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THE STORY OF THE CANADIAN MUSIC INDUSTRY

Through the kind permission of Johnny Bassett Jr. Editor of the "After Four" supplement of the Toronto Telegram we are reprinting the following article by Sheila Gormely.

The music industry in Canada is a lament. The booking agents cry that record company promoters don't promote. The performers bemoan the lack of enthusiasm of their managers. The television producers whine about entertainers who don't know what key they sing in. The radio station program directors howl about performers passing off sub-standard records. The record store owners grieve about artists who won't promote themselves. And the performers weep over television producers who are too uninterested, or too lazy, to catch their acts.

Then everyone gets together to take shots at the star-grabbing tactics of Americans, the inertia of Canadians and the lack of interest of radio, television and newspapers in Canadian talent.

With all the in-fighting the wonder is that performers are produced at all. The miracle is that some stay and work in Canada.

In the past month I talked to performers, producers, promoters, booking agents, television and radio directors, a club owner and the publisher of Canada's only about-music magazine.

They're all sore.

'U.S. - approved'

Canada, they say, is not interested in fostering its own success. Canadians won't rely on their own judgment of talent. Performers have to be stamped "U.S. - Approved".

Canada is just a training ground. Anyone who is good enough gets out. Private radio and television and CBC radio and television don't do enough to find and develop Canadian talent.

Bickering among radio stations makes it almost impossible for a Canadian record to be a hit across the country.

Performers are limited in getting experience. The clubs that pay well import talent and CBC television won't use amateurs.

Many complain that radio stations are only interested in how a record is selling in the U.S. Others say that Canada can't support a music industry—for too many performers it has to be a part-time job.

Plenty of room for gloom but the people in the music industry are only two-parts pessimism. There are signs of an awakening, they say.

Some are convinced that 1965 will be the breakthrough year.

Two 'happenings'

Walt Grealis, publisher of RPM, voice of the music industry, explains: "There is a very avid interest among Americans in Canada. There is a man from New York who calls me every two weeks just to keep track of things."

Then he talks of two "happenings" in 1964 that "really mean something."

"The first time Lucille Starr made The French Song was in 1965. It was for a Canadian company, Rodeo, and it had fewer than 7,000 sales. Then she did it for an American Company, Almo, and it was released on Quality in Canada and became a big hit. It wasn't a hit in the U.S. There's another Canadian, Terry Black, whose record Unless You Care came out of Vancouver and it's climbing the top 100 in the U.S."

Says a free-lance record producer: "The Board of Broadcast Governors and the Committee on Broadcasting have been working toward building an identity for Canadian music. There are some rumors of regulated air play for radio. The Americans have seen a better product coming out of Canada and they saw what happened with the Beatles. Now they say, 'What if Canada comes through with something like this?'"

Optimistic

Ron Scribner, the youthful president of a promotion and booking agency, talks of a big improvements every six months. "I'm very optimistic," he says.

"I feel Canadians want to make it as Canadians. They want to get enough background in Canada so they can go to the U.S. with

MUSIC INDUSTRY

LAMENT

their own name and reputation. Something is going to break."

There are performers who are going to make it internationally in the New Year, he predicts. "Robbie Lane and the Disciples and Ronnie Hawkins will go to the U.S. and Europe," he says. "Terry Black will make it too. He has more records coming and maybe a movie."

Two years ago, the industry people tell you, performers and bands were on their own. There was no binding of anything.

Then Grealis started his weekly RPM which circulates to 2,500 people in the American and Canadian music industries. And in November a Canadian Association of Talent was formed by band leader Al Martin. Its purpose: to bind the people in the industry for promotion of Canadian talent.

But still, in spite of progress and prospects, it is hard to give an identity to Canadian music. There are too many contradictions.

The industry is adolescent and the experts, in many ways, are like parents trying to predict a child's future.

One musicman, for instance, will say there are no stars in Canada — then he names some. Another will say there are stars — but he can't think of any big ones. The confusion is most evident in this question of all-Canadian talent. When I asked who is Canada's top female rock 'n roll singer I got either a quizzical look or a minute silence. Then most said Shirley Matthews.

It was no slur on Miss Matthews' considerable talents. I specified a singer who is living, and making a living — in Canada.

It turns out that Miss Matthews, whose first record Big Town Boy was a hit in Canada, is not all that Canadian. She records in New York.

Producers? Where?

