

RPM

WEEKLY

TWENTY FIVE CENTS

Volume 14 No. 20 & 21

January 9, 1971



RPM'S new series - The Producers

Columbia unveils first Canadian retail outlet

The Colonnade, a shopping and apartment complex on Toronto's Bloor Street, is one of the city's most prestigious locations. It includes exclusive clothing stores, a couple of high-priced restaurants, a bookstore, an electronics shop, and Columbia's first Canadian record bar - The Record Treasury.

The Record Treasury is a sparkling new store, armed with the newest check-out facilities, displays of the top 100 albums (according to U.S. trades) and the cream of tapes. At one end of the store is an elaborate, eye-catching, display of classical records, the type that other stores reserve for the fast-selling pop records. There is plenty of room in the store - although part of the room was provided by a lack of customers the day I dropped by.

By all appearances, the Record Treasury is just another record store; newer and more modern than the other shops on Bloor Street perhaps, but another store nonetheless. But manager Al Elias and assistant manager Larry Willmott know very well that the rest of Toronto, and perhaps Canadian, record dealers are watching them with more than the usual amount of interest that greets a new competitor. It's an open secret that the Record Treasury is the initial store in what Columbia hopes will be a Canadian chain of stores to be run by that company.

Al Elias is easy-going in a competent sort of way. He displays no signs of hostility toward a reporter who walks in and demands to know what is behind the store's existence, although he knows there are people who would dearly love to pin the store to the wall. So he is cautious, but very courteous and very open.

They make no secret of the fact that "this is a pilot store to test the Canadian retail market and see whether there's any scope for a chain in Canada." Their parent company has successfully launched a chain of forty outlets across the U.S. under the name Discount Records. As in the States, the Record Treasury "is a separate branch of Columbia Records and it's here to make a profit. We aren't trying to set new discount prices. We just try to meet the existing prices set by the merchants in our neighbourhood. There are a couple of stores across the street that sell for the same prices we charge. In fact, Towers have the cheapest prices in town." By which Al means that Columbia isn't out to undercut anyone and put them out of business.

But even if the Record Treasury doesn't undercut the prices set by other stores, does it not have a marketing advantage in getting hard-to-get merchandise easier? "Definitely not. We're at a disadvantage getting rare product," Al protested. "Certainly as far as the independent retailer goes, he has more leverage than we have. Past history of the record industry shows certain labels have a tendency to dislike each other, whether for certain deals that fell through or other reasons. As far as our company is concerned, our salesmen presume that if anything is hard to get it should go to the independents first because they'll know about it as soon as a rare product gets into our stores first." Much of what Al had to say on this score was substantiated by Sam Sniderman in a previous conversation.

What does the Record Treasury sell? "What comes out in Billboard is what we sell. If Warners has the best-selling records, that's what

goes on our shelves. The aim is not to push Columbia Records but to push all recorded music, on records and tapes."

Al admitted "We know that when we opened, every other dealer in town was watching us, wondering what we'd do. Now we've been open for almost a month and they are beginning to see that we aren't trying to put anyone out of business and they're relaxing a bit. The idea of record companies owning their own stores certainly isn't a new idea. Capitol have their own chain (Allan Sherman's) and other companies are into racking. So we don't feel that we should be sensitive about our position."

And even if you don't agree with the new retailers you had better accept it because that's where it's at today.

-Jim Smith

CKFM takes a winger with Canadian jingles

CKFM, one of Toronto's leading FM outlets has completed the purchase of, and is now using an extensive set of jingles, written, arranged, and recorded in Canada.

In making the announcement of this giant step, CKFM's Vice-President and station manager, W.R. Ballentine, noted: "It was our belief that a great deal of money has been leaving the country to purchase foreign products even in the case of the smallest of radio stations. When we were approached by the Toronto organization Seven-O-Productions with the idea of having a complete thematic concept produced in Toronto for our station, we decided to go ahead with it, on certain conditions."

CKFM's demands for top production material included: the technical quality that would compare with existing foreign packages; top quality musicianship that would be competitive to international standards; and production in stereo.

Seven-O-Productions delivered more than what was expected, with each package recorded by top-flight Canadian musicians and singers, further enhanced by the use of a Moog synthesizer. Production kudos go to Gerry and Ruth Toth and Ross Ballard of Seven-O-Productions.

NOTICE!

RPM EDITORIAL OFFICES CLOSED MONDAYS

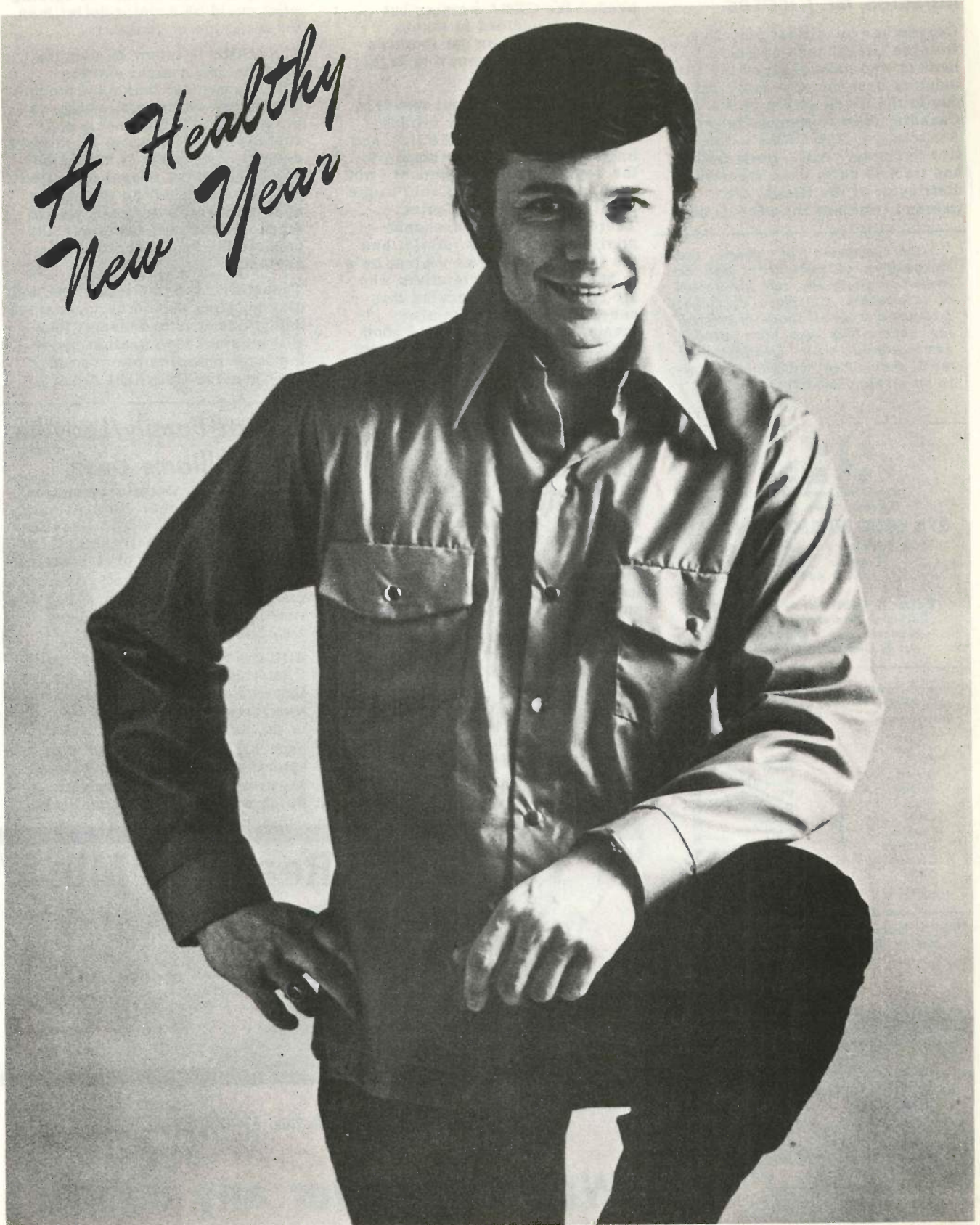
EFFECTIVE IMMEDIATELY RPM will remain open Fridays, but our editorial offices will be closed MONDAYS as we work to bring you a LARGER RPM. Yes! RPM is growing. We need the extra time to work on the NEW RPM. A hot-line for advertising will be available Mondays. You may reserve your ad space by phoning 489-2167. Deadline for advertising copy and material will be Tuesday NOON (eleven days prior to issue date).

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

NEXT
WEEK
IN RPM

The long-awaited
CAPRICE!
Elvira looks at
'71 and predicts
(an annual feature)
in RPM

A Healthy
New Year



CRMA flexes legal muscles at pirates

Canada has been relatively free from the illegal tape and disc herders who have plagued the U.S. industry over the past few months - due to the quick action of the Canadian Record Manufacturers' Association. The CRMA's Executive-Secretary, A.L. (Bert) Betts, has tracked down each reported distributor of the illegal contrabrand (whether imported or not)

"...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

published weekly since February 24th, 1964 by

RPM MUSIC PUBLICATIONS LTD

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

Editor & Publisher - Walt Grealis
Editorial Assistant - John Watts
Subscriptions - Sabina Rubins
Art & Design by MusicAd&Art

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	D	Polydor	O
CMS	E	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

SUBSCRIPTIONS - Canada & USA

One Year - \$10.00
Two Years - \$17.00
Three Years - \$21.00
(Air Mail \$15 per year)
Single copy - .25
Other Countries
One Year - \$25.00

Advertising Rates On Request

Second Class Mail Registration Number 1351
PRINTED IN CANADA

and advised the seller of his treading on dangerous ground. Most of the distributors have heeded the CRMA warning but some have decided to take a chance on just how far they can go before forcing unsavory legal action.

It should be pointed out that this tape product, primarily 8-track, usually originates in the U.S. and bears little or no resemblance to the copyright owners product - not even his name - and is sold to the retailer at a bitch of a price. There's no return or exchange privileges and if the retailer has the ready cash and no ethics, he's in business. Those retailers who are contemplating stocking this non-quality product are also running the risk of losing a good customer through his endorsement of fraudulent product.

The big legal bite and one that retailers should be made aware of is included in the Canadian Copyright Act which was extended to U.S. citizens in 1923, thus embracing record and tape recordings from U.S. masters within the Canadian Act. It is a violation for anyone or any entity who, without the permission of the copyright owner, manufactures, imports, offers for sale or sells such product in Canada.

The CRMA has made every attempt to tune retailers in on that portion of the Copyright Act dealing with pirated tapes and discs. In conjunction with CMPA, A.F. of M. and ACTRA, the CRMA published a warning advertisement in RPM Weekly in its July 18th, 1970 issue. They also mailed a letter in English and French to dealers,

rack jobbers and distributors, alerting them to the situation and asking their assistance in curbing what could be a major dollar loss for the industry generally.

The CRMA is intent on keeping the industry straight and the public confident that what product they purchase, tape or album, is the genuine article - not a poor dubbing of the cream of the hits of several companies. It should be noted that these illegal operations take advantage of the thousands of investment dollars required to produce, package, catalogue and promote the initial legitimate product.

Those involved in illegal tape and disc hustling should be forewarned that where it is necessary, they will be proceeded against under the legal remedies provided in the Canadian Copyright Act.

