canada.
4. To make available to Canadian independent record producers an organization within which they can combine their talents, reputations, present and potential financial and political forces and direct them towards the solution of problems faced by independent record producers as a group.

5. To help define and protect the ethic of the profession.

6. To represent its membership to the recording industry, press and information media and the general public of Canada and the world in a forceful, truthful and impressive manner.

7. To protect the interests and rights of the Canadian independent record producer.

This information was supplied by H.A. MacMillan, a spokesman for CIRPA. Their mailing address is P.O. Box 5937, Terminal A, Toronto 1.

Independent producers from across Canada are invited to contact the above for membership information.

NOTICE!

RPM EDITORIAL OFFICES CLOSED MONDAYS

RPM's offices are closed MONDAYS to facilitate more time to work on bringing you a BETTER RPM. A hot-line for advertising is available Mondays. You may reserve your ad space by phoning 489-2167. Deadline for advertising copy and material is TUESDAYS at noon. (eleven days prior to issue date).

**THE SPECIAL HOT-LINE FOR AD RESERVATIONS
ON MONDAYS - 489-2167**

Canadian Music Centre's Musicanada ceases

The Canadian Music Centre's Musicanada publication, an important part of the serious music scene for the past ten years has ceased publication with its current issue, No. 29.

In making the announcement of the cancellation of this well-known news medium for Canadian composers, Editor Keith MacMillan editorialized, in part, thusly: "If Canadian music has not yet taken its rightful and special place in the concert halls of the nation, at least no Canadian musician now has any excuse for not knowing the best of the Canadian repertoire for his or her particular genre and the varying styles of a wide

cross-section of Canadian composition.

"Not so the foreign musician, however informed he might be on the best of the world's leading composers. To him even the ranking Canadian composer is largely a stranger, not, as any impartial comparison will confirm, through lack of quality but through lack of familiarity. For, although some 27% of the scores borrowed from the Centre are bound for destinations abroad, and although foreign libraries, diplomatic cultural missions, musicians and others receive catalogues and other informational material, this is obviously not enough. Especially Canadian music is not heard enough abroad."

The Centre will still remain an information vehicle for Canadian composers however. They have laid on plans to publish a series of authoritative monographs on Canadian composers and their works.

(Ed: Although RPM has been unfairly tagged "a rock sheet" we are deeply concerned with the survival of Canadian music, serious and otherwise. One might draw a parallel with Mr. MacMillan's above remarks on the lack of familiarity of Canadian music abroad, with the plight of our composers of contemporary music. RPM has offered whatever space possible to keep the serious music composer informed on his end of the industry - with the help of the Centre.)

GRT executive shuffle to assure growth

GRT of Canada's position in the Canadian tape/record market is to be considerably strengthened as a result of top level executive shuffling by the parent company, the GRT Record Group. Len Levy who formerly headed up Metromedia, the company which was responsible for the success of Bobby Sherman, is now president of GRT. Prior to the Metromedia job, Levy was vice-president of Epic, where he was involved in the signing of a number of major artists.

The creative end of GRT's operations have also undergone changes with the signing of Podipto, a soft-rock group, Minnie Ripperton and Lotti Golden. The country side of GRT's activities has been enhanced by the signing of Mac Curtis, Stan Hitchcock, Hugh X. Lewis, John Wesley Ryles and Mickey Gilley. The country division is under the direction of Tommy Allsup.

Janus Records, part of the GRT group, has enjoyed success over the past months with Teegarden and Vanwinkel, and Potliquor. Chess Records, which has been undergoing an organizational change is set for a number of releases in the near future.

Ross Reynolds, president of GRT of Canada, in discussing the changes at GRT said; "An increase in new product of high quality, simultaneous release dates and an increase in promotional material will greatly enhance the position of GRT here in Canada. It will also enable us to work more closely with our counterparts in the States in keeping up with the new directions of both the record and tape markets."

Ropchan returns as club manager to Edmonton

Allan Ropchan, who gained a sizeable following during his disc days on the Apex label a few years ago, has returned to Edmonton as manager of the Highway Motor Hotel.

The Edmonton Journal's Barry Westgate brought his readers up to date on Ropchan's activities when he was known as Allan-Lee and The Peppermints. His was the first rock group to make an impact in the Edmonton area. Now married and the father of two children, he had been living in Vancouver prior to his move to Edmonton.

Ropchan is apparently in on the ground floor of a hefty expansion program underway at Ernie Wolver's Highway Motor Hotel. They ex-

pect to double their size for accomodation as well as adding a convention floor and another bar. They're hoping to have completed these new additions by this year's Klondike Days festivities.

Knowing the entertainment business as well as he does, Ropchan will no doubt be an asset to the club's booking activity. They have already used several top name country/variety acts including Myrna Lorrie and Dianne Leigh. Interested agents or artists should send their information direct to Ropchan.

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RELEASED FIRST IN CANADA!

"OH LONESOME ME"

R0898

IT BELONGS ON YOUR PLAYLIST.

Neil Young. On Reprise. Where he belongs.

Blacklisting - a threat to producers

February 23rd. of last year, the industry became aware of a new angle on the record business, and it was tagged the "Selling of music publishing companies to broadcasters." This ingenious scheme was talked about quite freely by a group of record men. In the hands of the right person, broadcasters could be led to

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

—Pierre Juneau

RPM

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

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

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



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

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Two Years	— \$17.00
Three Years	— \$21.00
(Air Mail \$15 per year)	
Single copy	— .25
Other Countries	
One Year	— \$25.00

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PRINTED IN CANADA

believe almost anything about a subject with which they were not familiar. It was actually difficult for many in the industry to believe that broadcasters would buy the scheme, but now, in retrospect, it seems logical they would. It wasn't such a bad idea really, from a broadcaster's point of view. What would be a more logical diversification for a broadcaster than to buy into music publishing and then get his feet wet in record production? Broadcasters do possess one of the best vehicles for exposing and promoting records and, in particular creating record sales.

One might question the reasons why broadcasters throughout the world do not automatically go into record production as soon as they acquire a small empire of radio stations. These stations could control the records and productions - to be played from one central source. The broadcaster could, in time, influence the nation's listening public to buy what records he wished. He could air his own productions (as well as those of his competitors.) However, records to be aired would be determined by the broadcaster. Who is to prove how much airplay of the broadcaster's own productions is too much? What a natural tie-in.

By ignoring certain record releases, the broadcaster could slowly eliminate his competition, thus leaving all the domestic production in the hands of the broadcasters. The whole theory makes sense. But why hasn't this supposed pattern of success been used in other countries? So much for theories on the world's broadcasters and record production - and music publishing.

It's interesting to recall a date in February of 1968 when the then Board of Broadcast Governors (BBG) made the following enquiry of RPM: "Do disc jockeys make any special effort to promote Canadian recordings to create hits or stars, or do they put all talent in a pot and wait to see what comes to the top?" A very good question and particularly well-worded. RPM's reply to the BBG was: "They put all the talent in the same pot and skim the top which is practically exclusively foreign stars. Radio station programmers are very quick to advise they don't care where the hit record is from and proceed to program 99% foreign

In this ten part series, RPM looks at what has happened since the Canadian Radio and Television Commission legislated 30% Canadian music content for AM radio in May of 1970. We study the feelings and attitudes of the record companies, the broadcasters, record producers and music publishers - what happened during the months the CRTC gave the industry time to prepare - the state of the industry - what effect the ruling will create.

productions. Any airplay of Canadian records is not concentrated, therefore is of little value. Exceptions are (again) when the radio personality is the producer, or owns the booking agency, or manages the artist or has a percentage of the record company or a dance at which the artist will appear..."

Yes, some broadcasters will program a record if there is a good reason. One of the most flagrantly misused in 1968 was the vested interest of some who had been given control over public property - the airwaves.

Bear in mind that fundamental to any consideration of broadcasting is the fact that airwaves are public property - and the privilege of exclusive use of any channel or frequency must be subject to the "clear responsibility". It is obvious that broadcasters are being permitted the "clear responsibility" of making hits. This situation makes sense - from the standpoint of the broadcasters and it's quite possible broadcasters believed no one would oppose them. Surprisingly enough, many have, and these people are to be admired for their courage.

Of late, two seldom used expressions in our business have been "blacklist" and "boycott". These are not new words to the industry - they are just being used more openly ... today.

GET INTO THE PICTURE.....in RPM.

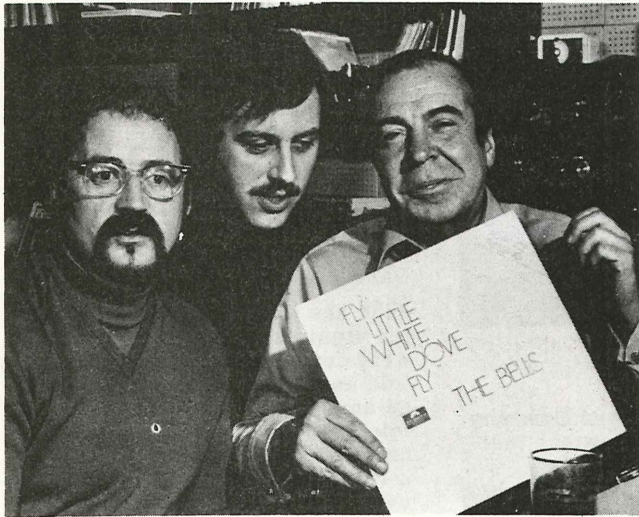
Ever wonder why OTHER people get their pictures in RPM, while you remain just a reader? One of the first things to consider is that RPM receive your promotional photos. Equally important is the quality of the photo. The entertainment business has established 8 X 10 GLOSSY PHOTOS as (practically) a tradition. Over the years we have tried to influence a higher quality photo for press use. If it is important enough to photograph.....GET A GOOD PHOTOGRAPHER.....and get into the picture.



Yorkville's Ocean have made impressive chart gains with their "Put Your Hand In The Hand" release.



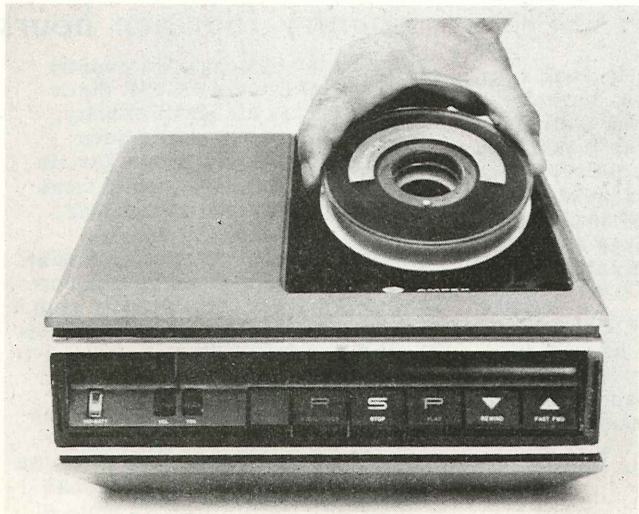
Polydor's Lori Bruner and John Turner paid visit to Bells during taping of "Nashville North" (CTV).