A New York record producer signed her when she was singing at the Club Bluenote in Toronto two years ago, and that's one of the problems. Why aren't Canadian producers around, the experts want to know.

A female folk singer has a blunt reply: "Casting people and directors in television don't go on searches for talent. You can telephone and write and tell them you'll buy them a drink and almost bribe them, but they don't show up when you're performing in town."

All she asks, she says, is to have an audience of authorities. "These are the men who hold in their hands the power to develop Canadian talent and they don't use it."

In its brief to the Committee on Broadcasting, the Association of Canadian Television and Radio Artists outlined the ills of Canadian entertainment. They can be applied to the music industry.

ACTRA charges

ACTRA charged:

Too many of Canada's best performers have gone elsewhere. (Lorne Greene, Robert Goulet, Paul Anka).

Canadian television producers, to compete with cheaper foreign productions, are forced to plan their budgets on a shoe-string resulting in insufficient rehearsals and corner cutting in technical departments.

Too many people accept the present situation of a lower standard of production as inevitable.

Radio broadcasters should be required to offer balanced programming rather than an "organized apotheosis of the juke box."

The industry, and CBC in particular, does not place much emphasis on the star, unless he is imported.

Private television has fallen short of its promises of Canadian content, and private radio does nothing to encourage Canadian talent.

CBC television and CBC radio are not contributing as much as they could to development of Canadian talent.

And what happens when you do try to do your share? Shelley Abrams, who is shutting down her Village Corner, says she has lost too much money trying to be the "Florence Nightingale of the folk field."

She hired only Canadians and seldom filled the house. Last summer she experimented for three months, importing talent, and she made money.

"Canadian people aren't interested in Canadian performers. We got bigger crowds for the Americans and more publicity. If I hadn't had to lose money on Canadians I wouldn't be in the spot I am."

There won't be any breakthrough, she says — until Canadians learn to be proud of themselves and learn to accept performers before the U.S.

NOW they rave

"When a performer comes back and he's well known, then everyone wants on the bandwagon. Then they say, 'Isn't he a wonderful boy? He comes from Canada.' Where were they when he was struggling?"

One Canadian who has managed to become a name in this country is Bobby Curtola, the undisputed male star of rock 'n roll. And he's all-Canadian, from his recording company and managers down to, probably, his ivy-league shirts. (There is doubt, however, about his gold lame sports jacket).

Bobby, apart from the voice, waves and dimples, has padded his image with the assertion that he loves all kinds of Canadians — that he's staying right here.

Let him. But he'll never make it as an international star, the experts claim.

Says Gene Kirby, program manager for radio station CKEY, a man who knows the trends and who has heard enough records over the years: "Curtola is going to have to make the decision that Goulet made when he was the matinee idol of Canada. He went to New York and lived in a garret in the hope he would make it. The only way Curtola will make it internationally is to go after it. You don't do it by long distance."

Shirley Matthews with her American recording contract and Bobby Curtola, who has to work hard and take to the road to keep his reputation going, are just two of many acknowledged performers who find that success in Canada is a sometime — and often part-time — thing.

Success....sometimes

Ron Scribner, booking agent, bears this out. Most Canadian performers hold day jobs and work musically at night, he says. They can do well with one-nighters on the week end — a performer may earn \$60 to \$75 a night and each member of a band may clear \$100 for two or three nights' work.

The artists who find full time work start at \$100 to \$150 a week for six nights in club and lounges — the biggest source of income.

There is money too in television, but only the experienced need apply. It has to be that way, says Paddy Sampson, director of CBC's A La Carte. "We're spending the taxpayers' money. We really have no right to put raw talent on. It's our responsibility to develop talent but it has to be self-developed to some extent."

Sampson says that he and members of his staff go to clubs three or four times a week and the casting department holds auditions. Suggestions about performers are always considered, he says, and the show uses many new-to-television people.

Half the performers on last season's A La Carte had not been on television before but they were experienced, he says. They had some idea of what to do before a camera.

Records better

"Eighty per cent of the youngsters who come to auditions have only the sketchiest training," he says. "Seven out of ten don't know the key they sing in or the range of their voice."

The radio stations complain of Canadian sub-standards too.

Says Allan Slaight, program director of CHUM: "The day of going into the garage with two guitars and turning out a hit doesn't exist. A few years ago the material released was pathetic. We had a lot of awfully amateurish records."

It has "improved amazingly," he says — to the point that CHUM for the week of Dec. 4 put three out of seven current Canadian records on its Top 50 chart.