Lyman Family/Leaville get Williams push

Tom Williams, Ontario promotion manager for Warner Bros/Atlantic, has re-serviced the Otis Leaville Atco deck, "Love Uprising" in view of indications of it breaking in some Ontario markets. The single has already become a Top 10 item in Kingston and has been added to several playlists.

Williams has also zeroed in on the "American Avatar" album, by the Lyman Family (Reprise 6353) which was released over a year ago. There is no indication that the set is happening, just the belief that perhaps it was overlooked, pointed out in a letter to programmers, which accompanied the mailing.

"If You Could Read My Mind"

Reprise 0974



RPM 22 Billboard 50 Cash Box 51 Record World 55

Was there ever any doubt?

On top 40. On Reprise. Where he belongs.



Revolver's Leigh Ashford at taping of CKLW-TV's "Getting Together". Their "Dickens" deck is currently happening.



The Guess Who, up in lights at one of Toronto's busiest intersections - courtesy of RCA.



True North's Syrnix (distributed by Columbia) have experienced good national sales on their initial LP release.



Webcor's new solid state stereo FM AM/FM tuner-amplifier with Garrard stereo automatic turntable and speakers.



A&M's Ear trophy will be awarded to jocks who say "This record is a hit" - and make it a hit.



CTV's "Nashville North" producer Mike Steele (r) checks out material with guest Conway Twitty and host Ian Tyson.

Capitol's A&R head - Paul White

PART ONE OF A SERIES

The Producers

by Jim Smith



November might have been called Paul White month at Capitol. As it was, everyone thought of it as Anne Murray month. Except the executives, who recognized that Miss Murray's achievements were only a result of White's faith in the efficacy of a series of Canadian albums.

Paul White has been the driving force behind Capitol's Canadian-talent program for many years now. Occasionally he'd go into the studios himself to get the product but more often he stuck with his philosophy that the best way for a record company to operate is by utilizing the talents of the free-lance producers around it.

There are a lot of mementoes on the shelves in White's Capitol office. Several certificates naming him as Capitol's man of the year, a couple of citations from this magazine, a few album selections with which Paul has been associated. The most recent addition to the collection is a plexiglas replica of the Anne Murray Canadian Capitol award, this one citing Paul's work in making it all possible.

My earliest recollections of Paul White are of a carefully coiffed promotion executive. The image has changed with the position. The current edition of the man is bearded with longer hair, making for a more rugged appearance, in line with the present fashion.

In 1957, as an out-of-work newspaperman, Paul White arrived in Toronto from his native England. The first position he found was in Capitol's shipping room where, after about two weeks, he "realized that there was something good in the record business for a person with my interests." From shipper, White rose through the order desk to promotion to national advertising manager and on to his present position as Executive Producer for Capitol of Canada.

"I broke into A & R when EMI bought Capitol in 1959 and started sending tapes of their product to us for potential release. I actu-

ally got started in A&R when the boss told me they were getting a lot of requests for records by Freddy Gardiner. Gardiner was a saxophonist who was even before my time. So I had to first find out who Freddy Gardiner was then get some tapes, design some jacket covers, and get a series going. From then on I was doing promotion and screening all these records from England.

"Then they (Capitol of Canada) decided they should get into the Canadian record business and they did this in a real big way. They signed Frank Bogart's Society Dance Band, who played in the Granite Club. Thank God I wasn't in A&R in a big way in those days and the general manager here used to take care of those things. They came up with some real winners such as Parsons and Poole, who were classical pianists, and a guy who's still around, I think, called Danny Coughlan who used to claim he was a singer-trumpeter and had famous hits like Beach Boy, which was a terrible record." (Is it any wonder White has outlasted Lord knows how many bosses over at Capitol?) "So I was still mainly concerned with getting product from England."

"My claim to fame, if you could call it that came when EMI sent me a tape by the Beatles. It was called Love Me Do and against the better judgement of the people here at Capitol I released it. It sold 176 copies and I'll always remember that. When it broke it was obviously ready for deletion.

"In this time I also picked up Dave Clark, Gerry and the Pacemakers, the Hollies, Freddy and the Dreamers, and several others. I was attracted by the fresh, clean sound they were creating in England. But I think the real reason I was so interested in these was the cause of the phenomenal success we were having with Cliff Richard, who was the only singer who ever had the number one and number two songs on the CHUM chart at the same time.

"When these records all broke we had literally everything. We had a field day. I can remember when we used to release a Beatles' single a week. We'd export them to the States. Still our biggest-selling Beatles single is Roll Over Beethoven, which was never released in the States as a single. But it got on the Billboard chart. Then we also released All My Loving which also made the Billboard chart but then Capitol in the States said 'hold it' because it was rather embarrassing for them. So they decided we couldn't release any more records in the States and that ended our field day.

"We really got into Canadian productions in a big way after that. We used to pick up a lot of things from Stan Klees, as a matter of fact. The first act that I can remember signing was Jack London and the Sparrows. The guy had a semi-hit (If You Don't Want My Love.) His backup group went off to the States to become Steppenwolf. Of course, after they left us they went to Columbia for a while where John Kay appeared. One thing I must admit we never did was release our old tapes because I think that's a shame when people do that to a group.

"I first got into production with a group from Ottawa called the Esquires. These guys were so in love with the Shadows that nothing much ever came out.

"And we had semi-hits with groups like the Bradfords. But the biggest success I can remember was when we picked up a record by Barry Allen called Lovedrops. It went top ten right across the country and sold 80,000 copies.

"All I can say is that from there we get into such winners as, believe it or not, Malka and Joso, who were really big because they were into this ethnic folk thing, and the Big Town Boys.

"But we can't forget that memorable record called Canada Observed that I produced for my Centennial record. It was an instant failure. I did it with Chris Beard who, of course, went on to bigger things. I think that was the incentive he needed to go on to bigger things. That problem was that it was a purely visual thing and we didn't realize it while we were doing it.

"Then I decided that the best way to make records in Canada today

WHITE continued on page 22

NEW RELEASES

FITZPATRICK - (We're All Singing) The Same Song - Freedom 1995X(M)
(3:29) (Gregory Fitzpatrick) ASHLEY MUSIC-BMI - Prod: Gregory Fitzpatrick/Shel Safran.

MOT: That genius of "Cornflakes & Ice Cream" is back with his first solo bit and what could be national disc recognition. He chose as his back-up group, several local musicians who are so tight and musically balanced they're a pleasure to listen to - and they don't take away from Fitzpatrick's well-paced expression of freedom. Effective voices, male and female enhance side.

Flip: Tuneful Spoonful (Gregory Fitzpatrick) ASHLEY MUSIC-BMI slowed to a trot and extremely hot potential for those who dig a sound that's slightly heavy but still retaining bubblegum appeal. Middle of the roaders can even take a chance with this side.



CANADIAN ARTIST BIO

TUNDRA

A&M RECORDING ARTIST

TUNDRA is one of the most startling groups to appear on the Canadian scene in a good long time. One reason for this surprising effect is the quality of their musicianship. New groups usually need some seasoning before they



really begin to deliver but TUNDRA has had the polish and excitement from the start that other groups have to work long and hard for. The difference is in the unusual musicians in the group.

Lead guitarist, Al Manning, has raw talent and dazzling technique acquired through years of dues-paying with groups such as the Sugar Shoppe. Once you've recovered from the impact of his flailing guitar you might notice that he has a great gutsy voice which can be heard on TUNDRA'S first single "Band Bandit".

One of the things that make TUNDRA unique is the fact that the group includes a strange and almost extinct animal; the boogie-woogie piano player. Although often called a form of madness,

boogie-woogie has been clinically proven to replace depression and apathy with a wild urge to dance and leap in the air. Scott Cushnie once played with "The Band" when they were Ronnie Hawkins' group. Scott also plays electric piano, clavinet and organ, and sings the flip side of Tundra's first single "Lord Pity Us All".

Lisa Garber comes from a show-business family and has been singing since as far back as she can remember. Sometimes she plays one of Scott's pianos in a song and other times she just stands there and holds the audience in the palm of her hand. She sings with Al on "Band Bandit" but when she sings solo is when she has her hands full of audiences.

Tundra's drummer, Glen LeCompte has his own funky style of playing drums and can also be seen playing acoustic guitar and singing with a fine voice.

Bruce Manning is the other half of the brother team that started Tundra. He provides the driving bass in Tundra's music.

Tundra has been signed by A&M records as their first Canadian group signed and produced in Toronto.

MCA to re-release Scepter's "Timothy"

In April of 1970, MCA released the Scepter single, "Timothy" by the Buoy. Due to a lack of response both in plays and sales, the deck was discontinued after three months. Now, due to increasing regional action across Canada and the United States, MCA is re-releasing the single and have serviced it nationally. "Timothy" is currently charted by Greg Stewart at CKWS, who reports excellent listener reaction.



MOR PLAYLIST

- 1 **IF YOU COULD READ MY MIND**
Gordon Lightfoot (Reprise) 0974(P)
- 2 **MY SWEET LORD**
George Harrison (Apple) 2995(F)
- 3 **FREE TO CARRY ON**
The Sandpipers (A&M) 1227(W)
- 4 **KNOCK THREE TIMES**
Dawn (Bell) 938(M)
- 5 **CAN'T STOP LOVING YOU**
Tom Jones (Parrot) 40056(K)
- 6 **SING HIGH SING LOW**
Anne Murray (Capitol) 72631(F)
- 7 **ONE BELL LESS TO ANSWER**
Fifth Dimension (Bell) 940(M)
- 8 **THE GOOD TIMES ARE COMING**
MamaCass Elliott (Dunhill) 4253(N)
- 9 **YOUR SONG**
Elton John (UNI) 55265(J)
- 10 **I THINK I LOVE YOU**
Partridge Family (Bell) 910(M)
- 11 **WHEN THERE'S NO LOVE LEFT**
New Seekers (Elektra) 45710(P)
- 12 **IT'S IMPOSSIBLE**
Perry Como (RCA) 0387(N)
- 13 **SILVER MOON**
Michael Nesmith (RCA) 74-0388(N)
- 14 **FLY LITTLE WHITE DOVE FLY**
Bells (Polydor) 206 5040(Q)
- 15 **THE FRENCH SONG**
Lucille Starr (A&M) 306(W)
- 16 **I DON'T BELIEVE IN IF ANYMORE**
Roger Whittaker (RCA) 740355(N)
- 17 **RAIN-O**
Chilliwack (Parrot) 71040(K)
- 18 **FOR THE GOOD TIMES**
Ray Price (Columbia) 4-45178(H)
- 19 **I THINK IT'S GOING TO RAIN TODAY**
Tom Northcott (UNI) 55267(J)
- 20 **NOVA SCOTIA HOME BLUES**
Everyday People (GRT) 1233-01(T)
- 21 **THINGS YA SAY**
Tommy Graham (Capitol) 72632(F)
- 22 **MAKE IT TOGETHER**
MacDonald Cartier Freeway (Quality) 1989(M)
- 23 **SALLY BUMPER**
Houston (Tuesday) 103(M)
- 24 **THINK ABOUT YOUR CHILDREN**
Mary Hopkin (Apple) 1825(F)
- 25 **AIN'T NO WHERE TO GO**
Ray Griff (Royal America) 16(M)
- 26 **LONELY DAYS**
Bee Gees (Atco) 6795(P)
- 27 **WATCHING SCOTTY GROW**
Bobby Goldsboro (United Artists) 50727(J)
- 28 **SWEET CAROLINE**
Bert Kaempfert (Decca) 32772(J)
- 29 **STONEY END**
Barbra Streisand (Columbia) 4-45236(H)
- 30 **MOST OF ALL**
B.J. Thomas (Scepter) 12299(J)
- 31 **KELLY**
Alan Moberg (London) 17396(K)
- 32 **MORNING**
Jim Ed Brown (RCA) 47-9909(N)
- 33 **CHERYLE MOANA MARIE**
John Rowles (Kapp) 2102(J)
- 34 **FLESH AND BLOOD**
Johnny Cash (Columbia) 4-45269(H)

Toronto press kudos for Curtola opening

Bobby Curtola is back and playing to packed houses in Toronto. It's old hat and it's almost tiresome - but it's true. Each and every time Curtola makes a return date to Toronto his opener almost always breaks his previous record and his following days at the club are also crowd-bound. The first time he presented his new club act (Toronto's Embassy), he received the usual panning Toronto reviewers reserve for Canadian talent. One supposedly astute critic even attempted to dampen the audience approval by stomping out in the middle of one of Curtola's numbers. Needless to say, his review stung a little but he's now reported to be catching the Curtola fever. Several more openers and weeks at Toronto's Town & Country Club failed to rouse the interest of Toronto critics. Finally someone noticed that he was receiving much television exposure and his Capitol album, "Changes", excellent radio play. One of the dailies sent along their noted witch-hunter to catch his show. Suffice to say she did and with a couple of not-so-funny attacks on his personality and voice, both of which are considered in top form, she filed her usual negative report.