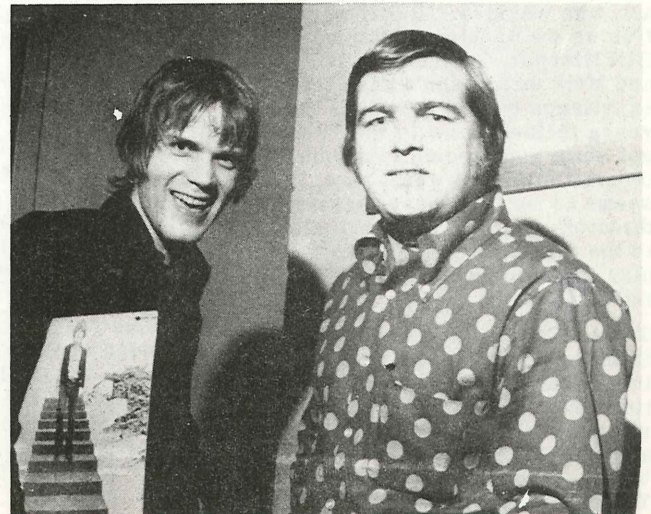
Don Hunter (The Province) Bruce Davidsen (Polydor) and CKNW's Jack Cullen discussing Bells' album.



Homestead, new Nimbus 9 recording unit have just released their original "Anthem" single.



The new Ampex Instavision videotape recorder/player system is the smallest such system on the market.



MCA's Barry Paine did the promotion bit with UNI's Brian Hyland during recent Kitchener appearance.

Jack Feeney and Sunbar, familiar story

PART FIVE OF A SERIES

The Producers

by Jim Smith

Jack Feeney has sad eyes; very sad eyes, like those of a beagle, if you haven't noticed. Although the eyes are the result of years in the record industry, they do reflect the current state of Jack Feeney and his Sunbar Productions. You just can't help feeling sorry for them. The things that have happened to Jack and Sunbar shouldn't, as they say, happen to a dog.

Feeney was lounging in his armchair. Perhaps a mile of desk separated us. His blazer went nicely with the red, white, and blue office decor I thought, then wondered why I'd notice something like that. Sunbar Productions, which Feeney heads, is the record production arm for RCA in Canada. The company has studios both in Montreal and Toronto, both under Feeney's aegis. His office is in the Toronto Mutual Street studios, which once housed CHUM, many years ago. The sad eyes were working overtime; Jack was thinking about the sad state of big broadcaster-independent producer relations. "I can understand from my years in sales why the big stations don't want to bother with auditioning our records," he says, but the eyes indicate that he really doesn't understand at all (after all, who would?). "But the young fellows we have producing here, Bill Misener, George Semkiw, and Mark Smith, don't have this experience behind them. All the young fellows know is they've got some good records that the program directors won't play. It seems to me that these program directors could at least explain to the fellows why they won't play the records." Sound familiar?

There is a wealth of experience in these words, experience gained in a remarkably short, and trying, time. Feeney has had enough undeserved failures to last him a lifetime. There were two records by Tranquility Base, including *If You're Looking*, that got good action almost everywhere but the big cities, although there was some play on *If You're Looking* on CHUM. Then there was an

album by Toronto's semi-progressive rockers Simon Caine, which has been something less than the biggest record of the year. And the current heart-breaker is Buxton-Kastle's *Kagie* - that may make it yet, after being spurned by the MLS. (Believe it or not, five of the twelve reporting members that week gave *Kagie* three votes or less. That makes *Kagie* about as popular with the MLS as the CRTC is with your average broadcaster.)

Yet Feeney continues to have faith, or at least he implies that he has faith. He's lined up two



JACK FEENEY

more groups - Young and Company and Marshmallow Soup Group that are in line with his corporate emphasis on contemporary groups. Meanwhile Sunbar is still trying to get together an album by Tranquility Base, a job which has been hindered by lack of enough strong material and the technical problems of recording six voices in an 8-track studio.

Contemporary music is Jack's official bag at Sunbar, but requires a distinct break with his past interests. "I was a musician to start with," he recalls. "I obtained a music degree at U of T, served overseas with an Air Force band, and played for bands in the Hamilton area until 10 or 11 years ago.

"Before I came here, I had produced Joe Carlo, he was an organist, the Carlton Showband, and middle of the road music. My own production interests still lie in MOR music but our company's commitment is to contemporary music.

"Now I'm an executive producer. I have three young producers, Bill Misener, George Semkiw, and Mark Smith, and they do most of

the producing although I sometimes get involved in the final production. Occasionally I still produce some MOR and children's records, though."

Presently Feeney presides over 8-track facilities but even as we talked he was expecting word on the arrival of a 16-track board. Then there would be only the recording machines to purchase. "We've tried to progress in stages over several years. The first step was to get something useable out of this building." He motions towards the studio area. "You'd never have believed the sad state this building was in when we arrived," he lamented. "To go directly ahead with everything at once would have cost about \$300,000 and we didn't want to commit that much money all at once."

Business has been good enough to warrant improving the facilities, however, Chris Kearney, It's All Meat, and Dee Higgins are among the musicians who have recorded at the studios recently. George Hamilton IV would be coming in soon to record another album of Canadian songs.

Jack has a ready explanation for the studio's popularity. "RCA's west coast A&R man, Gary Usher, told us that our sound is as good as anything on the coast," Jack related. And, for the first time, his eyes lit up. Into every life a little rain must fall. But into every life a little sun must also shine.

CHFX FM Halifax. country fourteen hours

One of the nation's few country FM outlets is CHFX FM. Since going on the air last February, the station's sound has been country, fourteen hours a day. In the late evening the sound turns towards the classics and jazz. An indication of the growing listener acceptance of the format has been the increasing membership in CHFX FM's country club. A number of promotions have been used to swell the membership ranks.

Distributors in the area feel that CHFX FM makes a valuable contribution to record sales in the area. Jocks on the show choose their own music, lending more of a personal touch to the on-air sound. Throughout the day, newscasts appear every hour. Program director is Gerry Kendrick.

NEW RELEASES

OCEAN – Put Your Hand In The Hand – Yorkville YVM-45033-D

(2:52) (Gene MacLellan) BEECHWOOD-BMP – Prod: Bill Gilliland.
 MOT: Although disc is showing chart action nationally, it only arrived here this past week which accounts for it being included in New Releases. First time around it lost the Maple Leaf System but on being resubmitted (Jan 28) it came up a winner. There are many and will be more covers on the market, but this is, by far, the best production. Voices are tight and gospel-sincere with beautiful piano work adding a touch of uncluttered soul.

Flip: Tear Down The Fences (Greg Brown) CANINT-CAPAC

ROSEMARY COLLINS – Since You Don't Want Him – Melbourne GT 3363-K

(2:03) (Al Rain) TROIKA/BANFF MUSIC-BMI – Prod: Al Rain.
 MOR: In the hands of an excellent but little heard of producer, Al Rain, Miss Collins delivers that easy listening sound middle of the roaders have been fearful would not arrive. Now beginning to show on playlists.

Flip: Neverending (Love For You) (Same credits as plug side) could be the stronger of the two sides. Voice very clear and sincere.

HOMESTEAD – Anthem – Nimbus 9 NNS-9012-N

(2:58) (Bill King) STRATUS MUSIC-CAPAC – Prod: Jack Richardson.
 MOT: Beautiful, tight and highly creative back-up musicians. Lead voice harsh and reminiscent of the heavy soul era which could attract plays from jocks looking for that sound.

Flip: New York (Same credits as plug side).

GABY HAAS – Yoshko Waltz – London M. 17399-K

(2:52) (Gaby Haas) NO PUBLISHING LISTED – Prod: Gaby Haas
 MOR/NOVELTY: Canada's Polka King and one of the big favourites from Western Canada, delivers his usual party-type instrumental deck that could catch MOR and country play.

Flip: Sweet Elizabeth Polka (Uhlisch) NO PUBLISHING LISTED.

TERRY BUSH – Do You Know What You're Doing? – GRT 1233-03-T

(2:22) (Bush/O'Malley/Linton) DR. MUSIC-CAPAC – Prod: Terry Brown.
 MOT: Has already caught hold, probably because of its use in commercials enlightening the public on the drug scene. Bush is one of Canada's most successful agency people (writer/producer/arranger) and here, communicates in that vein which should produce sales.

Flip: Fare Thee Well (Terry Bush/Jack Bush) OVERLEA MUSIC-BMI could garner plays because of its allowing Bush that clean and un-professional sound that really communicates.

Desmond benefits from double disc promotion

The recently release of "Red Red Roses" by Johnny Desmond has been given simultaneous red carpet promotion treatment by both the Canadian and U.S. distribs.

Realizing the importance of CKLW in breaking the Detroit market as well as having a heavy influence on its Canadian counterpart, Al Rubin, president of Musicanza, producers of the disc whose Detroit distributor is Arc Jay Kay, arranged for promotion reps from both companies to make their pitch to CKLW simultaneously. Latest reports have the disc now being considered for airplay which could break both

markets wide open for Desmond who has been off the disc scene for some time.

Victoria U to host CLC's 20th anniversary

Victoria University has set Feb. 19th through the 21st as the dates for their hosting of a national conference to celebrate the 20th anniversary of the Canadian League of Composers. Included in the conference will be three seminars and two concerts of Canadian music.

Co-ordinator of the conference is Peter Garvie, Dean of Fine Arts, University of Victoria. The topic has been tagged "20 Years and After".