In addition it was giving regular air play to Jack London, a Liverpudlian expatriate who recorded If You Don't Want My Love, in Toronto, and home-grown Pat Hervey, a regular on Country Hoe-down who records rock 'n roll.

CHUM's Top 50 chart is a record-breaker and maker. One hundred and twenty thousand copies are distributed to all Ontario record stores. Any record not listed is pretty well doomed.

Slaight admits to "the unfair power of our chart.

"Few records will sell in Toronto unless they go on our hit

parade. It's too heavy a responsibility really. In cases of records not selling because they weren't on our chart, we feel very bad."

CKEY got out of the chart business, but it still can make a record go, says Gene Kirby. But it will only be a medium-sized hit unless CHUM plays it too.

A hit record will sell 40,000 to 50,000 copies in English-speaking Canada. But in Quebec, a separate music industry which has no competition from the U.S. and little from the rest of Canada, a similar hit will sell up to 100,000 copies.

Six months ago CKEY initiated a special Canadian record segment. One Canadian record is played every hour.

During the week of Dec. 4., regular play time was given to Frank Wilson of Vancouver with Last Kiss; Robbie Lane and the Disciples with Ain't Love a Pretty Thing and Ken Coleman, Vancouver, with Watching the World Go By.

Both stations seem to have the policy of giving special push to a Canadian record if it comes up to American and British standards.

Who meet the standards?

All experts have their favorite rock 'n rollers and folksters, but some names repeatedly come up — Bobby Curtola, Shirley Matthews, Terry Black, Pierre Lalonde, David Clayton Thomas, Pet Hervey, Ronnie Hawkins, Robbie Lane and the Disciples, Lucille Starr.

The favorites

And so many others — Little Caesar and the Consuls, Ritchie Knight and the Midnights, The Travellers, Gordon Lightfoot, The Fernwood Trio, Jack London and the Sparrows, The Esquires, Jason King, Ken Coleman, Vic Armen, Wes Dakus, The Classics, Sandy Selsie.

Those who don't go to New York or Nashville or Clovis, New Mexico, record in Toronto studios — ARC (country), Hallmark and RCA. There is a good choice of Canadian labels — Capitol, RCA, Columbia, Spartan, Act, David G., Arc, Rodeo, Aragon, Tamarac.

But in spite of the available facilities and talent, the record industry has a lot going against it.

Recording expenses are "on a par with New York City" says a record producer. Often, because of small royalties, it's not worth releasing a record in the U.S.

American competition is staggering.

Twenty Canadian-content records are released in the U.S. in a year compared, says Walt Grealis, with 135 singles coming into Canada every week from the states. In a year Canada produces 50 single records and 50 albums and imports \$1,750,000 worth of American discs.

Says Grealis: "Our star images are created in the U.S. We don't seem able to support the industry here. Phyllis Marshall put out records and she can't live on the receipts. She had to go to night clubs. Our talent has to get out of Canada to make money."

But there could be a cure. "Twelve minutes a day," says Grealis. "That's all it would take of radio air time to make a hit."

Breakthrough coming?

In the contradictory manner that seems to dog Canada's music people, Marty Onrot, a free-lance promotor and concert producer, says a breakthrough is coming. Then he adds:

"Let's face it, one appearance on the Ed Sullivan Show is worth 20 appearances on CBC. If you hear an act will be on Sullivan you think it must be pretty good. A lot of people think Canadian television shows will take anybody."

Onrot says he wants to see Canadian talent get recognition, but he talks of the frustration involved. "You advertise an act as being from Toronto and you won't do as well as if you say it's from New York. I don't know why. I think Toronto audiences must be harder to please."

Psychological says club owner Shelley Abrams. "The Canadian public will not accept performers until they have made it somewhere else. Yet next to some of the people in the United States, Canadian talent is quite comparable and many times better."

Folk singer and writer, Gordon Lightfoot is an example of someone who has gone as far as he can in Canada, she says. "I give Gordie two years before his name is so well-known that he'll play to a crowd at Massey Hall as big as Bob Dylan gets."

Inevitable says Paddy Sampson, CBC director, that Canada will be a training ground — until the population grows or the Government decides that popular music deserves the same financial support that is given the National Ballet.

The future of the music industry, in short, is suspended somewhere between the optimism of people who talk of undeveloped talent, better recording facilities and growing American interest, and the pessimism of those who say you need "a 1,000-mile moat between Canada and the U.S." before anything significant can happen.