Now comes a new breed of Toronto critic and one who seems to be consistently nationalistic. Even his panning of an act is constructive. His name is Bill Dampier and somehow the Toronto Star singled him out of the madding crowd of door-knocking would-be journalists. He's listed as a freelance writer, which may account for his obvious interest in his subject.

Dampier caught Curtola on his opener at the Beverly Hills', Hook and Ladder Room and filed his review under the headline: "Bobby Curtola making leap from idol to mature singer" and proceeded to lay down a fair and long awaited description of a Canadian boy who has remained in Canada, as a recording star, and now a successful supper club act. Writes Dampier: "He's making it with a new and glossy polish that doesn't conceal his natural ebullience, and a pretty way with a song that should win him older audiences as well as pleasing the fans who have followed him from his Crang Plaza days."

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

from the HEART

"MR. FORTUNE"

a new single release by

THE HITCH-HIKERS

FEATURING

THE MIGHTY POPE

H 62442

produced by

ROBERT KATES

for

HEART RECORDS:
DIVISION OF
HEART & SOUL MUSIC

"A CANADIAN COMPANY WITH CANADIAN MUSIC AT HEART"



DISTRIBUTED BY LONDON RECORDS

RPM SINGLES ALPHABETICALLY

- After Midnight (31)
- Amazing Grace (48)
- Amos Moses (88)
- Ape Man (51)
- Band Bandit (89)
- Beautiful Second Hand Man (23)
- Be My Baby (6)
- Black Magic Woman (4)
- Border Song (66)
- Born To Wander (41)
- Bridget The Midget (74)
- Burning Bridges (93)
- Can't Stop Loving You (17)
- Carolina In My Mind (98)
- Cheryl Moana Marie (94)
- Church Street Soul Revival (71)
- Dickens (91)
- D.O.A. (85)
- Does Anybody Really Know What... (3)
- Do It (36)
- Domino (8)
- (Don't Worry) If There's A Hell Below (75)
- Easy Rider (83)
- Everything Is Going To Be Alright (95)
- 5-10-15-20 (25-30 Years Of Love) (65)
- Flesh And Blood (50)
- Fly Little White Dove, Fly (15)
- For The Good Times (29)
- Fresh As A Daisy (80)
- Games (35)
- Give Us One More Chance (58)
- Groove Me (49)
- Gypsy Woman (21)
- He Ain't Heavy He's My Brother (13)
- Heartbreak Hotel (38)
- Hello Melinda Goodbye (68)
- I Believe In Sunshine (70)
- If You Could Read My Mind (22)
- If You Were Mine (81)
- I Hear You Knocking (37)
- Immigrant Song (11)
- I'm Not My Brother's Keeper
- I Really Don't Want To Know (52)
- Isn't It A Pity (1)
- I Think I Love You (7)
- I Think It's Going To Rain Today (63)
- It's Impossible (99)
- Knock Three Times (2)
- Let's Work Together (82)
- Let Your Love Go (73)
- Lonely Days (18)
- Love The One You're With (16)
- Mean Mistreater (43)
- Merry Christmas Darling (86)
- Mixed Up Guy (90)
- Montego Bay (57)
- Most Of All (34)
- Mother (53)
- Mozart (100)
- Mr. Bojangles (44)
- My Home Town (78)
- 1900 Yesterday (46)
- No Matter What (10)
- Only Love Can Break Your Heart (32)
- One Less Bell To Answer (14)
- One Man Band (12)
- Paranoid (62)
- Pay To The Piper (26)
- Problem Child (77)
- Remember Me (61)
- River Deep Mountain High (20)
- Rose Garden (64)
- Ruby Tuesday (25)
- Sacroiliac Boop (47)
- Sally Bumper (84)
- See Me, Feel Me (59)
- Share The Land (24)
- Silver Moon (28)
- Sing High Sing Low (19)
- Somebody's Watching You (79)
- Stealer (40)
- Stoned Love (9)
- Stoney End (33)
- Stop The War Now (27)
- Sweet Mary (55)
- Tears Of A Clown (56)
- Temptation Eyes (72)
- The Green Grass Starts To Grow (42)
- They Can't Take Away Our Music (45)
- Things Ya Say (69)
- Think About Your Children (87)
- Tomorrow Tomorrow (67)
- Watching Scotty Grow (76)
- We Gotta Get You A Woman (39)
- When I'm Dead And Gone (92)
- Who Needs You (97)
- Working Together (96)
- You Don't Have To Say Hou Love Me (30)
- You Make Me Wonder (60)
- Your Song (5)

This week
1 week ago
2 weeks ago

RPM 100

SINGLES

Gold Leaf Award For Outstanding Record Sales

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

W
C
D
E
G
H
I
J
K

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

J
R
L
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M
N
Y
P
Z

HANDY PULL-OUT CHART

1	1 1	ISN'T IT A PITY George Harrison-Apple-299 5-F	34	34 36	MOST OF ALL B.J. Thomas-Scepter-12299-J	67	69 78	TOMORROW TOMORROW Joey Gregorash-Polydor-2065034-Q
2	5 5	KNOCK THREE TIMES Dawn-Bell-938-M	35	37 44	GAMES Redeye-Pentagram-204-F	68	75 91	HELLO MELINDA GOODBYE 5 Man Electrical Band-Polydor-2065042-Q
3	2 3	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? -Chicago-Columbia-4-45264-H	36	18 18	DO IT Neil Diamond-Bang-580-T	69	71 82	THINGS YA SAY Tommy Graham-Capitol-72632-F
4	6 6	BLACK MAGIC WOMAN Santana-Columbia-45270-H	37	63 95	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	70	59 57	I BELIEVE IN SUNSHINE Madrigal-Tuesday-GH102-M
5	22 30	YOUR SONG Elton John-Uni-55265-J	38	41 49	HEARTBREAK HOTEL Frijid Pink-Parrot-352-K	71	77 67	CHURCH STREET SOUL REVIVAL Tommy James-Roulette-7093-T
6	8 11	BE MY BABY Andy Kim-I Steed-729-M	39	43 50	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V	72	...	TEMPTATION EYES Grass Roots-Dunhill-4263-N
7	3 2	I THINK I LOVE YOU Partridge Family-Bell-910-M	40	46 55	STEALER Free Polydor-1230-Q	73	...	LET YOUR LOVE GO Bread-Elektra-P
8	21 24	DOMINO Van Morrison-Warner Brothers-7434-P	41	61 79	BORN TO WANDER Rare Earth-Rare Earth-5021-V	74	96 ...	BRIDGET THE MIDGET Ray Stevens-Barnaby-2024-H
9	9 13	STONED LOVE Supremes-Tamla Motown-1172-V	42	47 58	THE GREEN GRASS STARTS TO GROW Dionne Warwick-Scepter-12300-J	75	84 ...	(DON'T WORRY) IF THERE'S A HELL BELOW -Curtis Mayfield-Buddah-1955-M
10	7 7	NO MATTER WHAT Badfinger-Apple-1822-F	43	51 68	MEAN MISTREATER Grand Funk Railroad-Capitol-2996-Q	76	82 ...	WATCHING SCOTTY GROW Bobby Goldsboro-U. A.-5072-J
11	24 29	IMMIGRANT SONG Led Zeppelin-Atlantic-2777-P	44	54 71	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty-56197-K	77	...	PROBLEM CHILD Mark Lindsay-Columbia-45286-H
12	19 20	ONE MAN BAND Three Dog Night-Dunhill-4262-N	45	70 80	THEY CAN'T TAKE AWAY OUR MUSIC Eric Burdon & War-MGM-14196-M	78	81 93	MY HOME TOWN Seeds of Time-Coast-1971-K
13	4 4	HE AIN'T HEAVY, HE'S MY BROTHER Neil Diamond-Uni-55264-J	46	95 ...	1900 YESTERDAY Liz Damon's Orient Express-White Whale-368-J	79	...	SOMEBODY'S WATCHING YOU Little Sister-Stone Flower-9001-P
14	12 19	ONE LESS BELL TO ANSWER Fifth Dimension-Bell-940-M	47	42 46	SACROILIAC BOOP Happy Feeling-Barry-3523-M	80	...	FRESH AS A DAISY Emitt Rhodes-Dunhill-4267-N
15	11 9	FLY LITTLE WHITE DOVE, FLY The Bells-Polydor-2065 040-Q	48	94 ...	AMAZING GRACE Judy Collins-Elektra-45709-P	81	...	IF YOU WERE MINE Ray Charles-ABC-11271-Q
16	25 35	LOVE THE ONE YOU'RE WITH Stephen Stills-Atlantic-2778-P	49	93 ...	GROOVE ME King Floyd-Atco-CH435-P	82	48 23	LET'S WORK TOGETHER Canned Heat-Liberty-6151-K
17	17 17	CAN'T STOP LOVING YOU Tom Jones-Parrot-40056-K	50	86 ...	FLESH AND BLOOD Johnny Cash-Columbia-45269-H	83	57 53	EASY RIDER Iron Butterfly-Atco-6782-P
18	26 34	LONELY DAYS Bee Gees-Atco-6795-P	51	74 ...	APE MAN Kinks-Pye-45016-L	84	97 99	SALLY BUMPER Houston-Tuesday-GH103-M
19	20 22	SING HIGH SING LOW Anne Murray-Capitol-72631-F	52	...	I REALLY DON'T WANT TO KNOW (f/s) Elvis Presley-RDA-9960-N	85	...	D.O.A. Bloodrock-Capitol-3009-F
20	27 27	RIVER DEEP MOUNTAIN HIGH Supremes/Four Tops-Tamla Motown-1173-V	53	...	MOTHER John Lennon/Plastic Ono-Apple-1827-F	86	50 72	MR GUDER Carpenters-A&M-1236-W
21	14 12	GYPSY WOMAN Brian Hyland-Uni-55240-J	54	30 21	I'M NOT MY BROTHER'S KEEPER Flaming Ember-Hot Wax-7006-M	87	83 84	THINK ABOUT YOUR CHILDREN Mary Hopkin-Apple-1825-F
22	40 51	IF YOU COULD READ MY MIND Gordon Lightfoot-Repri se-0974-P	55	...	SWEET MARY Wadsworth Mansion-Sussex-209-M	88	...	AMOS MOSES Jerry Reed-RCA-9904-N
23	10 8	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrot-40053-K	56	45 26	TEARS OF A CLOWN Smokey Robinson & the Miracles-Tamla Motown-54199-V	89	98 ...	BAND BANDIT Tundra-A&M-307-W
24	13 10	SHARE THE LAND Guess Who-Nimbus 9-74-0388-N	57	36 28	MONTEGO BAY Bobby Bloom-L&R-157-N	90	...	MIXED UP GUY Joey Scarbury-Lionel-L3208-Q
25	28 33	RUBY TUESDAY Melanie-Buddah-202-M	58	58 64	GIVE US ONE MORE CHANCE Pagliario-Much-1001-K	91	99 ...	DICKENS Leigh Ashford-Revolver-0010-N
26	33 41	PAY TO THE PIPER Chairmen of the Board-Invictus-9081-F	59	38 25	SEE ME, FEEL ME The Who-Decca-732729-J	92	...	WHEN I'M DEAD AND GONE McGinnis Flint-Capitol-3014-F
27	32 47	STOP THE WAR NOW Edwin Starr-Tamla Motown-7104-V	60	64 75	YOU MAKE ME WONDER Everyday People-GRT-1233-01-T	93	53 40	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M
28	29 39	SILVER MOON Michael Nesmith-RCA-0399-N	61	...	REMEMBER ME Diana Ross-Tamla Motown-1176-V	94	92 87	CHERYL MOANA MARIE John Rowles-Kapp-2102-J
29	31 31	FOR THE GOOD TIMES Ray Price-Columbia-45178-H	62	62 74	PARANOID Black Sabbath-Warner Bros-7437-P	95	...	EVERYTHING IS GOING TO BE ALRIGHT Teegarden & Vanwinkle-Westbound-171-T
30	23 14	YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley-RCA-9916-N	63	66 81	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-Uni-55262-J	96	72 66	WORKING TOGETHER Ike & Tina Turner-Liberty-F 56207-K
31	15 15	AFTER MIDNIGHT Eric Clapton-Polydor-2001 096-Q	64	85 ...	ROSE GARDEN Lynn Anderson-Columbia-45252-H	97	55 42	WHO NEEDS YOU Steppenwolf-Dunhill-4261-N
32	16 16	ONLY LOVE CAN BREAK YOUR HEART Neil Young-Reprise-0958-P	65	49 43	5-10-15-20 (25-30 YEARS OF LOVE) Presidents-Sussex-207-M	98	68 76	CAROLINA IN MY MIND Crystal Mansion-Colossus-128-M
33	39 69	STONEY END Barbra Streisand-Columbia-45236-H	66	35 42	BORDER SONG Aretha Franklin-Atlantic-2772-P	99	...	IT'S IMPOSSIBLE Perry Como-RCA-0387-N
						100	...	MOZART Manuel de Falla Ork-Daffodil-DFS1003-F