RPM MOR PLAYLIST

- 1 WATCHING SCOTTY GROW
Bobby Goldsboro (U.A.) 50727-J
- 2 SWEET CAROLINE
Bert Kaempfert (Decca) 32772-J
- 3 MOZART
Manuel de Folla Ork (Daffodil) 1003-F
- 4 LONELY DAYS
Bee Gees (Atco) 6795-P
- 5 FRESH AS A DAISY
Emitt Rhodes (Dunhill) 4267-N
- 6 THEME FROM LOVE STORY
Henry Mancini Ork (RCA) 47-9927-N
- 7 IT'S BEEN A LONG TIME
Anthony Green & Barry Stagg (Gamma) 5009-K
- 8 I DON'T BELIEVE IN IF ANYMORE
Roger Whittaker (RCA) 74-0355-N
- 9 MEDLEY FROM SUPERSTAR
Assembled Multitude (Atlantic) 2780-P
- 10 IF YOU COULD READ MY MIND
Gordon Lightfoot (Reprise) 0974-P
- 11 CARRY ME
Stamperders (MWC) 1003-M
- 12 STAY AWHILE
The Bells (Polydor) 2065 046-Q
- 13 SINCE I DON'T HAVE YOU
Vogues (Reprise) 0969-P
- 14 THE GREEN GRASS STARTS TO GROW
Dionne Warwick (Scepter) 12300-J
- 15 FEELIN' KINDA SUNDAY
Nancy & Frank Sinatra (Reprise) 0980-P
- 16 KAGIE
Buxton-Kastle (RCA) 75-1041-N
- 17 LOVE THE ONE YOU'RE WITH
Stephen Stills (Atlantic) 2778-P
- 18 BEAUTIFUL PEOPLE
New Seekers (Elektra) 45710-P
- 19 TO THE FAMILY
Ellie (Gamma) 5007-K
- 20 TA VIE C'EST TON AMOUR
New Christy Minstrels (RCA) 75-5068-N
- 21 PROBLEM CHILD
Mark Lindsay (Columbia) 4-45266-H
- 22 TUNEFUL SPOONFUL
Fitzpatrick (Freedom) 1995-M
- 23 KELLY
Alan Moberg (London) 17396-K
- 24 BEIN' GREEN
Frank Sinatra (Reprise) 0981-P
- 25 PUT YOUR HAND IN THE HAND
Ocean (Yorkville) 45033-D
- 26 HIGH FALOOTIN'
Jay (Celebration) 1988-M
- 27 IT'S IMPOSSIBLE
Perry Como (RCA) 0387-N
- 28 I REALLY DON'T WANT TO KNOW
Elvis Presley (RCA) 47-9960-N
- 29 CHILDREN
Jim Aiello/Happy Feeling (Barry) 3525-M
- 30 EVERYTHING IS GOOD ABOUT YOU
Lettermen (Capitol) 3020-F
- 31 SING HIGH – SING LOW
Anne Murray (Capitol) 72631-F
- 32 YOUR SONG
Elton John (UNI) 55265-J
- 33 THELEME'S ARIA
Monks & Nuns From Theleme Abbey (London) 2537-K
- 34 YOU'VE GOT TO KNOW
Perth County Conspiracy (Columbia) C4-2963-H

Knowing the audience is the trick - Drake

Jodie Drake is that rare attraction in show business, an accomplished singer who can truly entertain. Or, is she in fact a born entertainer, who can really sing? According to her ever increasing following of admirers, either description is accurate in describing this tall, talented Michigan songstress, who now makes her home in Toronto, Canada.

Reaching up toward the six foot mark, Miss Drake is an imposing figure on stage, wearing a vast



assortment of stunning gowns, the majority of which are her own creation. But, wardrobe not withstanding, it is in the singing department that Jodie's talent really stands tall.

A partial list of Canadian Clubs in which she has appeared as a performer, reads like a directory: The Colonial, The Towne Tavern, The Royal York Hotel, The Penthouse, The Cambridge Motor Hotel, The Sherway Inn and The Holiday Inn, Toronto; the Empress Hotel, Peterborough, The Flying Dutchman, near Oshawa, and the Mambo Inn, Ottawa.

Noted for her ability to build and hold audiences, Miss Drake has an enviable record of long running engagements. Jodie's first Canadian booking began with a two week contract and lasted 13 months. Her engagement at Toronto's new Sherway Inn, in 1969, is further proof of her magnetic pulling power, turning a four-week booking into a highly successful eleven week run.

Audience psychology is an important aspect of show business that Jodie Drake has mastered more successfully than many contemporaries. She selects her material as each show progresses,

quickly establishing the likes and dislikes of the paying customer. Thus no two performances are ever alike, but enthralled audiences can be counted on.

Fellow performers are often astonished at her amazing variety of material; ballads, calypso, jazz, blues and soul music. On ballads she can sing so sweetly that every word is individually and delicately caressed. But, just when you think she is at her best, with a song such as the Erroll Garner ballad, "Misty", Jodie, with astounding energy, will bounce across the floor to delight her audience with some real low down gut-type blues, or maybe something brand new from the bag of soul. Then, for an even further change of pace, she will break into calypso, with such authenticity, as to convince even West Indians that Miss Drake herself hails from the Carribean.

Few performers on the club circuit today care enough to present each number as professionally as does Jodie Drake, while even fewer so feelingly interpret each selection with true individuality. To the public these intangibles may pass unheeded, recognized by only the most discerning person attuned to quality. But perhaps it isn't so important that audiences know in fact what they are hearing, just as long as they are moved. Certainly, when Jodie takes a song and wraps it with her own special brand of magic the folks out front just can't get enough. An evening spent listening to and watching this warm, real individual is a moving experience. Somehow, when Jodie Drake performs, the world just immediately becomes a nicer place.

RPM maintains a Canadian approach to one of the fastest growing music nations in the world.

Write re: membership CIRPA

Canadian Independent Record Producers' Association

P.O. Box 5937 - Postal Terminal A
Toronto 1, Ontario

RPM SINGLES ALPHABETICALLY

Amazing Grace (28)
Amos Moses (26)
Ape Man (21)
Band Bandit (45)
Beautiful People (46)
Be My Baby (51)
Black Magic Woman (27)
Born To Wander (20)
Bridget The Midget (40)
Burning Bridges (70)
Carry Me (64)
Celia Of The Seals (92)
C'Est Toujours Comme Ca La... (85)
Cheryl Moana Marie (77)
Cried Like A Baby (94)
Dickens (61)
D.O.A. (47)
Don't Let The Green Grass Fool Ya (91)
(Don't Worry) If There's A Hell Below (49)
Everything Is Good About You (69)
For The Good Times (32)
Fresh As A Daisy (23)
Games (18)
Groove Me (14)
Hang On To Your Life (48)
Have You Seen The Rain (35)
He Called Me Baby (67)
Hello Melinda Goodbye (73)
If I Were Your Woman (24)
If You Could Read My Mind (4)
I Hear You Knocking (11)
Immigrant Song (9)
I Really Don't Want To Know (12)
Isn't It A Pity (3)
I Think I Love You (52)
I Think It's Going To Rain Today (55)
It's Impossible (37)
It's Up To You Petula (71)
Je Chante (90)
Kagie (87)
Keep The Customer Satisfied (98)
Knock Three Times (2)
Let Your Love Go (17)
Like An Eagle (89)
Lonely Days (1)
Love The One You're With (8)
Mama's Pearl (36)
Me And Bobby McGee (72)
Mean Mistreater (42)
Medley From Superstar (99)
Mixed Up Guy (59)
Most Of All (43)
Mother (13)
Mozart (78)
Mr. Bojangles (19)
1900 Yesterday (16)
Oh Lonesome Me (65)
One Bad Apple (33)
One Less Bell To Answer (25)
One Man Band (50)
One Toke Over The Line (100)
Ordinary Man (96)
Pay To The Piper (44)
Precious Precious (82)
Proud Mary (97)
Put Your Hand In The Hand (68)
Remember Me (15)
Ride A White Swan (58)
River Deep Mountain High (53)
Rocking Chair Ride (79)
Rose Garden (6)
Sally Bumper (56)
She's A Lady (74)
Shoes (86)
Sing High - Sing Low (7)
Somebody's Watching You (39)
Sray Awhile (63)
Stoned Love (29)
Stoney End (5)
Stop The War Now (80)
Superstar (84)
Sweet Mary (31)
Temptation Eyes (34)
The Long Way Around (57)
Theme From Love Story (54) (83)
The Shape I'm In (66)
They Can't Take Away Our Music (41)
Things Ya Say (60)
Together We Two (88)
Un Nouveau Jour Va Se Lever (81)
Watching Scotty Grow (30)
We Gotta Get You A Woman (22)
When I'm Dead And Gone (38)
Where Are We Going (62)
Whole Lotta Love (76)
Wild World (95)
Your Time To Cry (75)
Your Song (10)

This week
1 week ago
2 weeks ago

RPM 100

SINGLES

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Ampex
Arc
CMS
Capitol
Caravan
Columbia
GRT
London