The optimists, I think, have an edge. ■



Was—1964" started from this little island. Top priority will be interviews with The Beatles and Cliff Richard, all on tape, which should make Rich the talk of the capital when he gets home. "I Feel Fine" is still No. 1 and contrary to rumors, there is no decline in the popularity of the Beatles.

Sheila Gormely, feature writer for the popular "After Four" supplement of the Toronto Telegram has come up with an honest and concise report on the Canadian music industry which we reprint in its entirety in this weeks issue. It's obvious that Sheila has taken into consideration every aspect of the industry and through dogged research has come up with a very true picture of how our industry looks to an outsider.

Paul White of Canadian-Capitol informs us of the release stateside on the Laurie label of the current Jack London chart topper "If You Don't Want My Love". This is a CanCut single produced in Toronto at the RCA Victor studios.

A meeting was held recently by a group of leading Canadian record producers with the intention of forming a label entity for their productions, and developing a stronger distribution and promotion image, that would further the cause of recording and promoting Canadian talent. The problems of independent producing, and small distributors is a known one to everyone in the Canadian industry, and such an alliance could well be the answer, and the right step for furthering the industry.

Irwin Zucker, our favorite west coaster sends news of a Canadian invasion of talent via Morty Wax who makes the prediction the Royal Jacks will lead the way. Irwin also pinpoints as Canadian Gifts Pierre Lalonde No. 1 idol with the French Canadian teensters and also Ken Colman late of CFUN Vancouver now making it with his Epic release 'Funny World'. Sounds like we should add the talent of the famous west coast columnist to the roster of RPM and find out what's going on in Canada.

Donny Burns of Winnipeg broke into the music world the hard way, with a seasonal novelty tune. His "Cool Yule" on Arc hop-scotched across the country and although it didn't get the exposure deserved it did serve as a vehicle for recognition of Donny's talent. Next in line, TV shots and another record.

Clarence D. Campbell, BMI writer from Toronto sends news that "Takes Two" written by himself and Ed Lennar of Nestleton, Ont has been picked up by Vince Vallis of B-Atlas & Jody Records, New York.

The Pet, Petula (pronounced Petchala) Clark will be in French Canada (Jan. 6). Hope she makes it to Upper Canada where her "Downtown" is a favourite and a "sure shot" for number 1 on most charts.

The big mystery of the Guess Who Group seems to be a mystery only in the "Big Pineapple". Well...we never told anybody. Reminds us of the secret that 10 thousand people kept.

However, we've got news for the disc jockeys who are playing the Chad Allen version of "Till We Kissed". You're playing the wrong record. The hit is by the Guess Who Group.

Watch out for the mudslingers. Some of the sad yokels south of the border live by the old saying

"If You Can't Compete
Find Some Dirt To Repeat"

Stories are now starting to circulate about a member of one of the top English groups having made a nasty remark about America. Strange, how the mealy-mouths come out of their holes to latch onto dirt. There'll be more. Even the American government is giving a hand to crash the American iron curtain down on foreigners who try to make it big in the land of the free. According to press releases the US government is hesitant in releasing 3 million Beatle earned dollars to the UK four and are reviewing the tax treaty which allows British and US performers to keep all their earnings in both countries and pay tax only in their home countries.

on the
air



A new and talented voice is booming into the Big Pineapple area. Earl Mann's 8PM to 1AM show at CHIC Brampton is showing good promise as a competitor in this (as some PDs would have you think) non-competitive market.

Johnny Onn at CJME Regina informs us of the move of Russ Campbell from 'ME to CFAC Calgary. A prediction from Johnny is that the new Guess Who Group with their new release of "Till We Kissed" will be one of the big ones for Canadian talent.

From Truro, Nova Scotia, Graham Wyllie has been getting good reaction to the new Ritchie Knight Arc outing of "I'll Go Crazy". Happening big at this Maritime station is "If You Don't Want My Love" by Jack London and "Till We Kissed" Guess Who. One complaint from Graham, he still hasn't received the Pat Hervey single "Think About Me".

Dave Boxer, the only Top Forty DJ left in Montreal, outside of Joey Reynolds, has a fun game going on that gives his listeners a chance to win a full years subscription of a private line telephone in their own home. 'CF pays the shot. Dave is also a believer in the success of the Guess Who Group. One of the reasons for the Boxer show being the number one rated program in Montreal is probably due to the fact that Dave doesn't classify himself as a critic condemning efforts left and right. One example of the Boxer technique is the latest reply we received on a "Sounding Board" entry. "I've been told that if you can't say anything good about something don't say anything. Sorry!!!!"