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY
Compiled from record company, radio station and record store reports

Jan 9, 1971

This week
1 week ago
2 weeks ago

RPM 100 ALBUMS

Gold Leaf Award For
Outstanding Record Sales

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

1	1 11	ALL THINGS MUST PASS George Harrison-Apple-ST CH639-F 4XTSTCH639-F 8XTSTCH639-F	34	34 33	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L N/A N/A	67	57 56	JESSE WINCHESTER Ampex-A 10104-V M 51004-V M 81004-V
2	...	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F 8XT 3372-F	35	35 35	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H CA30106-H	68	67 68	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H 18 10 0750-H
3	...	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R N/A N/A	36	82 ...	EMITT RHODES Dunhill-DS50089-N N/A N/A	69	66 71	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q 3801 022-Q
4	3 2	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H CA 30130-H	37	24 24	GOLD Neil Diamond-UNI-73084-J 173 3084-J 16 3084-J	70	...	WATT Ten Years After-Deram-XDES18050-K N/A N/A
5	8 8	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	38	54 76	LOLA VERSUS POWERMAN AND THE MONEYGROUND Kinks-Pye-6423-L N/A N/A	71	...	THE FLIP WILSON SHOW Little David-LD2000-M N/A N/A
6	2 1	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W 8T 4271-W	39	29 38	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P CWX 1871-P	72	...	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A N/A
7	14 12	ELTON JOHN UNI-73090-J N/A N/A	40	52 64	CANDIDA Dawn-Bell-6052-M C-6052-M 8TC-6052-M	73	71 73	EVERYTHING IS EVERYTHING Diana Ross-Tamla Motown-MS724-V N/A N/A
8	7 9	STEPHEN STILLS Atlantic-SD7202-P CS7202-P TP7202-P	41	25 26	UNTITLED The Byrds-Columbia-G 30127-H CT 30127-H CA 30127-H	74	...	BLOODROCK 2 Capitol-ST491-F N/A N/A
9	9 7	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	42	60 66	THE BLACK MAN'S BURDON Eric Burdon & War-MGM-SE 4710-2-M N/A N/A	75	55 55	BEAUCOUPS OF BLUES Ringo Starr-Apple-SMAS 3368-F 4XT 3368-F 8XT 3368-F
10	6 5	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F	43	31 29	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P A8TC 7200-P	76	72 74	LOOKING IN Savoy Brown-Parrot-PAS71042-K M79 642-K M79 842-K
11	4 3	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P 8WM 1843-P	44	26 21	I (WHO HAVE NOTHING) Tom Jones-Parrot-XPAS71039-K PKM-79639-K PEM-79839-K	77	68 72	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F 8XT425-F
12	12 13	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H CA30325-H	45	65 69	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	78	58	BEACH PARTY James Last-Polydor-2371 039-Q 3150 033-Q 3811 031-Q
13	5 4	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P A8TC 7201-P	46	36 36	THE JOHNNY CASH SHOW Columbia-KC 30100-H CT 30100-H CA 30100-H	79	79 80	SYRINX True North-TN2-H N/A N/A
14	20 23	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F 8XT 6330-F	47	42 65	TO BE CONTINUED Isaac Hayes-Enterprise-ENS1014-Q N/A N/A	80	53 49	INDIANOLA MISSISSIPPI SEEDS B.B. King-ABC-ABCS713-Q N/A N/A
15	13 16	TAP ROOT MANUSCRIPT Neil Diamond-UNI-73092-J 73-3092-J 6-3092-J	48	61 86	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M 8TC-6045-M	81	86 89	HERITAGE Christmas-Daffodil-SBA-16002-F N/A N/A
16	27 30	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2A8T500-P	49	32 34	JAMES TAYLOR Apple-SKAO 3352-F 4XT 352-F 8XT 352-F	82	62 59	LEFTOVER WINE Melanie-Buddah-BDS-5066-M BD-C-5066-M BD-8TC-5066-M
17	16 17	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A 8XT 6350-F	50	...	LAYLA Derek & the Dominoes-Polydor-2625 005-Q N/A N/A	83	85 ...	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST Columbia-ELS 375-H N/A 18 1E 0375-H
18	22 20	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J 6-9175-J	51	91 ...	VERY DIONNE Dionne Warwick-Scepter-SP5587-J N/A N/A	84	77 51	FIRE & WATER Free-Polydor-2310 040-Q 3100 040-Q 3801 029-Q
19	11 10	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V 88402-V	52	...	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	85	69 70	CHUNGA'S REVENGE Frank Zappa-Bizarre-2030-P N/A N/A
20	10 6	NEW MORNING Bob Dylan-Columbia-KC 30290-H CT 30290-H CA 30290-H	53	46 58	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A N/A	86	81 50	JAMES GANG RIDES AGAIN ABC-ABCS 711-Q 5022711-Q 8022711-Q
21	15 14	STEPPENWOLF 7 Dunhill-DSX 50090-N N/A N/A	54	37 31	WASHINGTON COUNTY Arlo Guthrie-Reprise-RS 6411-P M5 6411-P M8 6411-P	87	59 52	BAND OF GYPSYS Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P 8RM 5195-P
22	41 54	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A N/A	55	49 43	THE STRAWBERRY STATEMENT Original Soundtrack-MGM-2SE 14-M N/A N/A	88	88 92	PLANET EARTH Tommy Graham/Friends-Capitol-SKAO 6356-F N/A N/A
23	21 27	CHICAGO Columbia-KGP 24-H 16 BO 0858-H 18 BO 0858-H	56	48 28	U.S.A. UNION John Mayall-Polydor-2425 020-Q N/A N/A	89	89 77	ANDY WILLIAMS SHOW Columbia-KC30105-H N/A N/A
24	73 ...	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A N/A	57	47 47	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J 69175-J	90	63 46	ALMOST IN LOVE Elvis Presley-RCA-CAS2440-N N/A N/A
25	17 18	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N P8S 4359-N	58	38 37	THE FIRST TEN YEARS Joan Baez-Vanguard-656 0/1-V N/A N/A	91	84 67	KILN HOUSE Fleetwood Mac-Reprise-6408-P 5 6408-P 8 6408-P
26	18 10	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P 8RM 6383-P	59	74 78	SESAME ST BOOK & RECORD Original TV Cast-Columbia-CS1069-H 16 10 1069-H 18 10 1069-H	92	70 53	MASHMAKHAN Columbia-ELS 365-H 16-1E 0365-H 18-1E 0365-H
27	75 ...	13 The Doors-Elektra-EKS74079-P N/A N/A	60	56 60	BLOOD, SWEAT & TEARS Columbia-KC 30090-H CT 30090-H CA 30090-H	93	64 61	MONTEREY POP Otis Redding & Jimi Hendrix-RS2029-P N/A N/A
28	23 22	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K THM-24803-K	61	44 45	GLEN CAMPBELL GOODTIME HOUR Capitol-SW493-F 4XT493-F 8XT493-F	94	87 42	TELL IT ALL BROTHER Kenny Rogers & 1st Edition-Reprise-RS6412-P 5 6412-P 8 6412-P
29	28 41	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F 8XT 471-F	62	30 40	ATOM HEART MOTHER Pink Floyd-Harvest-SKAO 382-F N/A N/A	95	78 75	SOMETHING Shirley Bassey-United Artists-UAS6765-J N/A N/A
30	40 48	NO DICE Badfinger-Apple-ST3367-F 4XT3367-F 8XT3367-F	63	80 ...	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A N/A	96	90 91	MAVERICK CHILD David Rea-Capitol-SKAO548-F N/A N/A
31	19 15	GET YER YA-YA'S OUT Rolling Stones-London-NP 55-K M57176-V M72176-V	64	33 32	MAD DOGS & ENGLISHMEN Joe Cocker-A&M-SP6002-W CS 6002-W 8T 6002-W	97	94 90	DOWN HOME Seals & Crofts-Bell-TA5004-M N/A T.A. 8TC-5004-M
32	76 ...	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A N/A	65	50 39	SHILO Neil Diamond-Bang-9011 221-T 5011 221-T 8011 221-T	98	92 87	LET IT BE Beatles-Apple-SOAL-6351-F 4X 06351-F 8X 06351-F
33	30 25	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718-V M8 718-V	66	51 44	SUGARLOAF Liberty-LST7640-K C 1091-K LTR 9091-K	99	97 85	McCARTNEY Paul McCartney-Apple-STAO 3363-F 4XT 3363-F 8XT 3363-F
						100	98 94	CHILLIWACK Parrot-PAS 71040-K PKM 79640-K PEM 79840-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

Canada's jazz palace tries Canadian talent

When the Friar's management took over the Towne Tavern (a downtown Toronto club) Gordon Josie brought about many changes adding new life to the club. This past week (Dec. 28) Josie, who has had much luck with Canadian groups at the Friars, took a flier on a package of local talent: Jodie Drake, Tommy Ambrose, and the Norm Amadio trio. Considering the Towne's change to jazz, Josie couldn't have picked a better representation of Canadian jazz-oriented talent.