W
C
V
D
E
F
G
H
T
K

MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
WB/Atlantic
World

J
R
L
O
M
N
Y
P
Z

HANDY PULL-OUT CHART

1	5 5	LONELY DAYS Bee Gees-Atco-6795-P	34	40 45	TEMPTATION EYES Grass Roots-Dunhill-4263-N	67	68 79	HE CALLED ME BABY Candi Staton-Fame-1476-F
2	1 1	KNOCK THREE TIMES Dawn-Bell-938-M	35	75 ...	HAVE YOU SEEN THE RAIN f/s Creedence Clearwater-Fantasy-655-R	68	84 ...	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D
3	2 2	ISN'T IT A PITY George Harrison-Apple-2995-F	36	77 ...	MAMA'S PEARL Jackson 5-Tamla Motown-1177-V	69	73 88	EVERYTHING IS GOOD ABOUT YOU Lettermen-Capitol-3020-F
4	7 11	IF YOU COULD READ MY MIND Gordon Lightfoot-Repri se-0974-P	37	56 64	IT'S IMPOSSIBLE Perry Como-RCA-0387-N	70	79 84	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M
5	9 14	STONEY END Barbra Streisand-Columbia-45236-H	38	43 54	WHEN I'M DEAD AND GONE McGinnis Flint-Capitol-3014-F	71	86 97	IT'S UP TO YOU PETULA Edison Lighthouse-Bell-960-M
6	10 24	ROSE GARDEN Lynn Anderson-Columbia-45252-H	39	42 51	SOMEBODY'S WATCHING YOU Little Sister-Stone Flower-9001-P	72	98 ...	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H
7	8 12	SING HIGH SING LOW Anne Murray-Capitol-72631-F	40	41 47	BRIDGET THE MIDGET Ray Stevens-Barnaby-2024-H	73	60 55	HELLO MELINDA GOODBYE 5 Man Electrical Band-Polydor-2065042-Q
8	6 8	LOVE THE ONE YOU'RE WITH Stephen Stills-Atlantic-2778-P	41	35 36	THEY CAN'T TAKE AWAY OUR MUSIC Eric Burdon & War-MGM-14196-M	74	... ..	SHE'S A LADY Tom Jones-Parrot-40058-K
9	4 4	IMMIGRANT SONG Led Zeppelin-Atlantic-2777-P	42	30 32	MEAN MISTREATER Grand Funk Railroad-Capitol-2996-F	75	... ..	YOUR TIME TO CRY Joe Simon-Spring-108-K
10	3 3	YOUR SONG Elton John-Uni-55265-J	43	20 25	MOST OF ALL B.J. Thomas-Scepter-12299-J	76	92 ...	WHOLE LOTTA LOVE C.C.S.-Rak-2574501-H
11	14 22	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	44	12 15	PAY TO THE PIPER Chairmen of the Board-Invictus-9081-F	77	81 ...	CHERYL MOANA MARIE John Rowles-Kapp-2102-J
12	13 18	I REALLY DON'T WANT TO KNOW (f/s) Elvis Presley-RDA-9960-N	45	46 58	BAND BANDIT Tundra-A&M-307-W	78	80 94	MOZART Manuel de Falla Ork-Daffodil-DFS1003-F
13	18 23	MOTHER John Lennon/Plastic Ono-Apple-1827-F	46	62 77	BEAUTIFUL PEOPLE New Seekers-Elektra-45710-P	79	87 92	ROCKING CHAIR RIDE Christopher Kearney-MCA-2008-J
14	28 43	GROOVE ME King Floyd-Atco-CH435-P	47	48 60	D.O.A. Bloodrock-Capitol-3009-F	80	52 31	STOP THE WAR NOW Edwin Starr-Tamla Motown-7104-V
15	26 44	REMEMBER ME Diana Ross-Tamla Motown-1176-V	48	74 ...	HANG ON TO YOUR LIFE Guess Who-Nimbus 9-75 0414-N	81	82 98	UN NOUVEAU JOUR VA SE LEVER Jacques Michel-Jupiter-1212-K
16	17 21	1900 YESTERDAY Liz Damon's Orient Express-White Whale-368-J	49	57 67	(DON'T WORRY) IF THERE'S A HELL BELOW Curtis Mayfield-Buddah-1955-M	82	90 93	PRECIOUS PRECIOUS Jackie Moore-Atlantic-2681-P
17	27 37	LET YOUR LOVE GO Bread-Elektra-P	50	19 6	ONE MAN BAND Three Dog Night-Dunhill-4262-N	83	93 ...	THEME FROM LOVE STORY Francis Lai-Paramount-0064-M
18	21 26	GAMES Redeye-Pentagram-204-F	51	38 28	BE MY BABY Andy Kim-I Steed-729-M	84	100 ..	SUPERSTAR Murray Head-Decca-732603-J
19	29 33	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty-56197-K	52	36 17	I THINK I LOVE YOU Partridge Family-Bell-910-M	85	88 91	C'EST TOUJOURS COMME CA LA PREMIERE FOIS Pierre Lalonde-Capitol-85060-F
20	22 27	BORN TO WANDER Rare Earth-Rare Earth-5021-V	53	51 52	RIVER DEEP MOUNTAIN HIGH Supremes/Four Tops-Tamla Motown-1173-V	86	91 96	SHOES Brook Benton-Cotillion-44093-P
21	24 30	APE MAN Kinks-Pye-45016-L	54	83 ...	THEME FROM LOVE STORY Henry Mancini-RCA-9081-N	87	88 ...	KAGIE Buxton Kastle-RCA-75 1041-N
22	23 29	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V	55	53 46	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J	88	96 ...	TOGETHER WE TWO Archie-Kirshner-5009-N
23	32 38	FRESH AS A DAISY Emitt Rhodes-Dunhill-4267-N	56	58 65	SALLY BUMPER Houston-Tuesday-GH103-M	89	95 100	LIKE AN EAGLE Miguel Rios-A&M-AMX310-W
24	61 ...	IF I WERE YOUR WOMAN Gladys Knight & Pips-Soul-35078-V	57	66 80	THE LONG WAY AROUND Linda Ronstadt-Capitol-3021-F	90	94 99	JE CHANTE Les Sinners-RCA-755064-N
25	11 16	ONE LESS BELL TO ANSWER Fifth Dimension-Bell-940-M	58	69 81	RIDE A WHITE SWAN Tyrannosaurus Rex-Blue Thumb-7121-Q	91	... ..	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett-Atlantic-2781-P
26	33 66	AMOS MOSES Jerry Reed-RCA-9904-N	59	67 71	MIXED UP GUY Joey Scarbury-Lionel-L 3208-Q	92	... ..	CELIA OF THE SEALS Donovan-Epic-10694-H
27	16 7	BLACK MAGIC WOMAN Santana-Columbia-45270-H	60	59 59	THINGS YA SAY Tommy Graham-Capitol-72632-F	93	... ..	WHOLE LOTTA LOVE King Curtis-Atco-6779-P
28	34 34	AMAZING GRACE Judy Collins-Elektra-45709-P	61	64 68	DICKENS Leigh Ashford-Revolver-0010-N	94	... ..	CRIED LIKE A BABY Bobby Sherman-Metromedia-206-L
29	25 10	STONED LOVE Supremes-Tamla Motown-1172 -V	62	99 ...	WHERE ARE WE GOING Bobby Bloom-Roulette-7095-T	95	... ..	WILD WORLD Cat Stevens-A&M-1231-W
30	39 61	WATCHING SCOTTY GROW Bobby Goldsboro-U.A.-5072-J	63	97 ...	STAY AWHILE Bells-Polydor-2065 046-Q	96	... ..	ORDINARY MAN Freedom North-Aquarius-5008-K
31	37 39	SWEET MARY Wadsworth Mansion-Sussex-209-V	64	76 89	CARRY ME Stamperders-MWC-1003-M	97	... ..	PROUD MARY Ike & Tina Turner-Liberty-56216-K
32	15 13	FOR THE GOOD TIMES Ray Price-Columbia-45178-H	65	71 83	OH LONESOME ME Neil Young-Reprise-R0898-P	98	... ..	KEEP THE CUSTOMER SATISFIED Gary Puckett-Columbia-4-45303-H
33	63 90	ONE BAD APPLE Osmonds-Polydor-2065 044-Q	66	72 85	THE SHAPE I'M IN Band-Capitol-2870-F	99	... ..	MEDLEY FROM SUPERSTAR Assembled Multitude-Atlantic-2780-P
						100	... ..	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

Compiled from record company, radio station and record store reports

Feb 6, 1971

This week
1 week ago
2 weeks ago

RPM 100

ALBUMS

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Ampex
Arc
CMS
Capitol
Caravan
Columbia
GRT
London

W
C
V
D
E
F
G
H
T
K

MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
WB/Atlantic
World

J
R
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Y
P
Z

Feb 6, 1971

1	1	1	ALL THINGS MUST PASS George Harrison-Apple-ST CH639-F 4XTSTCH639-F	8XTSTCH639-F
2	2	2	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R 58410-R	88410-R
3	4	4	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H	CA 30130-H
4	3	3	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F	8XT 3372-F
5	5	5	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J	6 6000-J
6	6	7	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M	8TC-6050-M
7	7	6	ELTON JOHN UNI-73090-J N/A	N/A
8	9	10	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F	8XT633-F
9	10	9	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W	8T 4271-W
10	8	8	STEPHEN STILLS Atlantic-SD7202-P CS7202-P	TP7202-P
11	11	13	SWEET BABY JAMES James Taylor-Warner Bros.-WS 1843-P CWX 1843-P	8WM 1843-P
12	13	11	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A	N/A
13	17	20	EMITT RHODES Dunhill-DS50089-N N/A	N/A
14	18	19	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A	EK875010-P
15	12	12	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H	CA30325-H
16	26	48	WATT Ten Years After-Deram-XDES18050-K N/A	N/A
17	28	30	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P	8RM 6392-P
18	25	26	CHICAGO Columbia-KGP 24-H 16 BO 0858-H	18 BO 0858-H
19	16	16	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F	8XT 6330-F
20	15	15	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P N/A	2A8T500-P
21	29	51	LOVE STORY Original Soundtrack-Paramount-PAS6002-M N/A	N/A
22	19	18	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J	6-3092-J
23	23	17	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J	6-9175-J
24	14	14	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P	A8TC 7201-P
25	42	80	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A	N/A
26	27	28	CANDIDA Dawn-Bell-6052-M C-6052-M	8TC-6052-M
27	20	21	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A	N/A
28	31	31	BLOWS AGAINST THE EMPIRE Paul Kantner-RCA-LSP4448-N PK 1654-N	P8S 1654-N
29	32	32	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A	8XT 6350-F
30	33	34	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M	8TC-6045-M
31	21	22	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V	88402-V
32	22	24	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A	N/A
33	30	29	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P	8RM 6383-P
34	77	...	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N	P8S1665-N
35	24	25	13 The Doors-Elektra-EKS74079-P EKC74079-P	EK874079-P
36	36	36	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H	CA30106-H
37	38	27	STEPPENWOLF 7 Dunhill-DSX 50090-N N/A	N/A
38	35	35	VERY DIONNE Dionne Warwick-Scepter-SP5587-J 5019-587-T	8019-587-T
39	41	44	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A	8WH1884-P
40	46	49	THE FLIP WILSON SHOW Little David-LD2000-M LDC 2000-T	LD8 2000-T
41	45	50	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P	A8TC 7200-P
42	44	63	CHRISTMAS AND THE BEADS OF SWEAT Laura Nyro-Columbia-KC30259-H CT 30259-H	CA 30259-H
43	34	23	NEW MORNING Bob Dylan-Columbia-KC 30290-H CT 30290-H	CA 30290-H
44	40	33	LOLA VERSUS POWERMAN AND THE MONEYGOROUND Kinks-Pye-6423-L N/A	N/A
45	37	41	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N	P8S 4359-N
46	43	46	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A	8WM1893-P
47	39	42	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F	8XT 471-F
48	51	40	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P	CWX 1871-P
49	48	45	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K	THM-24603-K
50	55	64	MOST OF ALL B.J. Thomas-Scepter-SP5586-J 5019-586-T	8019-586-T
51	50	37	GOLD Neil Diamond-Uni-73084-J 173 3084-J	16 3084-J
52	57	60	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H	18 10 0750-H
53	47	38	THE BLACK MAN'S BURDON Eric Burdon & War-MGM-SE 4710-2-M N/A	N/A
54	56	55	THE JOHNNY CASH SHOW Columbia-KC 30100-H CT 30100-H	CA 30100-H
55	81	...	2 YEARS ON Bee Gees-Atco-SD33 353-P N/A	N/A
56	65	67	TO BE CONTINUED Isaac Hayes-Enterprise-ENS1014-Q N/A	N/A
57	49	43	NO DICE Badfinger-Apple-ST3367-F 4XT3367-F	8XT3367-F
58	54	58	BLOODROCK 2 Capitol-ST491-F N/A	N/A
59	68	83	I THINK THEREFORE I AM R. Dean Taylor-Rare Earth-RS522-V R75 522-V	R8 1522-V
60	...	...	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H	CT 30322-H
61	52	39	GET YER YA-YA'S OUT Rolling Stones-London-NP55-K M 5716-V	M72176-V
62	82	...	ROSE GARDEN Lynn Anderson-Columbia-C 30411-H N/A	N/A
63	64	47	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L 5090-1032-T	8090-1032-T
64	59	62	U.S.A. UNION John Mayall-Polydor-2425 020-Q N/A	N/A
65	60	52	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718-V	M8 718-V
66	53	53	I (WHO HAVE NOTHING) Tom Jones-Parrot-XPAS71039-K PKM-79639-K	PEM-79839-K
67	66	68	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J	69175-J
68	70	70	SUNSHINE AND BAKED BEANS Madrigal-Tuesday-GHL1002-M N/A	N/A
69	78	...	TWELVE DREAMS OF DR SARDONICUS Spirit-Columbia-E30267-H N/A	N/A
70	69	69	REACH FOR THE SKY Cowboy-Atco-SD33-351-P N/A	N/A
71	61	66	JAMES TAYLOR Apple-SKAO 3352-F 4XT 352-F	8XT 352-F
72	...	...	CHICAGO III Columbia-C2 30110-H CT30110-H	CT30110-H
73	73	72	EVERYTHING IS EVERYTHING Diana Ross-Tamla Motown-MS724-V N/A	N/A
74	58	65	LAYLA Derek & the Dominoes-Polydor-2625 005-Q N/A	N/A
75	67	71	MAD DOGS & ENGLISHMEN Joe Cocker-A&M-SP6002-W CS 6002-W	8T 6002-W
76	63	54	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A	N/A
77	74	82	THE OWL AND THE PUSSYCAT Original Soundtrack-Columbia-S39401-H N/A	N/A
78	71	56	UNTITLED The Byrds-Columbia-G 30127-H CT 30127-H	CA 30127-H
79	85	100	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F N/A	N/A
80	...	...	SYRINX True North-TN2-H N/A	TN2-H
81	99	...	GYPSY Metromedia-M2D 1031-L N/A	N/A
82	96	...	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A	N/A
83	95	96	PLANET EARTH Tommy Graham/Friends-Capitol-SKAO 6356-F N/A	N/A
84	87	76	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F	8XT425-F
85	80	75	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q	3801 022-Q
86	72	59	WASHINGTON COUNTY Arlo Guthrie-Reprise-RS 6411-P M5 6411-P	M8 6411-P
87	88	88	CHIMO Revolver-LSP4470-N N/A	N/A
88	89	90	HERITAGE Christmas-Daffodil-SBA-16002-F N/A	N/A
89	62	61	ATOM HEART MOTHER Pink Floyd-Harvest-SKAO 382-F N/A	N/A
90	100	...	WRONG END OF THE RAINBOW Tom Rush-Columbia-C30402-H N/A	N/A
91	79	73	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST Columbia-ELS 375-H N/A	18 1E 0375-H
92	75	57	SESAME ST BOOK & RECORD Original TV Cast-Columbia-CS1069-H 16 10 1069-H	18 10 1069-H
93	83	84	THE MAGNIFICENT SEVEN Four Tops/Supremes-Tamla Motown-MS717-V M 75 717-V	M81717-V
94	86	86	INDIANOLA MISSISSIPPI SEEDS B.B. King-ABC-ABCS713-Q N/A	N/A
95	94	94	JAMES GANG RIDES AGAIN ABC-ABCS 711-Q 5022711-Q	8022711-Q
96	97	...	I WALK THE LINE Soundtrack-Columbia-S30397-H N/A	N/A
97	98	...	BACK HOME AGAIN Norman Greenbaum-Reprise-6422-P N/A	N/A
98	...	...	BAD MANORS Crowbar-Daffodil-SBA-16004-F N/A	N/A
99	76	81	JESSE WINCHESTER Ampex-A 10104-V M 51004-V	M 81004-V
100	84	85	LOOKING IN Savoy Parrot-PAS71042-K M79 642-K	M79 842-K


CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

Compiled from record company, radio station and record store reports

Note: Cassette numbers appear on left, 8 Track numbers on right of each listing

SMYKLE

NOW EVERYBODY SAY



“GLORY, GLORY”

C4-2956



Columbia Records of Canada, Ltd.



CANADA'S AM RADIO STATIONS by music format

This chart will serve as a complete list of AM radio stations from across Canada. Also indicated are the percentages of the four major categories of music — programmed by each station (if such information has been made available). Those stations not showing music percentages are asked to complete the form on the next page and return same to RPM. This chart will be updated and will become a regular feature in RPM.

Primary reason for the publication of this chart is to assist record companies in the compilation of their mailing lists.

It should also be noted that this chart indicates those radio stations making available chart or playlists, to the trade.

Note: A complete list of Canadian radio stations appears in the Annual RPM Music Industry Directory.

STATION	MIDDLE OF THE ROAD	MUSIC OF TODAY	COUNTRY MUSIC	CLASSICAL PROGRAMMING	CHART OR PLAYLIST
NWT					
CFMR Fort Simpson					
CFFB Frobisher Bay					
CHAK Inuvik	45	25	25	5	
CFYK Yellowknife	50	25	20	5	●
YUKON					
CFWH Whitehorse					
CKRW Whitehorse					
BRITISH COLUMBIA					
CFVR Abbotsford	90		10		
CFLD Burns Lake	40	30	20	10	
CFWB Campbell River	50	10	40		●
CKQR Castlegar					
CHWK Chilliwack					
CFCP Courtenay					
CKEK Cranbrook					
CFKC Creston	75		20	5	
CJDC Dawson Creed					
CKAY Duncan	80		20		
CFNL Fort Nelson	50	20	25	5	
CKNL Fort St. John	50	20	25	5	●
CKGF Grand Forks					
CFJC Kamloops	75	10	15		
CKOV Kelowna					
CKTK Kitimat	40	15	40	5	
CJJC Langley			100		●
CHUB Nanaimo	80	10	10		
CKKC Nelson					
CKNW New Westminster	50	50			
CKOO Oliver-Osoyoos					
CKOK Penticton					
CJAV Port Alberni					
CHQB Powell River					
CJCI Prince George					
CKPG Prince George	50	25	25		●
CFPR Prince Rupert	50	20	20	10	
CHTK Prince Rupert					
CKQC Quesnel	50	20	25	5	
CKCR Revelstoke					
CKXR Salmon Arm					
CFBV Smithers	40	30	20	10	
CFTK Terrace	40	15	40	5	
CJAT Trail	50	30	10		
CBU Vancouver					
CHQM Vancouver	80	10	10		
CJOR Vancouver	15	85			
CKLG Vancouver	100				●
CKVN Vancouver					
CKWX Vancouver					
CJIB Vernon	50	30	15	5	
CFAX Victoria	100				
CJVI Victoria	60	35	5		●
CKDA Victoria	50	50			
CFWL Williams Lake	50	25	25		●
ALBERTA					
CBR Calgary					
CFAC Calgary					
ONTARIO					
CHOO Ajax	30	5	65		
CKBB Barrie	55	25	20		●
QUEBEC					
CFGT Alma	10	80	2	8	
CJAF Cabano					
CJMD Chibougamau					
CBJ Chicoutimi					
CJMT Chicoutimi					
CHVD Dolbeau					
CHRD Drummondville					
CHEF Granby					
CHLC Hauterive					
CKCH Hull					
CJLM Joliette					
CKRS Jonquiere					
CKFL Lac Megantic					
CHGB La Pocatiere					
CKLS La Sarre					
CFLM La Tuque					
CFLS Levis	20	60	15	5	●
CKBL Matane	60	30	9	1	
CKML Mont Laurier					
CKBM Montmagny					
CBF Montreal					
CBM Montreal					
CFCF Montreal	70	30			●
CFMB Montreal					
CFMX Montreal					
CJAD Montreal					
CJMS Montreal					
CKAC Montreal					
CKGM Montreal					
CKLM Montreal					
CKVL Montreal					
NEWFOUNDLAND					
CFAB Windsor					
CJLS Yarmouth					
PRINCE EDWARD ISLAND					
CFCY Charlottetown	60	15	20	5	
CJRW Summerside	51	23	24	2	

If your listing is incomplete or your percentages have changed — please complete the form on page 14 and return to RPM. Your corrected or updated listing will appear on the next music format chart to be published in RPM Weekly.

Record companies require the most comprehensive listing available in order that they can come up with a mailing, tailored to your programming needs. We are also aware of the usefulness of new Canadian content singles and albums and the desirability of having this product directed to those stations with the correct format — and with the least possible delay.

We would appreciate your cooperation in assuring you are on the right mailing lists — and that only those records you can program, are sent to you.

FORM ON PAGE 14 - - - - ->

MUSIC MEN LOOK AT 1971

Through major change, the industry will grow ...Ken Middleton, Warner Bros.

Having now entered the second year of what has been predicted as the most promising and challenging decade in this business of music, it is interesting to reflect back on the past year to see how the decade is shaping up.

In spite of slowdowns in the economy and high unemployment generally throughout Canada in 1970, conditions which quickly effect the sale of luxury products, the recorded music business enjoyed a booming second half.

In a year when many other types of business were fighting for survival this industry continued to supply the consumers musical needs at a fairly healthy rate.

Unusual? Perhaps, but proof again to us all that we are indeed fortunate to be involved in a business that creates and markets a product that is somewhat of a paradox. A paradox because it is included in a multitude of items considered as luxuries. Yet when viewed realistically, recorded music today is nearly a necessity. People want music when they are content and happy, but need music when they face stress or strain.

Therefore, the products of the music business will continue to grow simply because the amount of time devoted to leisure activities. Each year sets a new record and this year without doubt will exceed 1970.

Should we be happy with this rate

of growth? We have only scratched the surface of the total market potential in this country.

Our musical products should be made as readily accessible as



KEN MIDDLETON

cigarettes and chewing gum. We owe this to our artists and consumers alike. It will require much change in distribution and marketing methods.

Some answers may evolve from the innovations in marketing that will be necessary for the success of audio visual products. Sometimes

a new product will force changes in thinking, and certainly audio visual will do that. Perhaps through the constant search now for the means and ways to market this revolutionary new entertainment form in the future, some immediate side effects to improve distribution and merchandising techniques may develop to the benefit of our existing products.

Only through major change will we truly expand as an industry. So let us not concern ourselves as to which company will be the originator, the innovator, or the leader in finding the answer, but at least let us ensure that it is done in Canada.

Dianne Brooks joins US cast for CTV special

Dianne Brooks, the on again off again Canadian disc hopeful, has scored an important singing part in the CTV special "Rollin' On The River". Produced in association with CFTO for the CTV network, the Special will be telecast Feb. 13 at 7 pm EST.

Top billing goes to Pat Paulsen while Kenny Rogers and The First Edition and Al Hirt and his Dixieland Band supply much of the music and vocals.

Miss Brooks does a solo bit, "Twenty-Five Or Six To Four" and joins Rogers for a duet of "Something".

Producers of the Special were Jorn Winther and Bob Glucksman with Cecil Tuck and Alex Barris as writers.

ATTN: RADIO STATIONS - If you are NOT listed below, or if the listing has changed, please use this form to bring us up to date. This chart will be a monthly feature of RPM Weekly.

RADIO STATION _____ WATTAGE _____ KC _____
 MAILING ADDRESS _____ MG _____
 CITY _____ PROV _____ AM
 STATION MANAGER _____ FM
 PROGRAMME DIRECTOR _____
 MUSIC DIRECTOR _____

TYPE OF MUSIC PLAYED	AM	FM	} SHOULD ADD UP TO 100%
Middle of the Road	_____ %	_____ %	
Music of Today	_____ %	_____ %	
Country	_____ %	_____ %	
Classical	_____ %	_____ %	

Do you make a chart or playlist available to the trade? _____

Submitted by: _____

Ritchie Yorke's Propro Awards



by Ritchie Yorke

Everybody's handing out awards. If December is the time for gifts, January is the time for awards. And so, in my own modest way, I am joining the gang.