Betty Huckell writes from CHNS Halifax informing of the plans for a new chart which will feature a "Frank Cameron Salutes". This will include pics of artists, biogs, fan club presidents and general information on people in the music field. All new artists and managers take note.

Music Hop from Vancouver paid a tribute Jan. 4th to the thirtieth birthday of Elvis Presley. Elvis was the first to bring identity to the teenager and congratulations to Red Robinson for a great show and being the first to recognize (via TV) this greatest of all rockers.

The **CBC** spotlighted the Ottawa Journal's page of Christmas messages to The Beatles on their national news. This was a great idea and one that deserved national recognition. It was a full newspaper page with individual Christmas messages to the Beatles from young readers in the capital and Ottawa valley. When it comes to record reviewers of the music of today you can't beat the constructive criticism of Sandy Gardiner. With a talent available such as this and dealing with a subject of interest to everyone in Canada it would be well worth the small cost to newspapers to subscribe to a syndication such as this. If it isn't syndicated, someone in the Capitol doesn't recognize Sandy's talent.

CHART ACROSS CANADA		CKYL Peace River CHED Edmonton CKCK Regina CFPL Toronto CKLY Lindsay CHOK Sarnia CFCH North Bay CKWS Kingston ALCO* Ottawa CKGM Montreal CHNS Halifax CHSJ St. John
1. If You Don't Want My Love Jack London	Cap	5 26 27 29 36 55 32 46 36 9
2. So Many Other Boys Esquires	Cap	20 16 11 7 34 10
Ain't Love a Funny Thing		
3. Robbie Lane	Cap	11 35 53 35
4. Ringo Deer Garry Ferrier	Cap	10 4721 5
5. Alone and Lonely Bobby Curtola	Ral	3 26 56 21
6. I Can't Live Without You Joe Popiel	Qua	6 53 32
7. Mr. Special Allan Sisters	Ral	49 10
8. Till We Kissed Guess Who	Qua	28 P P 42
9. Don't Act Smart Royal Jacks	Dan	30 30
Think About Me		
10. Pat Hervey	Ral	45 29

(11) Dance of the Ookpiks—Regents—Qua; (12) Winds of Chance—Johnny Cowell—Spa; (13) What Does a Boy Do—Doug Lycett—Cap; (14) Splash Splash—Strato-Tones—Cap; (15) Without Love—Maury Logan—Qua; (16) Meadowlands—Chessmen—Lon; (17) Don't Lead Me On—Ray Griff—Rca; (18) Put You Down—Big Town Boys—Rca; (19) Ace of Diamonds—Ricky Mason—Com; (20) Love Hurts—Dean Hagopian—Qua.

"PUT YOU DOWN"



The
Big
Town
Boys



WATCH
FOR
IT!

IT'S ABOUT TIME

f/s
PAPER HEART

Bobby Curtola

TARTAN TA60-1026

AVAILABLE FROM RALEIGH

or your Tartan Distributor.

4 Single Winners

Worth Shouting

About on

Columbia Records 

I CAN'T
EVERY- YOU JUST
WILL day SEE ME
WAIT HAVE Aretha Franklin
FOR YOU YOU LOOKED
HEART Jerry Vale
Steve Lawrence
4-43192

4-43181

★ TOP 40 & 5

TW	LW	
1	15	*I'LL BE THERE
2	4	AS TEARS GO BY
3	17	xDOWNTOWN
4	6	THE JERK
5	24	YOU'VE KEPT THAT LOVIN' ----
6	18	LOVE POTION #9
7	7	xDANCE DANCE DANCE
8	12	xIF YOU DON'T WANT MY LOVE
9	9	SO MANY OTHER BOYS
10	10	*AMEN
11	14	*HE'S IN TOWN
12	19	xAIN'T LOVE A FUNNY THING
13	16	*BUCKET "T"
14	21	xBOOM BOOM
15	23	IT'S ALRIGHT
16	25	*SMILE
17	29	THIS DIAMOND RING
18	27	MAYBE
19	30	*MY BUDDY SEAT
20	26	ALL DAY ALL OF THE NIGHT
21	31	LAUGH LAUGH
22	32	NAME GAME
23	28	*DUSTY
24	35	xRUNAROUND
25	new	xUSE YOUR HEAD
26	-	KEEP SEARCHIN'
27	36	*GIVE HIM A GREAT BIG KISS
28	new	THE "IN" CROWD
29	39	*HAVE YOU LOOKED INTO----
30	33	*LET'S LOCK THE DOOR
31	37	xWHEN A TEENAGER CRIES
32	new	xHOLD WHAT YOU GOT
33	new	I'LL COME RUNNING
34	new	SOMETIMES I WONDER
35	new	xPAPER TIGER
36	new	RUN RUN RUN
37	new	xI UNDERSTAND
38	40	TALK TO ME BABY
39	new	NO REPLY (off LP)
40	new	TELL HER NO