Edward Bear making gains in U.S.

Edward Bear, Capitol recording unit, have made extensive gains into the U.S. disc and gig market. Having topped the Canadian charts with their first release "You Me And Mexico" which brought them to the attention of the U.S. market and a subsequent climb up the charts of this market, Bear, a Toronto-based trio, have worked feverishly to maintain their foot in the international door. Their follow-up single, "You Can't Deny It" hasn't met with the success of their first release but this, along with their second album, "Eclipse" has now been released in the U.S. which could regenerate Canadian interest.

Bear have beefed up their promotional activity with several U.S. appearances including Uganos in New York, where they appeared with Badfinger and the New York Rock Ensemble; the Whiskey A Go Go in Los Angeles, where they shared the opener with Humble Pie and carried the remainder of the week on their own; and finally, before returning to Canada and a full roster of appearances, they made a successful appearance at the University of Southern California in Santa Barbara.

As a result of their many U.S. appearances much interest has been generated from booking circles including that of New York's International Famous Agency, who apparently caught their opener at the Whiskey A Go Go.

Mike Watson, ex-manager of Buckstone Hardware, has been doing promotional work for the Bears in Los Angeles and is offering his services as a liaison officer for Canadian groups who would like to work in Southern California.

Miss Drake, perhaps Canada's finest purveyors of the blues with ear-twitching jazz trappings, has become well known throughout the Toronto area over the past months. Besides keeping up a full roster of club dates Miss Drake played an important role in the recent CBC "live" production of "Black Hallelujah - The Gospel According To Soul" which was performed at Toronto's St. Michael's and All Angels Church. Miss Drake ranks with the top female vocalists of recorded song but unfortunately bucks aren't available to record this beautiful lady of song.

Tommy Ambrose, a long-time Canadian CBC-TV performer, still maintains that voice quality that made him one of the big names of Canadian television, not so long ago. Ambrose is one of those Canadian performers who deserves a break. Unlike some of the past CBC discoveries, Ambrose refuses to just fade away and perhaps Gord Josie has offered this fine talent the break he needs.

Amadio is just as convincing in a club as he is on the tube. He's one of the few Canadian jazz pianists that works his versatility with a vengeance and comes out with that rare and sincere controlled-sound delivery, showing much respect for his up-front act.

BURNING BRIDGES


MIKE CURB CONGREGATION

(M-G-M 14151X)
from the MGM picture "KELLY'S HEROES"

**A BLAZE AND
OUT OF CONTROL**

CALGARY (CKXL)	LONDON (CFPL)
LETHBRIDGE (CJOC) (CHEC-FM)	THUNDER BAY (CKPR)
KINGSTON (CKLC)	CORNWALL (CJSS)
ST. JOHN'S, NFLD. (VOCM)	WINDSOR (CKWW)
VICTORIA (CJVI)	ST. JOHN, N.B. (CHSJ)
SARNIA (CKJD)	SYDNEY (CHER)
ANTIGONISH (CJFX)	SAULT STE. MARIE (CJIC)
SUDBURY (CKSO)	WINNIPEG (CKRC)
MEDICINE HAT (CHAT)	

RPM - 53
CB - 95
BB - 85


MANUFACTURED IN CANADA BY
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CKPC Country Club spreading interest

By Stan Lepka

Country music was once almost exclusively the property of the southern United States: its influence emanating from the recording studios of Nashville and Memphis, its sound appealing primarily to the rural population of the region, and its airplay largely restricted to the playlists of radio stations bordering on the predominantly rural areas. Some observers argued, therefore, that its simplicity of form was beneath the sophistication of the urban resident.

Today, nothing could be farther from the truth. Perhaps the urban resident now regards the simplicity of this music as a release from the complexities of real life; it is also possible that its gradual evolution toward the folk and middle-of-the-road idioms has brought C&W to the threshold of popular acceptance.

The reasons for its popularity are immaterial. It remains that country artists have never enjoyed a greater following and that the influence of the music they create is being felt to such an extent that several radio stations in North America's larger urban centers have launched full-time or part-time C&W formats.

The programming of country music has rapidly evolved into a complex science, revealing the sophistication of the top forty and middle-of-the-road formats. In turn, the success of formula configurations at such stations as CFGM-Toronto has prompted serious consideration of C&W potential additional markets.

One such market is Brantford, Ontario, where initial experimentation with a modern C&W format has proven successful for CKPC-- a station highly regarded by broadcasters from coast to coast for the longevity and depth of its community service. Country music has always been a part of the Brantford scene, as is indicated by the number of local country bands, the roster of performers on the city's bar circuit and the sell-out status of shows that have been brought into the area on occasions. Therefore, until recently, CKPC had attempted to reflect this country music interest with half an hour nightly Monday through Saturday on AM, and a Saturday morning stereo presentation on FM.

This summer, however, a survey

conducted in Brant County revealed that Brantford showed extraordinary potential as a country market and that CKPC could, with proper leadership and increased country programming, do a great deal to exploit the region.

Programme Director Arnold Anderson initiated preparations to reshape the evening hours between 7 and 10 p.m., Monday through Saturday. Yet, since this time slot had been occupied by a moderately successful rock format, he recognized country interest, gain the confidence of the advertisers, and design a modern country format that would offset the partial loss of the youth market. His choice was Vic Follitt, a



Vic Follitt

young broadcaster who had worked under the successful format at CFGM-Toronto and had established several contacts with artists and promotion men during his stay in that city.

Vic started his radio career as a part-time employee at CFGM while attending classes at York University. During September of 1969, he was awarded the all-night slot at CFGM--a position he held until his move to CKPC in mid-August of this year.

Regarding the reasons for the move, Vic explains: "My position at CKPC offers me an immediate challenge, in that the success of the country music format in this city is largely dependent upon the receptiveness of the audience to my presentation whereas CFGM had developed its format and built its audience."

It would appear that Follitt has begun to meet the challenge he faces and that his efforts to establish Brantford as a successful country market are paying dividends. The marked increase in

the number of commercial spots during the evening hours seems to reflect the growing confidence of the local merchants in the drawing power of the Country Club.

Much of the success Vic has enjoyed since his arrival in Brantford may be attributed to his personal approach. "I'm a strong advocate of Personality Radio," he asserts. "While I was at CFGM I was encouraged to develop and project my individual manner of presentation."

Monday evening, he presents his top twenty survey, five feature albums of the week, and a couple of pick hits. During the remainder of the week, he works from a playlist of fifty-five singles (hits and potential hits, of which approximately fifteen are Canadian selections), several oldies, and from twenty to twenty-five album tracks.

Occasional interviews also work their way into the format of the Country Club. Vic feels these interviews contribute significantly to his programme: "It's my belief that the people want to know about an artist's contributions to the industry and that they would like to become acquainted with some of the personal aspects of his life. I'd like to interview performers, producers promotion men, and others connected with the recording industry, specifically emphasizing their involvement with country music."

In Vic's opinion, the scope of this concept is virtually unlimited: "I feel that it is valid to question Gary Buck the producer and Gary Buck the composer, as well as Gary Buck the performer. Likewise, the story of Brian Ahern's

CKPC continued on page 22

CANADIAN INDEPENDENT RECORD PRODUCERS ASSOCIATION

For membership information, write:
CIRPA - RPM - Box 1569 - 1560
Bayview Avenue - Suite 107 -
Toronto 17