But my awards are going to be a little different. They will not be restricted to January - - you can win one at any time of the year; but they will be restricted to radio stations.

I'm going to call them the Propro Awards. That stands for professional progressive.

Now you know as well as I do that there are in fact many people out there in radioland who are totally ignorant to both of those words - -

RPM REGIONAL ACTION

YOU'VE GOT TO KNOW

Perth County Conspiracy
(Columbia) C4-2963-H

DO YOU KNOW WHAT YOU'RE DOING

Terry Bush (GRT) 1233-03-T

HIGH FALOOTIN'

Jay (Celebration) 1988-M

TUNEFUL SPOONFUL

Fitzpatrick (Freedom) 1995-M

FRONTS

Christopher Robin (MWC) 1002-M

TO THE FAMILY

Ellie (Gamma) 5007-K

MR. FORTUNE

The Hitch-Hikers/Mighty Pope
(Heart) 62442-K

SWEET ELAINE

Songbird (GRT) 1230-02-T

ANGELINE

Sugar 'N' Spice (Franklin) 652-K

KELLY

Alan Moberg (London) 17396-K

NOSIREE

Craig Wood (Coast) 1973-K

I WISH THAT WE WERE FREE

Jimmie Knight (Pacific Star) 01A-K

SHELTER IN THE SKY

Country Fair (Gamma) 5020-K

STRAWBERRY FIELDS

Sunnyside (Tuesday) 204X-M

LADY

Major Hoople's Boarding House
(Much) 1004-K

professional as well as progressive. On the other hand, there are a handful of radio people hip to what this Propro Award is all about. Because they are different to the norm, they are frowned upon and ignored by that elite group of hardcore, mainstream broadcasters... the sort of guys who get ripped off by the cops for straddling the white line. (a slight pun in the MOR sense).

The people who will receive my Propro Award are broadcasting's only hope of survival. Of course, your average broadcaster will never realize that until too late. What can you hope to recognize after a steady diet of the Lettermen, Oliver and the Beverly Hillbillies?

So far, I haven't been able to come up with any special prize for award winners. I think instead of sending out plastic plaques, we'll simply send out a letter of acknowledgement, congratulating the person involved, on winning the Propro Award.

My award will not be easily won, nor will it be frequently given (in view of the present growth rate of professionals and progressives within broadcasting). It will not necessarily favor FM stations unless they deserve it. As you will observe later in this column, FM stations have so far left a lot to be desired.

In addition, I am reserving the right to withdraw the award from recipients if they happen to seriously change their attitudes or actions. In other words, you could win the award one week and lose it a month later if you went back on what had originally brought your efforts to our attention.

I've spent a lot of time listening and talking before announcing the first two Propro Awards. The decisions were not made lightly or halfheartedly. The two winners have done so much for Canadian radio in recent months that one day we may consider their services historic.

And so, without further ado, I hereby announce that Mr. Nevin Grant of CKOC Hamilton and Mr. Wayne Bryant of CHED Edmonton have won my Propro Award.

Mr. Grant has been a lone crusader in the Lake Ontario area for Canadian talent, long before it became fashionable, or in some cases, potentially profitable. Every musician and artist in this country owes a debt of gratitude

to Nevin Grant. He has played a large number of good Canadian records, and quite a few mediocre ones (often in the hope that a little recognition would bestow its own rewards), more than the Toronto rock giants put together (though that is hardly any criteria).

Mr. Bryant has been a Canadian talent pusher, as well, but his most important contributions have mainly been in the region of updating the antiquated programming standards of North American pop format radio.

A young man but a real professional progressive, Mr. Bryant has easily surpassed his lack of experience with a rare tolerance and compassion for the ailing top 40 scene. He has the guts to play hard rock records through the daytime, and he has the guts to play album tracks that are not likely to be singles. And his ratings haven't suffered by it.

His efforts will likely bring about a severe updating of Western rock programming.

And sadly, because of the incredible egos of many program directors and because of their inherent slavish devotion to proven policies, Mr. Bryant's influence would never have been recognized, let alone praised.

What convinced me of the awful need for the Propro Awards was the chronically sick situation in the current Top 40. Never in 15 years of rock radio listening have I heard such crap, making the charts. When soft soul-less and pukey non-rock records like Rose Garden, Stoney End, For the Good Times, and It's Impossible - - when C&W and MOR artists can break into the singles rock mainstream, we have let ourselves fall into a deep ditch.

Apathy implies further sinking, and everyone knows what happens six feet under.

Let me put it this way - - if radio music directors had been in charge of transportation for the past few thousands years, the 20th Century would end with us still bowling around on carts with solid stone wheels.

So, the Propro Awards. And congratulations to Nevin Grant and Wayne Bryant. If you think you qualify, let's hear from you. But as I said, you better have something really happening. There have been more than enough bullshit awards to radio stations in the past.

NEW ALBUMS

ONE MORNING SOON

Russel Thornberry
(MCA) 7010-J
Ultra-pleasant Canadian folk sounds from an expatriate American. A wealth of highly programmable material - all self-penned. "Rosaline" and the titler are especially noteworthy.

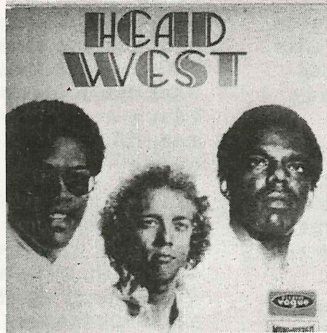
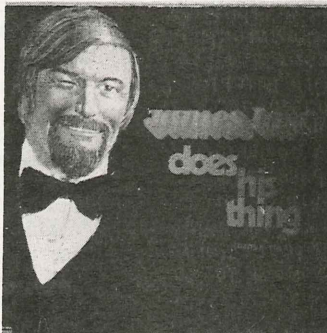


THE INCREDIBLE STRING BAND

(Elektra) 7E2002-P
Who are these people who put out a two record set? An Elizabethan lute, a sitar, a juice harp and all kinds of weird things make this a set for devoted fans. It truly is incredible.

JAMES LAST DOES HIS THING

(Polydor Special) 2418 070-Q
A collection of ten of Last's brighter outings from recent LP's. As with all Last product, lots of sales are forthcoming. "Aquarius", "El Condor Pasa", "Blowin' In The Wind" and a couple of German titles round out set.

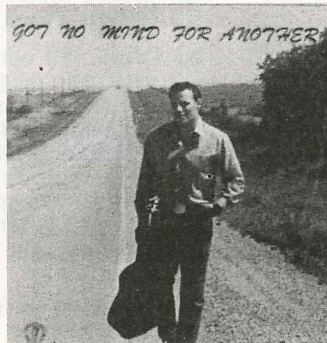
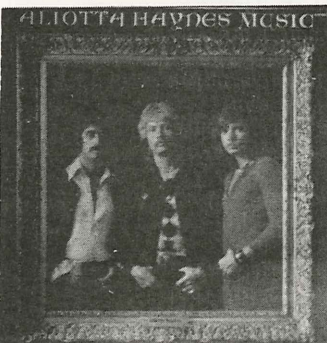


HEAD WEST

(Vogue) VCM 6042-P
French soul??? Three ex-Americans in France have sent across a package of basically soul material, much reminiscent of Booker T. with a touch of Sly. "People" and "Czar" are two of the better cuts.

ALIOTTA HAYNES MUSIC

(Ampex) A 10108-V
Don't let the cover turn you off. Aliotta Haynes Music is good music. Avant-garde folk, which should be of interest to most people but will find particular favour with free-formers.

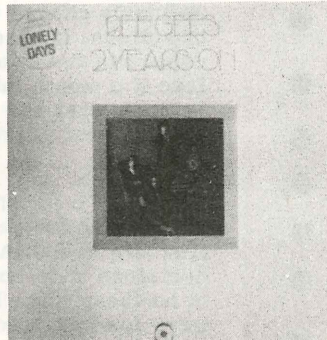
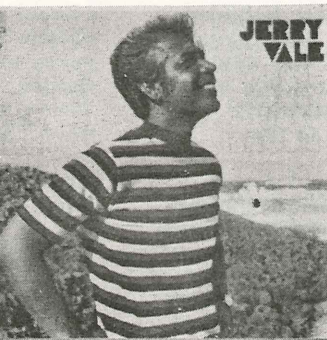


GOT NO MIND FOR ANOTHER

Jim Caplette
(Big Chief) BCS 1113-E
Produced at Edmonton's Korl Sound by Bruce Thompson. This is one of the cleanest sounding country albums to come our way in some time. Good vocal stylings, restrained instrumental, and good choice of material, including originals points the way to success.

WE'VE ONLY JUST BEGUN

Jerry Vale
(Columbia) C 30104-H
One of the all-time MOR winners, Vale takes a crack at "Snowbird" as well as the recent Spanish biggie, "Song Of Joy". The older folks are still buying albums and this one should make their eyes light up.

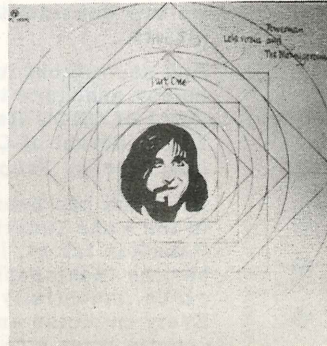
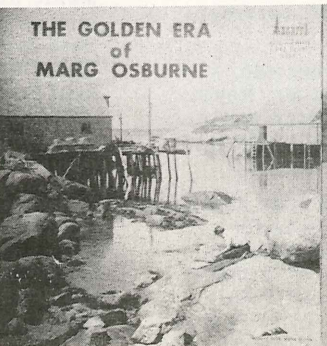


2 YEARS ON

Bee Gees
(Atco) OS 33 353-P
Yes, the Bee Gees do exist and this album is Bee Gees through and through. Contains current chart single, "Lonely Days" and all kinds of other neat stuff for programmers and people alike.

THE GOLDEN ERA OF MARG OSBURNE

(Banff) SBS 5329-K
Marg Osburne interprets some of the fine old British folk songs to great effect. "Barbara Allen", "The Riddle Song" and "Sweet Betsy From Pike" are all worthy of mention. A collector's item.



LOLA VERSUS POWERMAN AND THE MONEYGOROUND PART ONE

The Kinks (Pye) NSPL 18359-L
Phonodisc, who distribute set, have themselves one hell of a big winner. Heavy message bit for aspiring young musicians in "Denmark St." Contains current charter, "Apeman". Distributing nationwide push.

King Biscuit Boy...quiet and charming

I talked with the King Biscuit Boy - Richard Newell, last week at his hotel, and found him to be a pleasant, charming and quiet young man. I guess interviews always go like that though, for I remember seeing him on stage at



LISA ROBINSON

the Fillmore East with Ronnie Hawkins and it was quite a different thing! Also - I really like the album - "Official Music" - it's great rockin blues.

Richard told me that he was on his way to Woodstock to negotiate for some musicians, and was hoping to get a band together so that he could tour shortly.