* PREVIOUS RPM PICK

x PREVIOUS RPM EXTRA

★ & 5

EXTRA THE CRUSHER
EXTRA HEART OF STONE
EXTRA I GO TO PIECES
EXTRA SOMEWHERE

Novas
Rolling Stones
Peter & Gordon
P.J. Proby



Picture taken at the Children's Hospital in Halifax, N.S. after a benefit Christmas performance. Kenny Chandler is shown receiving a Key to the City from Deputy Mayor of Halifax. To Kenny's left is singer Brian Hyland. Local acts included Jim Bennett, Bill Langstroth, The Ambassadors and emcees Frank Cameron and Eddie Richards.

Distributed by.....

Gerry/Pacemakers
Marianne Faithful
Petula Clark
Larks
Righteous Brothers
Coasters
Beach Boys
Jack London
Esquires
Impressions
Rockin' Berries
Robbie Lane
Ronny/Daytonas
Animals
Adam Faith
Everett & Butler
Gary Lewis
Shangri Las
Hondells
Kinks
Beau Brummel
Shirley Ellis
Rag Dolls
Ann Marie
Mary Wells
Del Shannon
Shangri Las
Dobie Gray
Jerry Vale
Jay/Americans
Reparata & Delrons
Joe Tex
Lulu
Major Lance
Sue Thompson
Gestures
Freddy/Dreamers
Barry Mann
Beatles
Zombies

★ Sure... NO ARMS CAN EVER HOLD YOU—Bachelors—Lon

Should.. PUT YOU DOWN—Big Town Boys—Rca

Could.. HE'S MY GUY—Irma Thomas—Lon

Maybe.. SOMEWHERE IN YOUR HEART—Sinatra—Com

International Report

by Harriet Wasser

Dateline New York
My first meeting with Bob Crewe was in April of 1960. It was at an East Side art gallery, where his paintings were being exhibited. I recall that half the music business was there and that I was immediately struck by Bob's personal magnetism. We got together often after that first meeting and found a million and one things to talk about. Mainly, I was impressed with Bob's tremendous enthusiasm and his driving desire to "make his mark". It seemed when he wasn't writing songs he was developing new art forms... and always he was talking about the Broadway show he planned to write. Although he had been successful as one half of the Slay-Crewe team, he wanted individual recognition. Often bewildered by his complete dedication, I would ask myself, "How can one person do so many things so much better than his competition?" Yet, even with so much going for him, the music business gave Bob a rough time for a while, creating many hours of frustration.

After spending many tedious hours in the recording studio and producing records with little chart success, it came as no great surprise that Bob would eventually come up with his first smash. "Sherry" not only put The 4 Seasons on the map, but the record also established an identifiable Bob Crewe record "sound". Bob followed up "Sherry" with a solid string of hits for The 4 Seasons and also went on to "break" other artists onto the national charts. (Diane Renay, Tracey Dey, The High Keyes, Lenny O'Henry and The Rag Dolls). One such artist was a young lady from Canada named Shirley Matthews. Shirley was brought to Bob's attention by Stan Klees, who had just formed Tamarac Records. He recorded Shirley doing "Big Town Boy" and released the record in the U.S. on the Atlantic label. (Shirley, now on Amy, will have a new record out early in January.) He also recorded another Canadian artist, Jayson King. Although Jayson's record did not make its entry on to the charts, his recording of "Heartaches" made disc jockeys aware of his name. There will be other Bob Crewe produced releases by Jayson in the future... hoping the next time around will mean chartsville.