RPM's TOP 100 OF 1970

- 1 BRIDGE OVER TROUBLED WATER
Simon & Garfunkle (Columbia) 4-40579-H
- 2 I THINK I LOVE YOU
Partridge Family (Bell) 910-M
- 3 LET IT BE
The Beatles (Apple) 2764-F
- 4 LOOKIN' OUT MY BACK DOOR
Creedence Clearwater Revival
(Fantasy) 645-R
- 5 AMERICAN WOMAN
Guess Who (Nimbus 9) 74-0325-N
- 6 RAINDROPS KEEP FALLIN' ON MY HEAD
B.J. Thomas (Scepter) 12265-J
- 7 IN THE SUMMERTIME
Mungo Jerry (Pye) 4005(L)
- 8 CRACKLIN' ROSIE
Neil Diamond (UNI) 55250-J
- 9 CLOSE TO YOU
Carpenters (A&M) 1183-W
- 10 AS YEARS GO BY
Mashmakhan (Columbia) C4-2924-H
- 11 THE LONG WINDING ROAD
The Beatles (Apple) 2832-F
- 12 NO TIME
Guess Who (Nimbus 9) 74-0300-N
- 13 GREEN EYED LADY
Sugar Loaf (Liberty) 56183-K
- 14 ISN'T IT A PITY
George Harrison (Apple) 2995-F
- 15 UP AROUND THE BEND
Creedence Clearwater Revival
(Fantasy) 641-R
- 16 WE'VE ONLY JUST BEGUN
Carpenters (A&M) 1217-W
- 17 VENUS
Shocking Blue (Colossus) 108-M
- 18 WITHOUT LOVE
Tom Jones (Parrot) 40045-K
- 19 SPIRIT IN THE SKY
Norman Greenbaum (Reprise) 0885-P
- 20 SNOWBIRD
Anne Murray (Capitol) 72623-F
- 21 INSTANT KARMA
John/Ono Lennon (Apple) 1818-F
- 22 WAR
Edwin Starr (Tamla Motown) 7097-L
- 23 WHOLE LOTTA LOVE
Led Zeppelin (Atlantic) 2690-P
- 24 MAKE IT WITH YOU
Bread (Elektra) 45686-P
- 25 CANDIDA
Dawn (Bell) 903-M
- 26 FIRE AND RAIN
James Taylor (Warner Bros) 7422-P
- 27 SHARE THE LAND
Guess Who (Nimbus 9) 74-0388-N
- 28 INDIANA WANTS ME
R. Dean Taylor (Rare Earth) 5013-L
- 29 25 OR 6 TO 4
Chicago (Columbia) 45194-H
- 30 I WANT YOU BACK
Jackson 5 (Tamla Motown) 1157-L
- 31 GET READY
Rare Earth (Rare Earth) 5012-L
- 32 LAY DOWN (Candles In The Rain)
Melanie (Buddah) 167-M
- 33 A SONG OF JOY
Miguel Rios (A&M) 301-W
- 34 EVERYTHING'S BEAUTIFUL
Ray Stevens (Barnaby) 72011-H
- 35 HOLLY HOLY
Neil Diamond (UNI) 55175-J
- 36 THANK YOU
Sly & Family Stone (Epic) 10555-H
- 37 CECILIA
Simon & Garfunkel (Columbia) 45133-H
- 38 LOLA
Kinks (Pye) 17961-L
- 39 BAND OF GOLD
Freda Payne (Invictus) 9075-F
- 40 MAMA TOLD ME NOT TO COME
Three Dog Night (Dunhill) 4239-N
- 41 JINGLE JANGLE
Archies (Kirshner) 5002-N
- 42 ALL RIGHT NOW
Free (Polydor) 2000 1079-Q
- 43 LOVE OR LET BE BE LONELY
Friends Of Distinction (RCA) 0319-N
- 44 SPILL THE WINE
Eric Burdon & War (MGM) 14118-M
- 45 JULIE DO YA LOVE ME
Bobby Sherman (Metromedia) 194-L
- 46 GYPSY WOMAN
Brian Hyland (UNI) 55240-J
- 47 LOOK WHAT THEY'VE
DONE TO MY SONG MA
New Seekers (Elektra) 45699-P
- 48 RAPPER
Jaggerz (Kam' Sutra) 502-M
- 49 HITCHIN' A RIDE
Vanity Fare (Page One) 21029-K
- 50 ABC
Jackson 5 (Tamla Motown) 1163-L
- 51 MA BELLE AMIE
Tee Set (Colossus) 107-M
- 52 I'LL NEVER FALL IN LOVE AGAIN
Dionne Warwick (Scepter) 12273-J
- 53 LOVE GROWS
Edison Lighthouse (Bell) 858-M
- 54 YOU ME AND MEXICO
Edward Bear (Capitol) 72603-F
- 55 VEHICLE
Ides Of March (Warner Bros) 7378-P
- 56 HOUSE OF THE RISING SUN
Frijid Pink (Parrot) 341-K
- 57 O-OH CHILD
Five Stairsteps (Buddah) 165-M
- 58 RAINY NIGHT IN GEORGIA
Brook Benton (Cotillion) 44057-P
- 59 DOES ANYBODY REALLY
KNOW WHAT TIME IT IS
Chicago (Columbia) 4-45264-H
- 60 EL CONDOR PASA
Simon & Garfunkel (Columbia) 4523-H
- 61 TRAVELLING BAND
Creedence Clearwater Revival
(Fantasy) 637-R
- 62 DON'T CRY DADDY
Elvis Presley (RCA) 9768-N
- 63 JOANNE
Mike Nesmith (RCA) 74-0368-N
- 64 COME AND GET IT
Badfinger (Apple) 1815-F
- 65 MY BABY LOVES LUVIN'
White Plains (Deram) 85058-K
- 66 HEY THERE LONELY GIRL
Ed Holman (ABC) 11213-Q
- 67 SEE ME, FEEL ME
The Who (Decca) 7327 29-J
- 68 HE AIN'T HEAVY, HE'S
MY BROTHER
Neil Diamond (UNI) 55264-J
- 69 MISSISSIPPI QUEEN
Mountain (Windfall) 532-M
- 70 ARIZONA
Mark Lindsay (Columbia) 45037-H
- 71 LEAVING ON A JET PLANE
Peter Paul & Mary
(Warner Bros) 7340-P
- 72 PSYCHEDELIC SHACK
Temptations (Tamla Motown) 7096-L
- 73 BALL OF CONFUSION
Temptations (Tamla Motown) 7099-L
- 74 HI DE HO
Blood Sweat & Tears
(Columbia) 45204-H
- 75 KNOCK THREE TIMES
Dawn (Bell) 938-M
- 76 IT'S ONLY MAKE BELIEVE
Glen Campbell (Capitol) 2905-F
- 77 MONTEGO BAY
Bobby Bloom (L&R) 157-N
- 78 WOODSTOCK
Crosby, Stills Nash & Young
(Atlantic) 2723-F
- 79 TEN POUND NOTE
Steel River (Tuesday) 101-M
- 80 LAY A LITTLE LOVIN' ON ME
Robin McNamara (Steed) 724-M
- 81 IT DON'T MATTER TO ME
Bread (Elektra) 45701-P
- 82 HEED THE CALL
Kenny Rogers & The 1st. Edition
(Reprise) 0953-P
- 83 ONE TIN SOLDIER
Original Caste (Bell) TA 186-M
- 84 RIDE CAPTAIN RIDE
Blues Image (Atco) 6746-P
- 85 REFLECTIONS OF MY LIFE
Marmalade (London) 20058-K
- 86 SOMEDAY WE'LL BE TOGETHER
Supremes (Tamla Motown) 1156-L
- 87 TIGHTER & TIGHTER
Alive & Kicking (Roulette) 7078-T
- 88 BLACK MAGIC WOMAN
Santana (Columbia) 45270-H
- 89 EASY COME EASY GO
Bobby Sherman (Metromedia) 177-L
- 90 OVERTURE FROM TOMMY
Assembled Multitude (Atlantic) 2737-P
- 91 THE LETTER
Joe Cocker (A&M) 1147-W
- 92 EVIL WAYS
Santana (Columbia) 45069-H
- 93 MR. MONDAY
Original Caste (Bell) TA 192-M
- 94 GIMME DAT DING
Pipkins (Capitol) 2819-F
- 95 TEACH YOUR CHILDREN
Crosby, Stills, Nash & Young
(Atlantic) 2735-P
- 96 SOULAIMON
Neil Diamond (UNI) 55224-J
- 97 AIN'T NO MOUNTAIN
HIGH ENOUGH
Diana Ross (Tamla Motown) 1169-L
- 98 NO MATTER WHAT
Badfinger (Apple) 1822-F
- 99 JAM UP & JELLY TIGHT
Tommy Roe (ABC) 11247-Q
- 100 THAT'S WHERE I WENT WRONG
Poppy Family (London) 17375-K

Horizons expanded for our musicians

(Lyman Potts, President of Standard Broadcast Productions and General Manager of the Canadian Talent Library, is one of the pioneers of Canadian content and is, indeed, one of the most qualified people to expound on this subject. Herewith we reproduce an article written by Mr. Potts, originally for the Toronto Symphony News, December, 1970. -Editor)

For the Canadian song-writer, composer, arranger, singer, musicians and recording studio, prospects have never been brighter. At last, the opportunity of sharing in the spoils of the International music sweepstakes is on their doorstep, a by-product of a new regulation promulgated by the Canadian Radio-Television Commission which, as of January 18, 1971, will require that the musical make-up of all Canadian AM Radio stations must be at least 30% Canadian.

In drawing-up the guidelines for the music/recording industry and the broadcasters, the CRTC has set-out four qualifications as to what constitutes "Canadian" in a disc or tape; --the production must have been recorded in Canada; the performers must be Canadian citizens or persons who have lived in Canada for at least six months immediately prior to the recording being produced; the music was composed by a Canadian, and the lyrics were written by a Canadian.

Beginning on January 18, 1972, a new recording will have to comply with any two of the requirements. Commencing January 18, 1973, a minimum of 5% of all music played must have been written or composed by Canadians. While the CRTC had phonograph records primarily in mind when they drew up the regulation, live and transcribed musical performances must also toe the mark.

As yet, the regulation does not apply to Canadian FM stations. By delaying the application of the regulation to the FM medium, the CRTC appears to have recognized the shortage of Canadian classical music recordings and the unlikelihood due to the high costs of production, of a sudden spurt of activity.

While one might have expected that the onus for creating "Canadian" recordings would somehow fall on the shoulders of the dominantly American-owned Canadian recording industry and publishing companies, the responsibility and, to a great degree, the expense, of making a Canadian recording effort viable, has been placed instead with the Canadian broadcaster.

In "fingering" the AM radio stations to "prime the pump" as it were, the

CRTC's objectives are to stimulate an activity that will result in the talents of our many gifted musicians, singers and composers being exposed by radio throughout their native country, while, at the same time, expecting that radio will perform a job that radio does best--the promotion of records to the record-buying public. What Canadian broadcasters have done so well over half-a-century in promoting to Canadians the talent of foreign countries, the CRTC contends can now be directed towards selling Canadian artists to Canadians.

Hopefully, this endeavour should side-track into the pockets of Canadians, a portion of the five-million-odd-dollars in public performance fees that flows annually from the broadcasters through CAPAC and BMI mostly to foreign composers; -- hopefully, through foreign release and broadcast of Canadian songs on record, an inflow of foreign public performance money will be created; -- hopefully, Canadian composers and publishers will be regarded with "mechanical rights" royalties from the sale, both at home and outside of Canada, of records containing Canadian songs; -- hopefully, more jobs will be provided for Canadian arrangers, musicians and back-up singers, record technicians, producers and so on; -- hopefully, Canadian recording stars will be given the type of pro-

motion which will make theirs household names, not only in Canada but throughout the world, and thus bring them the "fame and fortune" that has been enjoyed by their foreign contemporaries.

But will the efforts of the CRTC and the broadcasters be wasted? Will the foreign-controlled record companies in Canada or independents invest in Canadian record production? Will their foreign affiliates distribute Canadian records in other countries? Will the dealer and the rack-jobber (the latter often a subsidiary of a foreign-controlled record company) give Canadian records the same break as foreign records in retailing and promotion? And finally, will the public respond and buy Canadian records?

As any knowledgeable record producer will attest, you cannot expect to recover from the domestic market even the costs of a Canadian record, let alone make a profit. The formula is to demonstrate to the world at large that you have a proven hit on your hands in Canada, and subsequently seek to have it released in the United States, Great Britain, Germany and other such countries.

The CRTC's new Canadian music regulation may serve to ensure that Canadian producers will have a better chance of getting their product exposed on the air, but whether it will achieve hit status will depend on several factors, not the least important of which is the associated multi-media promotion.

However, despite the variables and uncertainties associated with achieving a million-seller, prospects were never better.

Scharf appointed to PR for Record Club of Can.

Mr. Marvin Scharf has been appointed to the newly created position of Advertising/Promotion and Public Relations Manager for the Record Club of Canada, a division of Records Unlimited Co. Ltd.

Mr. Scharf has been with advertising agencies for the past ten years and was, most recently, an Account Supervisor with Goodis, Goldberg, Soren Ltd., who handle the Record Club of Canada account.

In a joint statement announcing the appointment of Mr. Scharf, Mr. Seymour Iseman and Mr. Lawrence Graner, chief executives of the Canadian-owned and operated RCC noted: "This appointment is another step in the planned

executive staff expansion to provide better services to Canadians and the club's 225,000 existing members."

The Record Club of Canada has been in the mail order record and tape field for the past five years.

WROTE A SONG
The Rainvilles
WATCH IT!

Chimo!...sprung from fertile soil



by Ritchie Yorke

One icy afternoon last January, Toronto musician Jack Mowbray was racing around in the confusing corridors of LaGuardia airport in New York, when he bumped into Revolver Records' owner, Mort Ross.

Mowbray was in New York seeing long-time friend and fellow member of the Bossmen (circa 1965-66), David Clayton Thomas, now the lead singer of Blood Sweat & Tears. Jack was sort of between bands, and he'd gone down to visit David just to hang out and get his head together.

Mort Ross enquired as to how Jack was doing, and from what subsequently went down, a new and immensely talented Toronto group, CHIMO! was born.

Three months of almost daily rehearsals and several recording sessions later, CHIMO! seem set

to be launched on a fabulous career. The album which they've just finished for Revolver, has just been released in the U.S. by Epic (and in Canada by Revolver through RCA). Silken Silver Melody, a single from the LP, is already making a lot of noise.