The Flamin Groovies are in New York recording an album, and some interesting sidemen may be on it. One is Jim Dickinson, who has recently recorded an album of his own, and used to be with the Dixie Flyers - Atlantic's house band, in Miami. Jim plays good old rock and roll piano and pedal steel guitar. And Bob Palmer may join the Groovies too - Bob is a farout saxophonist who was with the now defunct Insect Trust, and a member of the jamming band, Jimmy The Flea. The Groovies will also play for the press next week at Ungano's.

All of New York City is talking about the recent interview in a magazine by John Lennon. In the second part he continues his sensationalistic remarks. Segments from the interview were printed on the editorial page of The New York Times - a first for a rock and roll musician ... and Time magazine has bought the rights for the second part. I wonder what will happen to the Beatles' Fan Club now that John has officially stated that the "dream is over"?

Taj Mahal was at the Fillmore East this weekend with a strange lineup...in addition to his regular musicians, bass, drums and so forth - he had four tubas!! ... On the bill as well was Electric Hot Tuna and Brethren ... King Curtis has a hit with Led Zeppelin's "Whole Lotta Love" ... Melanie is eating meat now, because a doctor in California told her that people who ate only vegetables were constitutionally weaker than

those who ate meat. She had been sick for about two months, although not seriously - and is now adding meat to her diet of natural foods. But I suppose she won't be able to keep "I Don't Eat Animals" in her repertoire of songs...Isaac Hayes has received three awards recently. Trade magazines named him Number One Soul Artist of the Year, and Number One Jazz Artist of the Year...Awards are based on an artists's chart activity during the year.

Curtis Mayfield was the lead singer, songwriter, producer and spiritual guiding light behind the Impressions for many years. Having recently left that group, Curtis embarked on a solo career a career that started off with a hit lp, "Curtis" and a hit single, "If There's A Hell Below". This week Curtis debuted his new act at the Bitter End in New York City. Backed by a bass guitarist, drummer, and several other musicians, Curtis also was playing a guitar. That was his first mistake. It seemed to be only a prop, he played a few notes on it here and there and occasionally would break into a slight lead guitar line, but it was pretty unnecessary and unimpressive.

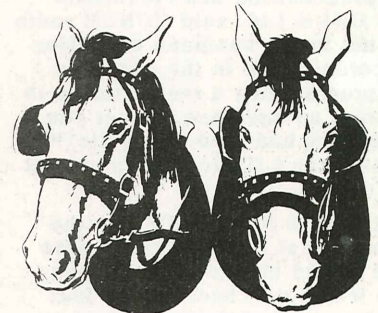
Curtis also sang all those beautiful Impressions' songs he wrote, "Gypsy Woman", "We're A Winner", "Keep On Pushing", but it all sounded better somehow when he sang those songs with the excellent backing of Fred and Sam, the Impressions.

Don't get me wrong, I love Curtis Mayfield's voice. I just think that he is better suited to a different atmosphere, and singing his meaningful songs without the benefit of other musicians and an "act" that seems geared to a white "hip" audience, (whatever that means...) The talents of this man are so great that he can carry many things off, but singing in a folk club seems hardly the place for it. I would much prefer to see Curtis Mayfield on a concert stage backed by an orchestra...

It's a very, very busy week in New York. Despite what Ritchie Yorke has written about New York being rude, cold and impossible, for those of us who are here, and involved in the music community (although I will exclude most of the record company business people, for I agree with Ritchie that most, although not all, of them are awful - but they aren't involved with the music,) there is

a great deal of good feeling, comradarie and fun. And this week there is a lot of music to be heard. James Taylor and Free are both giving concerts Monday night, with the Nitty Gritty Dirt Band's press party preceding it, Tuesday night the infamous Captain Beefheart comes to town - for a press reception and three nights of performing, and then the Flamin Groovies have a press party the following night. All week long Tim Hardin and Victoria will perform at the Village Gaslight, and Spirit and Bloodrock finish up the week at the Fillmore East.

CAN WE BE OF SERVICE? RPM maintains a team of knowledgeable people who will go out of their way to help you with information. It's all part of the institutional approach that we have maintained and you can thank the advertisers and supporters of RPM for this service.



**"I'VE
GIVEN A
LOT OF
THOUGHT
TO THIS
MANTA SOUND
THING...
I
LIKE
IT!"**

WE'RE IN THE STRETCH



WE'RE
BUILDING
IT AT 311
ADELAIDE
EAST

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An in-depth look at who's on first

WELL...I thought I knew a lot about the record business, but a recent article in one of the week-end supplements makes me think I have all MY facts wrong. Just to cite a few confusing statements.. (Ed: What followed amounted to an unauthorized reprint of the article in question with Miss C's corrections. I really don't think we have



the space!!!) and the best part of the article was the end. (Ed: Don't stop there!!!) "We're not making records," says its program supervisor Duff Roman. "We're just trying to run a radio station." Duff is with CKFH. (Ed: Interesting to note in the Sept. 26th edition of RPM, Fred Sherratt, vice-president of programming and operations for CHUM Ltd. said "CHUM radio is not in the business of selling records. We're in the business of programming a radio station to attract an audience." I bet you wish you had said that Ellie!!!) I really can't figure out who is out to do what!!!

THERE IS NO TRUTH...in the rumour that RPM is getting into the record production business. We would not, because we feel that as part of Canada's free enterprise we would be creating a monopoly, a conflict of interest and also unfair competition. We will continue to do what we do best, and as the son of one of the media moguls once said (Ed: Media Mogul Jr. - I knew him well!!!) "We have no axe to grind."

RPM HAS NO REVIEW POLICY!!! We bring to the attention of the trade, interesting new records. We just count up the action and report it. That's what we have been doing for seven years now and we will continue to be a display case ...NOT A POWER-PLAY!!! (Ed: You have put it very well!!!)

NOW...he'll have an axe to grind. In a border city!! He may even have help from the original axegrinders!!! (Ed: PUT A BIG CLOTHESPIN ON YOUR LARGE MOUTH!!!)

CALLS OF THANKS...pour into RPM encouraging us to "Keep up the crusade" to create a FAIR MARKETPLACE for Canadian producers.

A VERY LARGE U.S. RECORD COMPANY EXECUTIVE...keeps in direct touch with us to keep himself posted on the progress of the broadcasters in music pubbing and record production. He is appalled that the industry isn't more concerned with the possible complications that the broadcasters might cause.

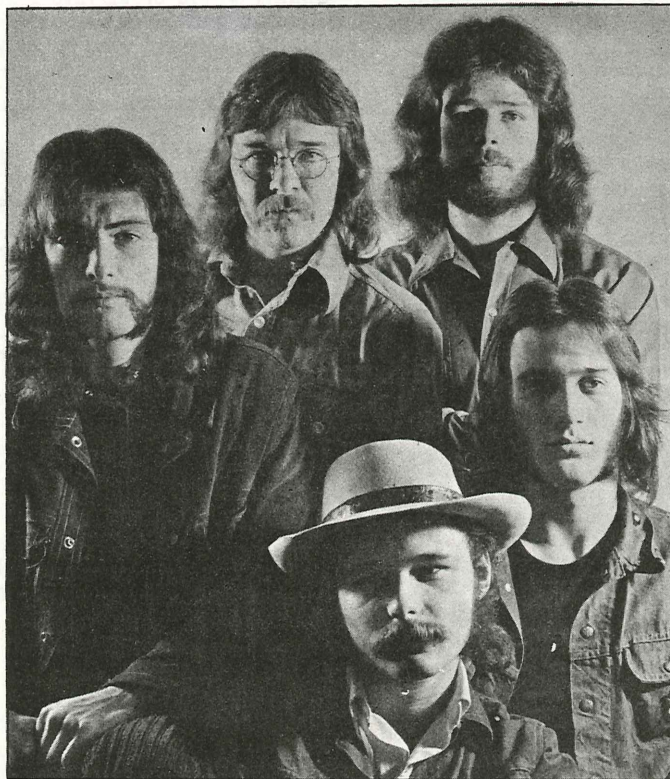
WE HAVE REPORTS...that many stations aren't aware of the 30% AM Canadian content regulations. They are not programming 30% and didn't use the time the CRTC afforded them to get ready. There is also a feeling that a number

of broadcasters aren't taking the ruling seriously. WELL...we will certainly do all possible to straighten out any of these misguided souls and be of any assistance we can. (Ed: Coming soon - a new feature that will answer some of their questions... but there is really no excuse for ignoring the laws of Canada.)

I WOULD LIKE TO ANNOUNCE THAT...I have hot pants and recommend them to any of you record girls out there. Get hot pants. They are great!!! (Ed: Good old Ellie. Always in the vogue!!!)

STEEL RIVER

Flow On



WITH "WALK BY THE RIVER"



GH 105X

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

Hooper/Blue Diamonds set for Countrytime

CBC-TV's country producer extraordinaire, Cy True, has discovered Al Hooper and The Blue Diamonds and has set a February date to include this package of Ontario talent on his popular "Countrytime" show.

Hooper recently released his "Washington D.C." lid on the Paragon label which is reportedly receiving heavy airplay in Ontario and east to New Brunswick.

The Blue Diamonds made news a few weeks ago when they peti-

tioned for the return of the CBC-TV's Bill Bessey show. Their petition contained hundreds of names and has apparently created some concern with the CBC. Jack Hosier, promotion manager for the Diamonds has apparently been advised by the CBC's Bill Weston that "plans are being readied for Bessey's return this spring with an all-new country format"

Shane Dorey, top rhythm and blues lead guitarists from the Atlantic Provinces has been flown in to fill this position vacated by Roy MacCaull, now devoting more time to writing and solo dates.

Columbia's Smyle makes booking gains

Columbia's newest signing, Smyle, a Burlington Ontario group, have increased their booking activity throughout Central Ontario. They share the bill with Chicago (27) at Kitchener Lutheran U's Winter Carnival and open for one week (Feb 8) at Burlington's Treetop.

Columbia's A&R chief, Johnny Williams, introduced the group at the label's recent product presentation and although only in demo form their "Glory Glory" penning won much approval from the gathering.

Parrot's Humperdinck grabs sixth US gold LP

Engelbert Humperdinck has just certified for his sixth RIAA gold album award in the United States according to Ren Grevatt. The latest album to be certified is "We Made It Happen". All of Humperdinck's six album releases have now made the gold mark. In Canada too, Humperdinck has met with outstanding sales success as marked by a number of Gold Leaf Awards. In the wake of this

Dawn tops 'Peg scene four weeks running

Quality's Winnipeg promotion gal, Patricia Porter, reports hot hot hot sales and air action for the Bell release of "Knock Three Times" by Dawn. This single has been holding down the No. 1 spot on local charts for the fourth straight week.

Eric Burdon has hit the charts with what looks like a big one for him. It's "They Can't Take Away Our Music" culled from his double album, "Black Man's Burdon" also experiencing top sales action.

The big single and one that has had a hard time in gaining a foothold is "Burning Bridges" by the Mike Curb Congregation on the MGM label. Solid airplay is now being experienced from Thunder Bay west into the Saskatchewan territory.