At the present time Bob is making trips to London, where he will record Lionel Bart, and also he will undoubtedly spend time with his new business associate, Andrew Oldham, producer of The Rolling Stones and will visit publishers in the hopes of getting some of his songs recorded by English artists. Having just kicked off his DynoVox label and also writing a score for the Italian film, "Lipstick", he is exploring many new areas. With each new venture, Bob becomes more enthused. He is getting closer each day to the success he used to dream about attaining. Those of us, close to Bob, know he is destined for much greater things. One thing for sure... that Broadway show is about a step away.

GMP



From the Promotion Department of the CBC comes news that Allan Sangster, well known for his network presentations of "The Music Of Handel", "The Music of Beethoven" and the music of a lot of other famous people, will host a new series on the CBC-FM radio network commencing Jan. 10 at 4:30 PM EST. The show will consist of a mixed programming of outstanding recorded material including both light and serious music, comedy, tragedy, poetry, monologues and discussions.

Jack Morse, MD at WHEN Syracuse has an interesting set-up for programming that gives emphasis on local talent and could work for some of our Canadian stations. Saturday evenings they go with a live show from a downtown hotel featuring a dance group. The same hotel gets the treatment again Tuesday evenings using a dance group from one of its other rooms. Sunday night they broadcast a Syracuse Symphony concert. So along with their prime interest, 45's and LP's the above makes for a complete musical picture for WHEN.

Helen Hatton of CHUM-FM was pleased with the controversy stirred up by her recent remarks on imports and their availability. She was made aware that the English, French, Italian and German HMV catalogue is available through Capitol on the export label Odeon. Helen has always been impressed with this catalogue and adds that "it is the shining hope and despair, of librarians and programmers, who view it with longing, and an eye to the budget." Helen was under the impression that the albums were available for \$3.71 plus tax but has since been informed that through an arrangement with German Electrola the catalogue is available for \$1.03 per

album. This strengthens Helen's remarks that there is a breakdown in information between manufacturer, distributor and consumer. Helen promises to help us out of our bad spelling of works etc. by dropping us a note each week. We always thought Pete spelled his name Shycofsky.

GMP PROGRAMMING GUIDE

TW LW

1	2	Mary Poppins	Film Track	Rca
2	5	People	Barbara Streisand	Col
3	7	We'll Sing In the Sunshine	Gale Garnett	Rca
4	3	My Fair Lady	Film Track	Col
5	8	Who Can I Turn To	Tony Bennett	Col
6	4	The Incomparable	Mantovani	Lon
7	11	Invisible Tears	Johnny Mann	sgrs Lon
8	9	Peoples Choice	Ferrante&Teicher	Com
9	6	My Fair Lady	Andy Williams	Col
10	10	Getz Au Go Go	Stan Getz	Qua
11	12	Jerome Kern Song Book	Ella Fitzgerald	Qua
12	14	From Hello..To Goodbye	Bobby Darin	Cap
13	13	Catherine McKinnon	Catherine McK.	Arc
14	18	Softly As I Leave You	Frank Sinatra	Com
15	17	My Love Forgive Me	Robert Goulet	Col
16	N	So Tenderly	John Gary	Rca
17	15	The New Ebbtide	Frank Chacksfield	Lon
18	N	Runnin' Out of Fools	Aretha Franklin	Col
19	20	Malka & Joso	Malka & Joso	Cap
20	19	Yesterday's Gone	Chad & Jeremy	Arc

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Gary Buck was born in Sault Ste Marie Ontario March 21st, 1940. His singing career started while he was in high school. He found that he felt comfortable in front of an audience and felt that his voice was strong enough to carry him through any tune, although he preferred the country flavour. He formed his own band and from there on his popularity grew by leaps and bounds. Schoolwork almost took a back seat to his musical accomplishments. He became a well known TV

and radio personality in the Sault Ste. Marie area. Wanting to get an inside outlook of the industry, Gary took a job as disc jockey at CKCY in the Sault. It was just a short jump from there to the recording studios where he released a single and an LP for Chateau Records. Gary's big break came when Kash Records of Nashville signed him and recorded "Happy To Be Unhappy". This record hit the national charts and Petal Records purchased his contract. His second release "As Close As We'll Ever Be" was also a national hit as well as his third release "The Wheel Song". Current release making the rounds is "You're Welcome To The Club" and an LP "Gary Buck Sings For Everybody" handled in Canada by Sparton Records of Canada. Gary is married and has a young son. In his spare time he gets in as much fishing and hunting as time allows. An avid ball player he once tried out as pitcher for the Washington Senators. Cashbox voted Gary as #2 best newcomer for 1963 and Billboard #8 newcomer for 1964.