Groups with long intertwined backgrounds invariably establish a rapport which is pretty hard to beat on the charts or stage, and CHIMO! is no exception. Mowbray played with pianist Tony Collacott for two years with the Clayton Thomas group; at other times in the past ten years, Mowbray played with organist Ross Raby and John Johnson, the bass player.

The other members of CHIMO! include veteran drummer, Andy Cree, and singer Breen Le Boeuf, who is not really a beefy guy.

The unit brings to CHIMO! an amazing background of rock, classical and jazz influences, which has been combined most effectively by Mort Ross on the first album.

None of the songs are particularly new. Most were written during the long days and late nights inevitably accumulated by any group which plays the club circuit circus." Then they were known as the Georgian People.

But, as Mowbray is quick to point out: "it allowed us to write a lot of material."

Mowbray, who is a talkative, cheerful fellow, also offered to run down the album, track by track.

"Silken Silver Melody was written in a hotel in London two years ago, when I was really depressed about the bar circuit scene. We were playing what had to be the worst club in the world, and after one bad night, I brought the electric piano into my room and wrote the melody. I was really drunk at the time.

"Is That You, Girl? I wrote in Hamilton at another hotel. We were appearing at Duffy's Tavern. It was just a song about a chick you know.

"Tony Breen and I wrote Hour Glass. We started it in Buffalo, but it took a long time to get it together. There were a lot of moving parts and different ideas to be knocked into shape. It's a very jazz influenced track.

"Lonely Girl is the B side of our single, written by Ross, Tony

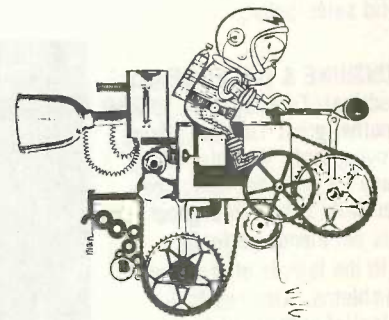
and myself. We took a lead Tony had arranged for Summertime, and twisted it into a song.

"Tony wrote ECT Blues (which stands for Electronic Convulsive Therapy), after he had been very disappointed when he got the shock treatment at a hospital. He'd been looking forward to it; expecting it to be a really far out trip.

"Ross and Breen wrote the lyrics from Tony's ideas. Things that Tony remembered had gone down during the treatment.

"Elephant Bath was started as a joke in Sudbury, but it ended being very serious. Something entirely different. But we still called it by the original title.

"Sheba came from a gig we did
CHIMO continued on page 19



**THIS
IS NOT
A
*MOOG
SYNTHESIZER**

*WE HAVE THE
REAL THING
AT MANTA



21 DUNDAS SQ., TORONTO2 • PHONE 363-4722

RPM REGIONAL ACTION

**ONTARIO IS THERE ANY
PLACE YOU'D RATHER BE**
Orchestra and Chorus
(Capitol) 72633(F)

MA
PL

MAKE IT TOGETHER
MacDonald Cartier Freeway
(Quality) 1989(M)
(Leatherborrow) CAPAC

MA
PL

MUSICAL FRIENDS
Bruce Cockburn (True North)
TN4-103(H)
(Cockburn) Bytown-BMI

MA
PL

I WANT TO BE HAPPY
Terry Bush (GRT) 1233-02(T)
(Bush/Poluck) Dr. Music-BMI

MA
PL

I WISH THAT WE WERE FREE
Jimmie Knight (Pacific Star) 01A
(Knight) Arovan Music-BMI

MA
PL

DON'T GIVE IT AWAY
Christmas (Daffodil) 1002(F)
(Bryden) Love-Lies-Bleeding-BMI

MA
PL

LOVE KEPT ON
Mike Graham (Rodeo) 3340(K)
(Griffiths) Berandol/Banff-CAPAC

MA
PL

COMING APART
Allan Nicholls (Rare Earth) 5020(V)
(Griffin/Royer) Olde Grog-BMI

MA
PL

NEW ALBUMS

HOUSTON

(Tuesday) GHL 1001(M)
 With their single "Sally Bumper" already slated for U.S. release, Houston seem well on their way. A wide range of material on this, their first album, ensures attention from all formats. Cover artwork is particularly worthy of mention and display.



HOUSTON



ECHOES OF SCANDINAVIA

Olaf Svein
 (London) EBX 4160(K)
 An album destined to be a "must get" for members of the Finnish Society in Canada. Definitely pointed at the ethnic market, but with the Western airplay already underway, set will probably garner good sales.

WHALES AND NIGHTINGALES

Judy Collins
 (Elektra) EKS 75010(P)
 A set which has received much critical acclaim — from one of the leading ladies of folk. A good steady sale is a sure bet but the "Amazing Grace" track, currently doing well as a single could put the LP over the hump and give it a solid sales boost.



AMERICAN BEAUTY

Grateful Dead
 (Warner Bros) 1893(P)
 WHEW — a real change of pace for the Dead. Excellent cuts of delicate instrumental and vocal work. Loaded with underground goodies, progressive rockers and even MOR — if you stretch it. "Sugar Magnolia" really deserves spins.

SUNSHINE & BAKED BEANS

Madrigal (Tuesday) GHL 1002(M)
 Another great Tuesday album, proving that "Weighin' Heavy" wasn't a one shot item. Commercially potent throughout, this set blends perfectly with the talents of producer Hambleton. Also has MOR potential with "Lady" cut.



environments

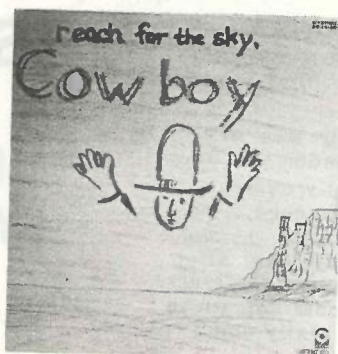
ENVIRONMENTS

(Atco)
 Here's number two in this series — number one of which was from two hours to fifteen minutes of surf, lapping at the beach. This time we have bells on one side and dawn on the other. Of limited but definite interest to the public.



REACH FOR THE SKY

Cowboy (Atco) SD 33-351(P)
 Beautifully restrained folk/country. Lots of relaxing instrumentals, soothing vocals and generally a pleasant change from the chaos of rock. Judging by the packaging, Atco have quite a bit of faith in this group and album.



JUST GOOD OLD ROCK AND ROLL

Electric Prunes
 (Reprise) 6342(P)
 Here's another Tom Williams' oldie-hype. Exposure via the "Easy Rider" soundtrack could help this time around. A lot of interesting music for those who take the time to listen. Set is pretty well restricted to progressive airplay.



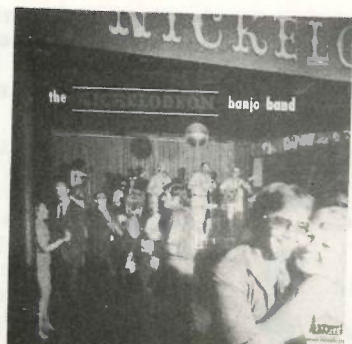
13

Doors (Elektra) EKS 74079(P)
 It's really the Doors' Greatest Hits but they didn't dig it for a title. Sure-fire sales with tracks like "Light My Fire", "Touch Me", "The Unknown Soldier" and on and on. Already a very hot sales item with those who couldn't take 30 minutes of monotony to get to the favoured cut.



THE NICKELODEON BANJO BAND

(Banff) SBS 5328(K)
 Proudly billed as the world's worst, Borgy Borgenson and the Nickelodeon Banjo Band ain't really that bad. In fact, they're alright. Patrons of the club can have a bit of the Nickelodeon in their own home. If Mom & Dads can do it, so can Borgy and the Band. It's actually the best set here.



Canadian-owned subsids amalgamated by MCA Promo appointment for LePage at CTV

MCA Inc. has announced the amalgamation of all MCA Inc. subsidiaries in Canada into the newly formed company MCA Canada Ltd. This amalgamation took effect December 1st, 1970 and resulted in the appointment of Mr. Herbert S. Stewart to the post of President and General Manager; Mr. W. T. Bailey Bird as Vice-President responsible for published music operations; and Mr. R.A. Chislett, to Vice-President responsible for recorded music operations.

The above announcement was made by Mr. Lew R. Wasserman, President of MCA Inc.

The amalgamated operations include; Universal Films; MCA Television; MCA Records; Leeds Music; and Universal Education and Visual Arts.

Although consolidated under one roof, MCA's Canadian operations

will each operate as separate entities insofar as the world-wide MCA operation is concerned as well as their own MCA Canada group.

The announcement noted: "We are confident that this formula will prove successful not only from a nationalistic standpoint but also in terms of corporate success in the independent, highly competitive business and social environment which is, and always will be, Canada."

CHIMO continued from page 17

in Guelph. We did very well at the gig, and wrote the song in the lobby. We'd just done five sets of everything from classics to originals.

"Time Waits is a Tony original, which exactly expresses the title.

"Processions of Mabs' started out when we were working with David Clayton Thomas. It was to have been the follow-up to his hit, Brainwashed, but it never got released. Mabs are supposed to be the hidden fears of people, and it deals with how they're continually passing and changing. Tony wrote the melody, and David the words, from a poem.

The CTV Television Network has announced the appointment of Mrs. Lorraine LePage as Promotion Manager for the network. Mrs. LePage has been with CTV for a number of years in their promotion department, most recently as assistant promotion manager. Mrs. LePage fills the post vacated by Phillip Wedge when he was appointed to the position of director of development.

There's even a bit of the Warsaw Concerto in there.

"Day After Day came from Tony and Ross.

"It's a pretty involved tune that starts with the tonal colorings of Litz's Second Rhapsody, and then moves into a jazz waltz, with a bit of stretching out, be-bop style, at the end.

"In total, the album represents a long struggle. I hope it will do well. I think the material is strong enough. All you need is the right sound and the right timing."

I wouldn't be at all surprised if CHIMO! have both.

NEXT WEEK IN RPM

Canada's top
record men look
back at '70
and ahead at '71

You dug the Poppy Family

Chilliwack

Ginette Reno

now dig

THE DORIAN'S

& their new London single

**"Help For
My Waiting"**

M 17395

Super heavy Canadian talent!

- just ask anyone at

CKLW or CKLC!



- from **LONDON** records



DGG's recent public Beethoven Birthday Party held at A&A Record Store (Toronto) attracted a full store for over three



hours. Polydor's Dieter Radecki and John Turner set up the party with store manager Bob Martin (right centre).



Montreal singer-composer Marc Hamilton (l), sax player Gaston and Paul Mauriat (r) at Montreal concert.



Capitol's Barry Ryman (Vancouver) promoting Merle Haggard with Mike Dodman (r) of CJJC.



Rick Honey of CKLG (l) discussing George Harrison LP with Capitol's Barry Ryman and Cam Scott of CKLG-FM.



Brendan Clinch (r) mgr. of Thecycle with Paul Beardsall, of Chatham's Sound Shop and Terry Ford (l) of T.F. Promo.

Kerr pens Hooper hit

When Al Hooper asked Toronto songwriter Ben Kerr to "write me a hit song" a few weeks ago, apparently that's what Kerr did.

At least that's the opinion of Jack Boswell, president of Allied Records.

According to Boswell, "This is the best thing Al has ever done. We're all excited about it."

He indicates the record company is going all out to make "WASHINGTON, D.C." an international hit.