On the album front, Paramount's soundtrack of "Love Story" is shaping up to be the sleeper smash of the year.

success, Parrot has rush-released the latest LP by the artist, "Sweetheart". London plans to put an extensive promo campaign behind the release.

RPM COUNTRY 50

- | | | | | | |
|----|--------------------------------|---|----|--|--------------------------------|
| 1 | 1 FLESH AND BLOOD | Johnny Cash (Columbia) 45269-H | 33 | 33 KELLY | Alan Moberg (London) 17396-K |
| 2 | 6 JOSHUA | Dolly Parton (RCA) 9928-N | 34 | 37 COME SUNDOWN | Bobby Bare (Mercury) 73148-K |
| 3 | 3 MORNING | Jim Ed Brown (RCA) 47-9909-N | 35 | 47 I'D RATHER LOVE YOU | Charley Pride (RCA) 9952-N |
| 4 | 4 PADRE | Marty Robbins (Columbia) 45273-H | 36 | 21 LUKE'S GUITAR | Tom Connors (Dominion) 124-E |
| 5 | 9 RAININ' IN MY HEART | Mike Curb Con./Hank Williams (MGM) 14194-M | 37 | 38 WHERE IS MY CASTLE | Connie Smith (RCA) 47-9938-N |
| 6 | 7 BED OF ROSES | Statler Bros (Mercury) 73141-K | 38 | 39 THE SINGLE GIRL'S SONG | Lois Davies (Dominion) 126-E |
| 7 | 2 THE WONDERS YOU PERFORM | Tammy Wynette (Epic) 10687-H | 39 | 41 BAR ROOM TALK | Del Reeves (U.A.) 50743-J |
| 8 | 17 SING HIGH - SING LOW | Anne Murray (Capitol) 72631-F | 40 | 40 CARRY ME | Stampeders (MWC) 1003-M |
| 9 | 5 GUESS WHO | Slim Whitman (U.A.) 50731-J | 41 | 44 GUESS AWAY THE BLUES | Don Gibson (Hickory) 1688-L |
| 10 | 10 LISTEN BETTY | Dave Dudley (Mercury) 73138-K | 42 | 42 NEWFIE GIRL | Roger Bourque (Paragon) 1034-C |
| 11 | 13 ONE HUNDRED CHILDREN | Tom T. Hall (Mercury) 73140-K | 43 | 43 DEADEST MAN LIVING | Blake Emmons (Bell) 238-M |
| 12 | 16 WATCHING SCOTTY GROW | Bobby Goldsboro (U.A.) 5072-J | 44 | 46 WASHINGTON D.C. | Al Hooper (Paragon) 1036-C |
| 13 | 11 A GOOD YEAR FOR THE ROSES | George Jones (Musicor) 1425-J | 45 | 49 IF YOU THINK I LOVE YOU NOW | Jody Miller (Epic) 10699-H |
| 14 | 14 MEM-RIES OF HOME | Carrol Baker (Columbia) C4-2959-H | 46 | 48 THAT'S WHAT IT'S LIKE TO BE LONESOME | Cal Smith (Decca) 32768-J |
| 15 | 15 GOOD MORNING WORLD | Julie Lynn (Dominion) 127-E | 47 | ... SHE WAKES ME WITH A KISS EVERY MORNING | Nat Stuckey (RCA) 9929-N |
| | | | 48 | 45 RUSSIAN POLKA MEDLEY | Gaby Haas (Apex) 26475-J |
| | | | 49 | 50 STEP INTO THE DARKNESS | Jerry Lane (Big Chief) 6921-E |
| | | | 50 | ... I'M MILES AWAY | The Hagers (Capitol) 3012-F |
| 16 | 12 WILLY JONES | Susan Raye (Capitol) 2950-F | | | |
| 17 | 8 ROSE GARDEN | Lynn Anderson (Columbia) 4525-H | | | |
| 18 | 29 THE LAST ONE TO TOUCH ME | Porter Wagonner (RCA) 9939-N | | | |
| 19 | 19 MARY'S VINEYARD | Claude King (Columbia) 45248-H | | | |
| 20 | 34 A WOMAN ALWAYS KNOWS | David Houston (Epic) 5-10696-H | | | |
| 21 | 27 24 HOURS FROM TULSA | Tommy Graham (Capitol) 72632-F | | | |
| 22 | 23 LOVE KEPT ON | Mike Graham (Rodeo) 3340-K | | | |
| 23 | 26 CANADIAN COUNTRY MUSIC MAN | Angus Walker (Rodeo) 3339-K | | | |
| 24 | 24 DAY DRINKIN' | Dave Dudley & Tom T. Hall (Mercury) 73139-K | | | |
| 25 | 20 BIG RIVER | Johnny Cash (Sun) 33-M | | | |
| 26 | 36 SWEET MISERY | Ferlin Husky (Capitol) 2999-F | | | |
| 27 | 22 BACK WHERE IT'S AT | George Hamilton IV (RCA) 9890-N | | | |
| 28 | 28 THE SHERIFF OF BOONE COUNTY | Kenny Price (RCA) 9932-N | | | |
| 29 | 30 FANCY SATIN PILLOWS | Wanda Jackson (Capitol) 2986-F | | | |
| 30 | 32 WROTE A SONG | Rainvilles (Melbourne) 3362-K | | | |
| 31 | 35 PORTRAIT OF MY WOMAN | Eddy Arnold (RCA) 47-9935-N | | | |
| 32 | 25 OLD BILL JONES | Mercey Brothers (Columbia/Can Talent Library) C4-2941-H | | | |

New emphasis on youth at Warners

Ken Middleton, president of the giant Canadian operation of Warner Bros. Records, has recently re-organized the Canadian arm with much emphasis on youth more company solidarity and responsibility within the rank and file of its sales and promotion departments. Warner Bros. are also Canadian distributors for the Atlantic/Atco and Vogue lines.

Middleton has laid on very impressive plans, with a sizeable budget, to beef up their activities on the domestic recording front.

They are already the most successful company, insofar as Canadian product is concerned — as limited as it is. Their recent signing of Gordon Lightfoot to the Reprise label was their most important single signing in recent years (internationally as well as from the domestic standpoint). The current scramble of Canadian broadcasters looking for suitable Canadian product to meet their 30% content requirements has created an even bigger demand for Lightfoot product, it's obvious they prefer going with a winner.

Part of the giant re-organization of Warner Bros. was its move to Toronto from Montreal. On the surface this would almost immediately create immense problems. Actually, there were very few, if any at all. Middleton had been aware of the necessity of moving his headquarters to Toronto for almost a year and a half prior to the actual move. Allowing only the closest and

most trusted members of the executive staff in on the secret, he methodically laid plans for the purchase of land, approving of architectural plans, and final contracting of the building. When the final announcement of the move hit the trade, Middleton and his staff had already become a part of Toronto's record community.

One of the first directives issued by Middleton was the establishment of an A&R department to scout and produce Canadian talent. John Pozer has been appointed manager of this new department. Pozer is one of the new breeds of understanding and communication in the business, and as a past producer and radio personality as well as having a complete knowledge of merchandising requirements, will be a great asset to the firm's expansion into domestic productions. Pozer reports direct to Middleton.

Gord Edwards has been upped to Manager, National Sales and Merchandising. His responsibilities now include company merchandising policy as well as national sales.

Mike Reed, former branch manager of the Alberta branch has returned to Toronto to head national promotion for the Atlantic/Atco and Vogue labels.

Tom Williams, well known throughout the Ontario market where he held down the position of promotion manager, has been appointed National Product and Promotion Manager for the Warner/Reprise and Elektra lines.

Armand Beaudin, former branch manager for the Manitoba/Saskatchewan territories, is now headquartered in Toronto as the Ontario branch manager. Barry Smith, a former sales rep in the west, takes over Beaudin's job as Manager.

Herb Bradley moves west from his sales rep job in Ontario to take over as Alberta branch manager.

One of Western Canada's top promotion men, Bruce Bissell, who brought much attention to Canada's west coast as promotion manager for British Columbia, moves east to take over similar duties for Ontario. He'll be assisted by John Hoita, another example of Middleton's placing emphasis on youth and opportunities available from within the company. Hoita was formerly with the Merchandising Dept. handling D.J. mailings.

Gary Bachman, brother of the famous Guess Who Bachman, has been taken on the sales staff for the Manitoba/Saskatchewan territories. Bachman is not new to the business. He was previously with Thomas Rathwell Ltd.

New promotion man for the British Columbia branch is Michael Liehold.

Trainor to manage Calgary's Cutty Sark

Fred Trainor, former program director and morning man at CKBB Barrie has left this position to become the personal manager of Cutty Sark.

Trainor will be sadly missed in the broadcast media being that he was one of the big broadcast boosters of the Canadian country sound. It was Trainor who introduced Barrie and area listeners to Rodeo's Mike Graham; Dianne Leigh; Chart recording artists; Jimmy Simms with his "Shoes Were Made For Walking" as well as many others.

Cutty Sark have attained something of a national image through their past disc action with "Puff The Magic Dragon" which appeared on the Quality label.

Cutty Sark, who hail from Calgary,

have formed a company of their own which deals in bookings, music publishing and record production. They are comprised of Carl Peterson, Brian MacDonald, Bill Haley and Gordon Lee.

A new single release is expected the latter part of February which should tie-in with the announcement of their Atlantic Provinces tour.

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Guess Who/Buxton Castle for RCA promotion

The Guess Who have bowed their new Nimbus 9 deck, "Hang On To Your Life", culled from their "Share The Land" album. Writing credits go to Burton and Winter with Jack Richardson doing the producing.

Buxton-Kastle, a new RCA signing makes a bid for the disc arena with their self-penning of "Kagie". Production was by Mark Smith of Sun-Bar Productions. Smith, a prodigy of RCA's executive producer, Jack Feeney, has moved successfully from

engineering into production. Flip of the new Buxton-Kastle release is "Riverside Girl", also an original from the group.

RCA's promotion team of Ed Preston, new national promotion manager, Scott Richards, Manitoba

and Ontario promotion, and the newly appointed Ontario promotion rep, Johnny Murphy, have launched a massive campaign for top exposure of both discs. Richards moved into the Manitoba territory the week of Jan 18 with Murphy making the Ontario/Michigan border run as well as through South Central Ontario.

Track 4's Stone Hand readying for release

London, Ontario's Track 4 Studios are preparing Stone Hand for discing in the upcoming months. The folk duo consists of Mike Mulheren, a singer with eight years of vocal training and Don Mathers, pianist and guitarist for seven years. Up until their formation as a duo last year, both were strictly solo performers. They reside in the St. Thomas area.

As a group, they have experienced coverage from both CFPL TV and radio in the London area. They were picked as the talent of the month on CFPL and a live recording of their work was aired at intervals throughout January. In addition they did a half-hour television spot which was aired January 20th. They have a number of songs in the can at present, self-composed, and plans call for a release in the next two or three months.

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