COUNTRY



First, my personal congratulations are extended to Gary Buck (Sault Ste. Marie) and Pat Hervey (Toronto) on being selected the top Canadian country music artists of 1964 in the year-end RPM poll, and I am sure the rest of Canada joins me in extending such greetings. The artists selected have enjoyed much success in the year 1964 and are well worthy of being chosen. As the first such Canadian artists selected, we sincerely hope they will feel proud and honored by their new titles and perhaps next year, with RPM better established within the music industry, we can have a more extensive vote on the country music category. // Harold Pounds, boss man at Sparton in London is enthused over the rapid fire sales of the new Donn Reynolds release, "Afraid" f/s "She Taught Me To Yodel". The ballad side seems to be the seller but if you should be from Switzerland, try the flip. This is Donn at his yodelling best which is the reason he is known as the King of yodellers. // Another series of filming of "Country Music Hall" is skedded for early in January at CFTO Toronto. // Ross Allen took time out from his busy schedule a couple of weeks ago to begin a new busy schedule—as a husband. He's currently featured at the Rivalda Tavern in Weston. // Capitol recording artist Mac Wiseman is the current feature at the Horseshoe Tavern backed by Roy Penney and the Blue Valley Boys. // Russ Wheeler leaves for Northern Ontario the end of the month to play a few shows in that area. // The new Quality outing by the Canadian Sweethearts, "I'm Gonna Stand On The Mountain" looks like another hit for the popular pair.

CANADIAN COUNTRY HITS

TW LW

1	2	Hitch Hikin'	Dick Damron	Rca
2	3	Do You Wish You Were Free	Myrna Lorrie	Qua
3	1	Don't Come Crying	Ron McLeod	Qua
4	4	Bitty Baby	Howard Sisters	Col
5	9	Afraid	Donn Reynolds	Spa
6	6	This Old Heart	Dusty King	Arc
7	5	The Lumberjack	Hal Willis	Qua
8	—	Stand Upon The Mountain	Cdn. Sweethearts	Qua
9	8	My Good Life	Cy Anders	Qua
10	10	Night On The Water	Sandy Selsie	Col

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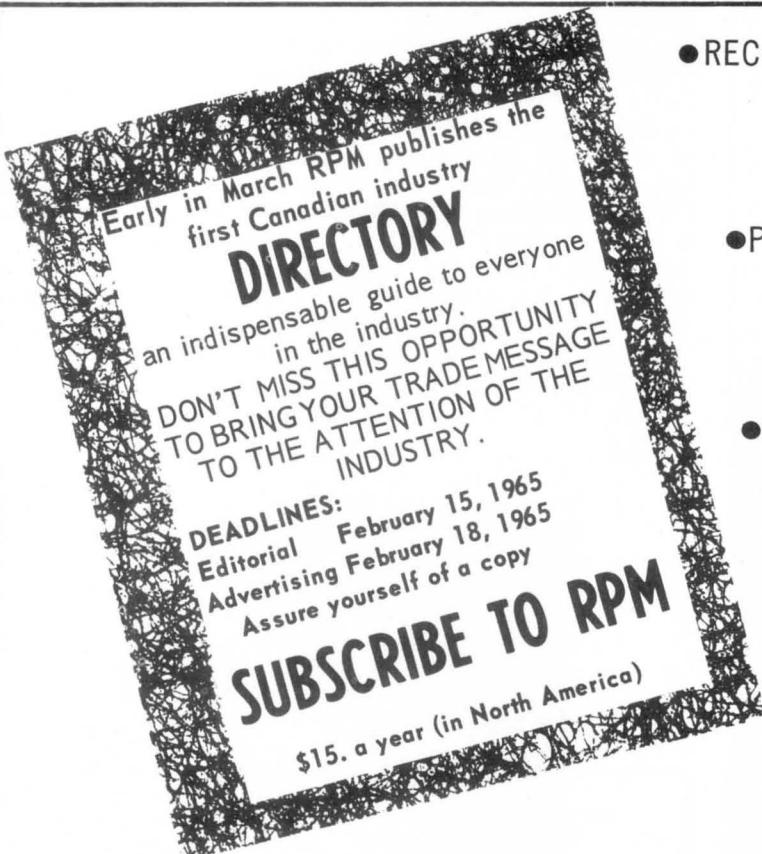
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