Songwriter Kerr believes in doing things the unconventional way. He's got his brother Colin and his famous mynah bird Rajah on the Mynah Bird label with "THE MYNAH BIRD SONG."

And he and Jimmy Simms have been walking for charity to promote Jimmy's hit, "SHOES KEEP ON WALKING".

So why not a Canadian singing an "American" song?

"That's the way you have to think today to succeed in the music business," says Kerr. "Nice guys singing nice songs -- well, you can find one on every street corner."

THANKS TO DJ's Retailers & Operators for making SWEET DREAMS OF YESTERDAY THE #1 COUNTRY HIT IN CANADA

HANK SMITH

Kerr has a great deal of respect for Al Hooper, leader of "Canada's Number One Country Band" the Blue Diamonds.

Says Kerr: "Al and the boys -- Roy McCaul, Eddie Poirier and Doug Watters -- have a very professional attitude. We feel we've got a hit on our hands and we're going to do

everything we can to make it happen."

Mike Graham, Vice-President, Marketing at Berandol Music, publishers of the song, echoes Kerr's sentiments. Like Boswell, he believes "WASHINGTON, D.C." can become an international hit. Gramam is presently negotiating a tour for Al and the Blue Diamonds.

RPM COUNTRY 50

- | | | |
|---|---|---|
| 1 2 OLD BILL JONES
Mercey Brothers (Columbia/
Canadian Talent Library) C4-2941(H) | 34 24 MARY'S VINEYARD
Claude King (Columbia) 45248(H) | 34 35 WROTE A SONG
Rainvilles (Melbourne) 3362(K) |
| 2 3 LUKE'S GUITAR
Tom Connors (Dominion) 124(E) | 37 10 AFTER CLOSING TIME
David Houston & Barbara Mandrell
(Epic) 10656(H) | 35 29 ODE TO SUBURBIA
Bob Smith (Apex) 77112(J) |
| 3 4 I CAN'T BE MYSELF
Merle Haggard (Capitol) 451(F) | 38 17 SOMETHING UNSEEN
Jack Greene (Decca) 32755(J) | 36 38 24 HOURS FROM TULSA
Tommy Graham (Capitol) 72632(F) |
| 4 6 MORNING
Jim Ed Brown (RCA) 47-9909(N) | 39 15 WHERE HAVE ALL YOUR
HEROES GONE
Bill Anderson (Decca) 32744(J) | 37 20 FIFTEEN YEARS AGO
Conway Twitty (Decca) 32742(J) |
| 5 1 SWEET DREAMS OF YESTERDAY
Hank Smith (Quality) 1962(M) | 20 21 MEM-RIES OF HOME
Carrol Baker (Columbia) C4-2959(H) | 38 40 LOVE KEPT ON
Mike Graham (Rodeo) 3340(K) |
| 6 7 ROSE GARDEN
Lynn Anderson (Columbia) 4525(H) | 21 36 BED OF ROSES
Statler Bros (Mercury) 73141(K) | 39 50 THE FRENCH SONG
Lucille Starr (A&M) AMX 306(W) |
| 7 9 A GOOD YEAR FOR THE ROSES
George Jones (Musicor) 1425(J) | 22 28 BIG RIVER
Johnny Cash (Sun) GT 33(M) | 40 41 THE SINGLE GIRL'S SONG
Lois Davis (Dominion) 126(E) |
| 8 8 SHE GOES WALKING
THROUGH MY MIND
Billy Walker (MGM) 14173(M) | 23 42 DAY DRINKIN'
Dave Dudley & Tom T. Hall
(Mercury) 73139(K) | 41 45 KELLY
Alan Moberg (London) 17396(K) |
| 9 11 BACK WHERE IT'S AT
George Hamilton IV (RCA) 9890(N) | 24 44 GUESS WHO
Slim Whitman (United Artists) 50731(J) | 42 46 AIN'T NO WHERE TO GO
Ray Griff (Royal American) 16(M) |
| 10 12 FLESH AND BLOOD
Johnny Cash (Columbia) 45269(H) | 25 48 JOSHUA
Dolly Parton (RCA) 9928(N) | 43 26 SO SAD
Hank Williams Jr & Lois Johnson
(MGM) 14164(M) |
| 11 5 COAL MINER'S DAUGHTER
Loretta Lynn (Decca) 32749(J) | 26 37 GOOD MORNING WORLD
Julie Lynn (Dominion) 127(E) | 44 ... RAININ' IN MY HEART
Hank Williams Jr & Mike Curb Con.
(MGM) 14194(M) |
| 12 13 THE WONDERS YOU PERFORM
Tammy Wynette (Epic) 10687(H) | 27 16 ENDLESSLY
Sonny James (Capitol) 2914(F) | 45 ... SWEET CAROLINE
Anthony Armstrong Jones
(Chart) 5100(L) |
| 13 14 WILLY JONES
Susan Raye (Capitol) 2950(F) | 28 18 THANK GOD AND GREYHOUND
Roy Clark (Dot) 17355(M) | 46 ... WHAT ABOUT THE HURT
Bob Luman (Epic) 10667(H) |
| 14 22 COMMERCIAL AFFECTION
Mel Tillis & The Statesiders
(MGM) 14176(M) | 29 19 WAITING FOR A TRAIN
Jerry Lee Lewis (Sun) 1119(M) | 47 ... PROMISED LAND
Freddie Weller (Columbia) 45276(H) |
| 15 23 PADRE
Marty Robbins (Columbia) 45273(H) | 30 32 CANADIAN COUNTRY MUSIC MAN
Angus Walker (Rodeo) 3339(K) | 48 ... THE SHERRIF OF
BOONE COUNTY
Kenny Price (RCA) 9932(N) |
| | 31 30 BALLAD OF MUK TUK ANNIE
Jimmy Arthur Ordge (Damon) 009(J) | 49 ... RAGGEDY ANDY
RAGGEDY ANN
Christopher Kearney (MCA) 2008(J) |
| | 32 27 COUNTRYFIED
Dick Damron (Apex) 77110(J) | 50 ... LISTEN BETTY
(I'm Singing Your Song)
Dave Dudley (Mercury) 73138(K) |
| | 33 34 COME THE MORNING
Hank Snow (RCA) 9907(N) | |

WHITE continued from page 6

is to utilize the talents of the producers that are around."

Which brings us to White's pet project, the Sounds Canada series. That was a group of 13 albums released as a package last spring. The selections were produced by individual producers, not White himself. In fact White now calls himself Executive Producer which, as he explains, means he "(a) makes sure the money is there, (b) makes sure the money is well spent, and (c) makes sure everything comes in on time. But I won't hold anyone to a deadline because you can't do that with creative people and get the best results."

Out of the Sounds Canada series

CKPC continued from page 12

contribution to the success of Anne Murray would be of interest, due to the fact that the public seldom hears of an artist's success from this vantage point."

Because there's a great deal of country music interest in the area served by CKPC, Vic expresses the hope that artists and promotion men will take advantage of his willingness to publicize upcoming record releases and personal appearances in the Golden Horseshoe region: "I would appreciate it if they would contact me regarding local appearances and upcoming releases because I'm willing to conduct interviews by phone, in person here at the radio station, or on one of my occasional trips to Toronto. I would also be pleased to get bio sheets and new recordings as quickly as possible, especially album releases." To reciprocate, Folliott is completing arrangements that will enable him to mail his playlist to music industry personnel on a regular basis.

Although Vic Folliott has been in the broadcasting business for only a year, he has demonstrated a natural talent for the programming and presentation of country music. His previous experience at CFGM-Toronto and his personal approach have placed him in a strategic position to champion the cause of C&W in Brantford, while the growing confidence of advertisers and the listening audience have assured CKPC of a secure future in country music programming.

came Honey, Wheat, and Laughter, the fine Anne Murray second album. But it also introduced a lot of failures. "I wouldn't release a block of records like that again," Paul admits. "You can't promote each of them properly when they are all released at the same time. I'd rather release an album by Bobby Curtola one month and another by Pierre LaLonde the next rather than issuing both at once. Inevitably some get overlooked when you release so many together."

Some of the non-selling artists will ultimately be pruned from the Capitol roster. Of course more artists will also be added. But Paul now refuses to sign any artist until he obtains a firm commitment for a release from Capitol in the States. "We Can't produce records only for the Canadian market. If we can't sell the records in the States, we can't make money. So it isn't fair for me to sign musicians who can't get that American release. I also want to keep our number of artists manageable. If we sign too many musicians we can't take care of them properly. It is better to have every company sign a few rather than for one company to sign everybody." Then he slips in a dig at the competition. "Some companies are running around signing everybody that breathes. I know of cases where

the companies are releasing demos rather than rerecording the song. That only hurts everybody involved."

"The biggest problem in Canada is that we don't have enough writers who can write to order for Canadian artists. Gene McLellan's songs written for Anne Murray are unusual. My problem right now is that I can't find anyone who can write the material I need for Pierre LaLonde. In the States you generally find writers who write to order for specific singers.

"What we also need is better management. There are very few good managers in Canada. Generally when musicians go to the States from here they are looking after themselves and are helpless against the tactics used there." In other words, success is a direct function of the calibre of your manager.

One of White's functions remains the screening of hopeful new talent. As we left White's office, one of his aides was auditioning a new demo tape. The contents were songs associated with Englebert Humperdink. A note attached to the tape said that the singer's job was to sing. Compared to his voice, Mrs. Mills is Maria Callas.

White grimaced, then shrugged. "Send it over to RCA," he said.

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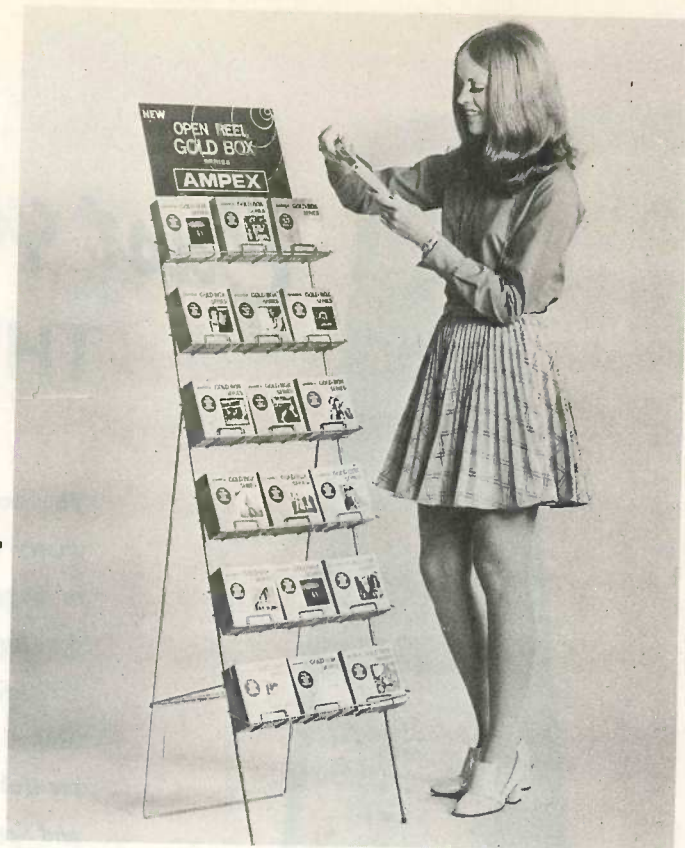
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